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SECTOR ANALYSIS AND THE STUDY OF POETRY:  
A PARADIGMATIC EXPLICATION OF  
SYNTACTIC STRUCTURES IN JOHN  
DONNE'S "GOODFRIDAY, 1613.  
RIDING WESTWARD"

by  
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A DISSERTATION

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For George,

"In measure small! In Manner Chilly! See."

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The best expression of gratitude to those who have shaped one's professional life and intellectual thought is to perpetuate their high principles and acts of generosity by sharing them with others--a formidable goal which requires time and patience in the fulfillment. In the meanwhile, the best feature of a doctoral dissertation, from its writer's point of view, is the immediate opportunity afforded in this section to go public with expressions of appreciation to those individuals whose accolades one has long wished to shout from rooftops.

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## INTRODUCTION

College instruction in poetry systematically treats prosody, symbolism, imagery, lexicology, the history of ideas, and critical biography--by no means to exhaust the list. Common sense dictates that it should be possible to include a systematic approach to syntax in the synthesis, but common knowledge denies it. Ideally, students of literature should be able to probe the syntax of a poem in their native language with almost as much facility as its diction. The facts of the matter are, however, that few university undergraduates manage to have acquired an understanding of English grammar adequate to serving them as a tool in the study of poetry, while instructors are hampered, perhaps by a lack of special skills in contemporary methods of linguistic analysis, certainly by a lack of the considerable time it would take to teach almost any of the available descriptive methods of syntactic analysis.

The present study, which attempts to address this dilemma and, at the same time, to make a contribution in literary interpretation, stems experientially from priorities which are not unrelated: (1) preference for interdisciplinary approaches to the study of literature; (2) longstanding interest in poetry explication which stresses the importance of syntax; (3) the felt need by an

instructor of college English to implement her own pedagogical methodology, with respect not only to grammar (i.e., for noticeably better results in students' writing), but especially to poetry; and (4) impatience as much with models for grammatical analysis which are narrowly selective of illustrative examples as with linguistic exercises performed upon literary texts as mere expedients, i.e., without regard to their literary qualities. The present effort is thus intended in response to a need for practical demonstrations supporting the theory (more often discussed than acted upon) that linguistics may effectively serve literary study.

Chapter I focuses on problems in current linguistic theory and practice affecting the selection of a grammar compatible with the multiple aims of this study. Chapter II, a survey of scholarship in Donne's devotional poetry, places the present linguistic investigation in critical perspective. Chapter III delineates those principles of stylistic theory and linguistic methodology which are to be synthesized by means of sector analysis, a tagmemic approach to syntax hitherto neither demonstrated in comprehensive detail nor applied to poetry. Documenting processes as well as results, Chapter IV is a paradigmatic analysis of syntactic structures in John Donne's "Goodfriday, 1613. Riding Westward" according to those principles of literary and linguistic analysis previously elucidated. An evaluation of its effectiveness in terms of stated goals concludes this exercise.

## CHAPTER I

### GENERAL AIMS DISCUSSED IN RELATION TO ASPECTS OF CURRENT LINGUISTICS

#### Linguistic Analysis and Literary Criticism: Some Concerns

In the present discussion, the exploration of four principal questions shall serve to delimit the context in which this study is broadly situated. The first major question to be asked and probed is as follows: In general, do impressionistically derived and expressed observations about patterns of structure in poetry turn out to be verifiable when syntax is closely examined with the aid of a particular system for linguistic analysis? Similar questions about the relationship between literature and linguistics are frequently posed and sometimes pursued with specific intent by stylistics scholars.<sup>1</sup> Three illustrative examples include Josephine Miles's prolific efforts, primarily through vocabulary studies, to provide a quantitative linguistic framework for the understanding and appreciation of the history of poetry in the English

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<sup>1</sup>In the selected bibliography accompanying this study, many of the entries under the heading "Studies in Linguistics and/or Literature" indicate as much. See infra, pp. 501-549.

language;<sup>2</sup> Richard Ohmann's encouragement of a common forum for critics, rhetoricians, and linguists (for example, in his capacity as editor of College English) as well as his efforts to develop a stylistic theory based on transformational-generative grammar;<sup>3</sup> and Curtis W. Hayes's application of transformational-generative grammar to comparative studies in prose style.<sup>4</sup>

Josephine Miles's hypothesis in The Continuity of Poetic Language, for instance, is that proportions of shares of major vocabulary germane to a particular period

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<sup>2</sup>For example, see Josephine Miles, Eras and Modes in English Poetry (Berkeley: Univ. of California Press, 1957); Renaissance, Eighteenth-Century, and Modern Language in English Poetry: A Tabular View (Berkeley: Univ. of California Press, 1960); and Style and Proportion: The Language of Prose and Poetry (Boston: Little, Brown and Company, 1967).

<sup>3</sup>See, for instance, Richard Ohmann, "Prolegomena to the Analysis of Prose Style," in Harold C. Martin, ed., Style in Prose Fiction: English Institute Essays, 1958 (New York: Columbia Univ. Press, 1959), pp. 1-24; rpt. in Glen A. Love and Michael Payne, eds., Contemporary Essays on Style: Rhetoric, Linguistics, and Criticism (Glenview, Ill.: Scott, Foresman and Company, 1969), pp. 177-90. Henceforth, the latter collection of essays will be cited as "Love and Payne." See also Ohmann's "Generative Grammars and the Concept of Literary Style," Word, 20 (1964), 423-39; rpt. in Love and Payne, pp. 133-48. And see his "Literature as Sentences," College English, 27 (Jan. 1966), 261-67; rpt. in Love and Payne, pp. 149-57.

<sup>4</sup>See Curtis W. Hayes, "A Transformational-Generative Approach to Style: Samuel Johnson and Edward Gibbon," Language and Style, 1 (1968), 39-48; and "A Study in Prose Styles: Edward Gibbon and Ernest Hemingway," in Lubomír Doležel and Richard W. Bailey, eds., Statistics and Style, Mathematical Linguistics and Automatic Language Processing, No. 6 (New York: American Elsevier Publishing Company, Inc., 1969), pp. 80-91. Hereafter, this collection of essays will be cited as "Doležel and Bailey."

in literary history constitute "a strong defining factor" of a poet's style in his social and artistic context.<sup>5</sup> Her study permits inferences as to how the frequencies of certain lexical choices among poets might give rise to the use of such impressionistic tags as "masculine" or "dramatic" among critics, but mainly it demonstrates, with respect to a given period such as the poetry of the 1640's, how, in the history of criticism, terms like "metaphysical" and "wit" underwent changes in application to cover "altering sets of qualities within the poetry they applied to" and how "each approach of criticism has been both discerning and partial, seeing the details of poetry in the 1640's but by specifically stated standards ignoring some of them."<sup>6</sup> Ms. Miles devotes most of her scholarship to diachronic stylistics, i.e., identifying lexical and syntactic patterns (in the sense of grammatical features) between groups of poets associated with periods in literary history.

Richard Ohmann comments that this approach presupposes expertise in synchronic stylistics, "the study of this or that period style," which "presupposes in turn the ability to describe the style of a single writer." He points out that there is, however, "little agreement upon

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<sup>5</sup>The Continuity of Poetic Language: Studies in English Poetry from the 1540's to the 1940's, Univ. of California Publications in English, Vol. 19 (Berkeley: Univ. of California Press, 1948-1951), p. 4 et passim.

<sup>6</sup>Ibid., p. 143; see also pp. 125-53 on modern criticism of seventeenth-century poetry.

how such description is to be managed; many methods compete for critical attention." Included in Ohmann's listing of "an almost embarrassing profusion of critical methods" in stylistics is an evaluation of studies of lexical preferences among writers, "as pursued, for example, by Josephine Miles." Ohmann finds that "lexical preferences, unless seen in the context of a ramified system of word classes, . . . reveal more about content than about style."<sup>7</sup>

His own scholarly priorities lie with synthesizing workable theories of style and syntax. Favoring the use of generative grammar in order to facilitate clear distinctions between form and content, on the one hand, and style and meaning, on the other, Ohmann rejects "the statistical study of grammatical features--abstract nouns, adjectives, subordinate clauses, questions, and the like" for its "highly elusive" results among critics who are not linguists. But, as he points out, "Linguists, by and large, have not busied themselves with stylistics." Emphatically, Ohmann discountenances critical impressionism, or "the application of metaphorical labels to styles," as having little in its favor but that it "makes agreeable parlor conversation, records something of the critic's emotional response, and gives intuition its due."<sup>8</sup>

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<sup>7</sup>"Generative Grammars and the Concept of Literary Style," pp. 134-35.

<sup>8</sup>Ibid.

Equally committed to the importance of generative (i.e., enumerative) grammar as a tool for analyzing the syntax of literary prose, Curtis W. Hayes, Ohmann's student, makes some interesting departures from his tutor's path. In the first place, Hayes attributes more value than does Ohmann to stylostatistics, asserting that "whatever is 'characteristic, habitual, and recurrent' must be . . . amenable to statistical measurement."<sup>9</sup> He finds that while qualitative distinctions, as perceived intuitively by readers, are reflected in an "author's use of specific transformations," quantitative differences "between two authors who appear to use the same transformational apparatus" can be usefully measured.<sup>10</sup>

In the second place, Hayes appears to give more weight than does Ohmann to the potential merit in combining impressionistic criticism with systematic linguistic analysis of literary syntax. However, it should be noted that both scholars emphasize the importance of the sentence as "the primary unit of understanding" which "justly represents its author,"<sup>11</sup> and thus gives precedence to syntax as "a central determinant of style," though "admittedly not

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<sup>9</sup>"A Study in Prose Styles: Edward Gibbon and Ernest Hemingway," p. 81.

<sup>10</sup>"A Transformational-Generative Approach to Style: Samuel Johnson and Edward Gibbon," p. 41.

<sup>11</sup>Ohmann, "Literature as Sentences," pp. 149 and 152, respectively.

the whole of style."<sup>12</sup> Referring to the descriptive labels, "majestic," "forceful," "grand," and the like, used to characterize an author's style, Hayes asserts:

Linguists have traditionally maintained, rather too sharply in some instances, that these terms and others like them only mirror impressions, and hence do not adequately describe the notion of literary style. Being primarily scholars trained in scientific method, they tend to look with distaste upon impressionistic judgments; but it is clear that in many instances there is a valid basis for these judgments, however imprecisely and vaguely the judgments might be stated.<sup>13</sup>

Granting, of course, that "analysis must go beyond the mere tagging of impressionistic labels to prose style," Hayes thus regards it "the analyst's job to account for these subjective impressions," for "in great part the impression that a sensitive reader perceives from a given work rests upon types of syntactical processes that an author uses."<sup>14</sup>

Finally, it is significant that the rules of transformational grammar which Hayes provides as "the descriptive framework for describing an author's style,"<sup>15</sup> are supplemented with tagmemics, a slot and filler approach to grammatical structure. For example, Hayes states that he will not, like some linguists, consider adjectives "as

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<sup>12</sup>Ohmann, "Generative Grammars and the Concept of Literary Style," p. 148; cf. Hayes's qualifying statement that "style exists at all levels, not merely at the syntactical level," in "A Study of Prose Styles," p. 90.

<sup>13</sup>Hayes, "A Transformational-Generative Approach to Style," p. 39.

<sup>14</sup>Hayes, "A Study in Prose Styles," p. 80.

<sup>15</sup>Ibid., p. 81.

being derived from the reduction of relative clauses," but instead will adopt the notion from tagmemics of slots for modifiers which can occur before the noun.<sup>16</sup> Tagmemic and transformational approaches to grammatical analysis are compatible in that both are reductive, i.e., move downwards from larger linguistic units (usually sentences) to smaller substructures. In this study, the adopted procedure for analyzing syntactic structures is primarily tagmemic, having as one of its assumptions that meaning, inherent in language, ought to be included in linguistic description.<sup>17</sup>

In view of the initial major question as to the feasibility of uniting stylistic impressions and systematic analysis of literary syntax, this study purports neither to ignore impressionism nor to examine grammar without reference to meaning. Pitfalls to be avoided by the analyst who deals with meaning are implied and illustrated respectively by Edward S. Klima and A. C. Purves. Klima stresses the distinction to be borne in mind between "varying restrictions on the occurrence of elements with respect to one another," on the one hand, and "similarities and differences in the meaning of sentences," on the

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<sup>16</sup> Ibid., p. 84.

<sup>17</sup> In accordance with Robert L. Allen, English Grammars and English Grammar, A Paideia Book (New York: Charles Scribner's Sons, 1972), p. 163. Subsequent references to this work will usually be given parenthetically in the text.

other.<sup>18</sup> And Purves warns against the occupational hazard of tunnel vision to which the analyst may become susceptible: "At times the lack of concern with meaning impedes the analysis itself as when DiPietro (p. 169) confronts Joyce's 'Boland's breadvan delivering with trays our daily but she prefers yesterday's loaves turnovers crisp crowns hot,' and puzzles so hard over what he is sure must be a deletion after daily, that he neglects the possibility that daily could be a noun (as it is when it refers to a cleaning woman in England)."<sup>19</sup>

In this paper, the intention is, rather, to engage in a dialectic involving both objectively ascertainable linguistic data, derived by means of an appropriate methodology, and competence-based impressions of stylistic particulars. "Competence" implies the instinctive application by a language user of the syntactic language system acquired unconsciously from childhood on,<sup>20</sup> as well as the application of a set of critical or evaluative criteria

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<sup>18</sup>Edward S. Klima, "Negation in English," in Jerry A. Fodor and Jerrold J. Katz, eds., The Structure of Language: Readings in the Philosophy of Language (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964), p. 247. Hereafter, this collection of essays will be cited as "Fodor and Katz."

<sup>19</sup>A. C. Purves, "Impressionism, Statistics, and the Experience of Literature," Style, 5 (1971), 165. His reference is to Robert J. DiPietro, "A Transformational Note on a Few Types of Joycean Sentences," Style, 3 (1969).

<sup>20</sup>See, for example, Dwight Bolinger, Aspects of Language (New York: Harcourt, Brace & World, Inc., 1968), p. 3.

acquired over many a duration of intellectual and verbal interaction with fellow readers of poetry. To agree with A. C. Purves about "the inhumanity of certain kinds of criticism, particularly that which [seeks] to promote a specious objectivity in dealing with art, which by its very nature seeks often to call up deeply subjective responses,"<sup>21</sup> is not, however, to deny that all too often in humanistic literary criticism, demonstrable stylo-linguistic evidence is shunned altogether or treated cursorily to the detriment of clarity in communicating subjective responses. Much like the literary work, which elicits the critical response, stylistic criticism would seem to offer its readers a potentially multi-dimensional experience--so long as the critic not only admitted to having intuitions, but sought to connect those intuitions with phenomenal aspects of the work.<sup>22</sup>

The traditional segregation between linguists and stylistic critics, as pointed out by Ohmann (See supra. p. 6) is exemplified in Paul M. Postal's review of some collected papers by McIntosh and Halliday: Postal modestly declares that he "shall have nothing to say about" five of the papers which treat relations of linguistics and literature, "since . . . these questions lie outside the competence of the reviewer."<sup>23</sup> Ironically, in one of the very essays

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<sup>21</sup>Purves, p. 164.

<sup>22</sup>Cf. Purves, p. 168.

<sup>23</sup>Review of Patterns of Language: Papers in General, Descriptive, and Applied Linguistics, by Angus McIntosh and M. A. K. Halliday, Foundations of Language, 5 (1969), 409.

eschewed by the reviewer, Angus McIntosh pleads eloquently for the need "to narrow the gap between language studies and those falling under the general heading of literary criticism and appreciation."<sup>24</sup>

Linguistic Analysis and the Undergraduate Student  
of Literature: Methodological Problems

A second major question, which extends and particularizes the first, is to be borne in mind during the course of this study: Can the systematic analysis of syntax profit those who seek to comprehend a specific poem in such a manner as to be able to clearly communicate and demonstrate their interpretive findings to others? McIntosh articulates the expectations of the reader of linguistically based literary criticism when he insists upon "enough information about both theory and material to enable the reader to assess the validity of the conclusions that are reached." Considering Josephine Miles's Eras and Modes in English Poetry, McIntosh finds ill-defined and inadequately explained the "linguistic framework which we are asked to accept as quite fundamental to our understanding of the history of English poetry and our appreciation of that poetry." One can only appreciate his demand per se that the reader "is entitled to explanations, and no enthusiasm on

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<sup>24</sup>"Linguistics and English Studies (1959)," in Angus McIntosh and M. A. K. Halliday, Patterns of Language: Papers in General, Descriptive, and Applied Linguistics (Bloomington: Indiana Univ. Press, 1967), p. 42.

the part of the writer can replace them or make them unnecessary."<sup>25</sup>

For present purposes, let the reader so entitled be doubly represented: first, by the instructor of poetry who seeks to acquire from linguistics precise tools for teaching literary analysis and second, by the student who is required to trace the relations between a poetic utterance and its interpretation, i.e., who needs to be shown how to verify as well as arrive at insights. The importance of making use of a reputable dictionary to aid in discerning multi-valued lexis is already assumed. Why is it necessary to question the value of systematic analysis of syntax for the understanding, therefore enjoyment, of poetry? For, as Seymour Chatman maintains, "Obviously our methods do nothing to develop the vital poetic prerequisites of emotional maturity, esthetic sensitivity, and general culture. Yet, important as these qualities are, they do not even become problems until the student has succeeded in piecing together the plain syntactic sense of a poem."<sup>26</sup> Exercises designed to instill the dictionary habit in students present little difficulty, but in an era of growing controversy among grammarians and increasing methodological complexity, it is no simple matter to identify a valid, fully developed

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<sup>25</sup>Ibid., pp. 45-46.

<sup>26</sup>"Linguistics and Teaching Introductory Literature," Language Learning, 7 (1956-57); rpt. in Harold Byron Allen, ed., Readings in Applied English Linguistics, 2nd ed. (New York: Appleton-Century-Crofts of Meredith Publishing Company, 1964), p. 506. Hereafter, this collection will be cited as "H. B. Allen."

method for examining syntax that is readily comprehensible and practicable.

An affirmative response to the second question is contingent upon a constructive solution to a third major question: What criteria should govern the selection of a methodology for this analysis of poetic syntax? It is easy to agree with Roger Fowler that "modern descriptive linguistics is a natural companion to modern criticism because both are text-centred: both involve analysis, close reading, and both set a premium on accuracy and usefulness of description,"<sup>27</sup> and to find attractive the notion that "stripped of its terminological ramifications, linguistics is a simple discipline. The simple framework of ideas may, we hope, pass from linguists to students of literature, to form part of the critical apparatus: a way of looking hard at a text itself, of separating text from non-text."<sup>28</sup> But one is inclined to substitute morass for host in his statement that "a host of precise techniques is available for the minute study of form, a host constantly augmented as linguistics becomes more and more complicated"<sup>29</sup> (an observation which appears to contradict the notion of

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<sup>27</sup>"Linguistics, Stylistics; Criticism?" Lingua, 16 (1966) rpt. in Love and Payne, p. 169.

<sup>28</sup>Roger Fowler, "Linguistic Theory and the Study of Literature," in Roger Fowler, ed., Essays on Style and Language: Linguistic and Critical Approaches to Literary Style (New York: Humanities Press, 1966), pp. 27-28. Henceforth, references to this collection will be to "Fowler."

<sup>29</sup>Ibid., p. 27.

linguistics as "a simple discipline" also held by Fowler).

Whether or not, as Fowler maintains, "most linguistic analyses of a text of whatever kind will be linguistic by virtue of certain fundamental tenets common to all linguists since de Saussure," and whether or not one has only therefore to select a particular school of linguistics to be followed,<sup>30</sup> guiding principles for the present undertaking, including its aim of tailoring the approach to syntax for the college classroom not specializing in linguistics, considerably narrow the options between linguistic methods available. When it comes to examining syntax in a literary text, interpretations of the Saussurean distinctions between abstract knowledge of linguistic structure and what is actually uttered are usually deemed validly applicable. But when it comes to communicating the techniques for identifying syntactic structures in poetry--in order to decode its possible messages--a trifold problem confronts American educators and students alike: the "Saussurean paradox," the failure thus far of linguistics-based attempts to teach grammar in American schools, and the irony inherent in attempting to teach poetry to poor readers and writers.

The context for William Labov's cogent remarks about practical results for education of linguistic research in our society is the "curious" Saussurian paradox that "langue which Saussure considered to be the social aspect

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<sup>30</sup>Ibid., p. 2.

of language, was conceived of as so general that a linguist could obtain data on it from any given individual, even from himself. But parole, the individual aspect of language, was thought of as so variable that it could only be studied by a kind of social survey."<sup>31</sup> For Labov the consequence of "capitalizing on the Saussurian paradox to its logical extreme" has been an excessive reliance on the linguist's own intuitions about grammaticalness. Despite the inheritance of American educational institutions of efforts during the past twenty years to teach English efficiently as a foreign language, or to teach foreign languages to American service personnel, Labov observes, "Linguists have had less success in applying their ideas to the teaching of English in American schools, and even less in the teaching

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<sup>31</sup>William Labov, "The Place of Linguistic Research in American Society," in Eric P. Hamp, ed., Themes in Linguistics: The 1970s. Janua Linguarum, Series Minor, 172 (The Hague: Mouton, 1973), p. 97. Henceforth this collection will be cited as "Hamp." It is interesting to consider that the paradox described by Labov might underlie such linguistic studies in poetry as Archibald A. Hill's "An Analysis of The Windhover: An Experiment in Structural Method," PMLA, 70 (1955), 968-78; and Seymour Chatman's "Robert Frost's 'Howing': An Inquiry into Prosodic Structure," Kenyon Review, 18 (1956), 421-38. Hill applies probability techniques in discourse analysis to choices among alternative interpretations of lexical items having multiple meanings, concluding that the reader "must choose, and cannot keep both meanings" even though both are "formally and structurally satisfactory" (p. 971). Chatman compares eight oral performances of Frost's poem in an attempt "to account for the phonological complexity of verse by envisaging a tension between two systems: the abstract metrical pattern, as historical product of the English verse tradition, and the ordinary stress-pitch-juncture system of spoken English, determined . . . by requirements of meaning and emphasis" (p. 422).

of reading. In 1970, we are forced to admit that current linguistic theory is not being applied in any sizeable way to educational problems . . . ."32

A recent Newsweek cover story gives nationwide evidence that Johnny, who does not read very much, let alone well, is often unable to write coherently: "If your children are attending college, the chances are that when they graduate they will be unable to write ordinary, expository English with any real degree of structure and lucidity. If they are in high school and planning to attend college, the chances are less than even that they will be able to write English at the minimal college level when they get there.<sup>33</sup> Mario Pei's reported suggestion that "teachers in the classrooms have come increasingly under the sway of the structural-linguistic dogma: that the spoken idiom is superior to the written, and that there is no real need for students to study the rules of their language at all"<sup>34</sup> would seem to contradict Labov's assertion that "for a number of reasons linguistics has never maintained a close connection with language as it is actually used."<sup>35</sup> Ralph B. Long, taking still another track, speaks from the experience of having "had a good deal of grammatical knowledge forced on me by my attempts to defend indefensible

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<sup>32</sup>Labov, p. 98.

<sup>33</sup>Merril Sheils, "Why Johnny Can't Write," Newsweek, 8 Dec. 1975, p. 58.

<sup>34</sup>Ibid., p. 60.

<sup>35</sup>Labov, p. 98.

analyses" when he maintains that "when any system is taught thoroughly, students should learn a great deal about syntax,"<sup>36</sup> and, it is to be hoped here, about poetry.

Whether Long is right, or Pei, or Labov, with respect to the methodological problem of teaching syntax in the classroom for the purpose of clarifying poetic texts, a procedure for analysis based on a grammar that promises to be "teachable" without "being a complex superstructure of rules and prescriptions that might in time be considered more real or important than the living language itself" is certainly worth attempting. And if it, in addition, should "build upon what students already know and feel, consciously or unconsciously, about the structure of English," helping "them to recognize and categorize their knowledge, and then lead them inductively toward a constantly expanding recognition and mastery of the many resources of the language," as Robert L. Allen claims for his grammar (p. 158), then a modicum of hope prevails that the linguistic analysis of poetic syntax might ultimately affect students' ability to write more maturely.

To serve the achievement of those ends here delineated, a working method should meet the following requirements: For the sake of productive scholarship at any level of complexity, to insure a relatively strong probability of its successful application to written poetic discourse, its

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<sup>36</sup>"Linguistics and Diagramming," CEA Critic, 22 (Oct. 1960), 6.

practicability somehow should previously have been demonstrated.<sup>37</sup> In order that students need not have to fulfill prerequisites in algebra, calculus, computer technology, or even linguistic science, procedures for the analysis of syntax must be direct and simple. The efficiency of the working method must extend also to instructional means. That is, the method must allow an instructor of English, who is minimally grounded in linguistics, to satisfactorily present it to a class of undergraduates, none of whom may previously have taken a single linguistics course. Moreover, the method must lend itself to acquisition by students in the relatively small fraction of a semester's time that may be set aside for that purpose. Ralph B. Long declares, "I cannot agree with Sledd's contention, in the May 1960 English Journal, that it is now necessary for teachers of English to master three distinct grammatical systems. Life is short . . . ,"<sup>38</sup> and so, one might add, is a single semester.

Hence, several techniques for executing analyses of syntax in grammar, which might appeal greatly to the linguistic specialist, must be precluded at the outset. Most are too esoteric, i.e., contingent upon the development of highly specialized skills acquired over long years of training in the discipline of linguistic science. As

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<sup>37</sup>This matter is further discussed infra, pp. 155-65.

<sup>38</sup>Long, "Linguistics and Diagramming," p. 6.

Joseph H. Greenberg points out, many general principles which have been discovered by linguistic scientists seem "to be leading to a body of interrelated generalizations which might be compared to laws in physics . . . . This does not prevent them from being mathematical in the sense that all formal relationships are essentially mathematical, even when they are not quantitative."<sup>39</sup> Primarily quantitative, Louis T. Milic's approach to literary prose appears to be effective, for instance, in solving attribution problems by means of internal evidence.<sup>40</sup> His system of stylistic analysis, although agreeably couched in humanistic criticism, involves sophisticated statistical operations which are not feasible in the college classroom situation described above.

#### Concerning Model Shopping

In a state-of-the-art paper, Robert S. Wachal cautions against excessive reliance on the brain of the computer, and writes: "It would be hard to imagine a complete objective analysis of style that was not based at least in part on some linguistic model. It would be harder still to find a model fully enough worked out to tell us more than one-tenth of what we wanted to know about the syntactic

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<sup>39</sup>"Linguistics as a Pilot Science," in Hamp, p. 59.

<sup>40</sup>A Quantitative Approach to the Style of Jonathan Swift, Studies in English Literature, Vol. 23 (The Hague: Mouton & Co., 1967).

underpinnings of style."<sup>41</sup> With due respect toward his additional admonition, model shopping, which Wachal finds conducive to the "tower of Babel" syndrome, must still be counted a necessary evil--if only as a preventive measure against two other syndromes as identified by D. I. Masson. In a paper entitled "Some Problems in Literary Phonaesthetics," which Masson introduces as no "disquisition on sound effects," the author cautions the literary student attempting scientific methods "lest he spend much time and energy accumulating an intolerable deal of apparatus for the sake of a dribble of distilled fact. Also, the slavish copying of scientific methods in a literary study may be a dangerous example of what a scientist himself [viz., N. W. Pirie in Science News, 25 (Aug. 1952)] has called 'concepts out of context.'" One cannot "dissect a cockroach with a bacon-slicer," Masson wryly observes; nor will "elaborate tabulations and 'profiles' of ill-connected data" produce anything but "' . . . darkness visible.'"<sup>42</sup>

A further example serves to document the multiple problems of shopping for a methodology suitable for the purposes of the present study: Operations designed by Zellig S. Harris for the analysis of connected discourse,

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<sup>41</sup>"The Machine in the Garden: Computers and Literary Scholarship, 1970," Computers and the Humanities, 5 (Sept. 1970), 24-25.

<sup>42</sup>In S. C. Aston, et al., eds. Literature and Science: Proceedings of the Triennial Sixth Congress of the International Federation for Modern Languages and Literatures (Oxford: Basil Blackwell, 1955), p. 61.

to be comprehended and performed, require fluency in algebra, computer programming, and transformational grammar.<sup>43</sup>

Subject to criticism for widening the gulf between mathematical linguistics and "just plain linguistics,"<sup>44</sup> Harris has also been taken to task for ignoring certain procedural distinctions affecting segment substitutability.<sup>45</sup> Harris' "discourse analysis" excludes semantic meaning and depends

<sup>43</sup> See especially "Discourse Analysis," Language, 28 (1952), 1-30; rpt. in Fodor and Katz, pp. 355-83; "Distributional Structure," Word, 10 (1954), 146-62; rpt. in Fodor and Katz, pp. 33-49; "Co-occurrence and Transformation in Linguistic Structure," Language, 33 (1957), 283-340; rpt. in Fodor and Katz, pp. 155-210; and String Analysis of Sentence Structure, Paper on Formal Linguistics, No. 1 (The Hague: Mouton Co., 1962).

<sup>44</sup> See Einar Haugen, "Directions in Modern Linguistics," Language, 27 (1951), 211-22; and Olga Akhmanova and Galina Mikael'an, The Theory of Syntax in Modern Linguistics, Janua Linguarum, Series Minor, 68 (The Hague: Mouton, 1969), p. 22.

<sup>45</sup> See Randolph Quirk, "Substitutions and Syntactical Research," Essays on the English Language, Medieval and Modern, Indiana Univ. Studies in the History and Theory of Linguistics (Bloomington: Indiana Univ. Press, 1968), pp. 161-66. Quirk acknowledges substitutability to be traditional, fundamental, and implicit to paradigmatic procedures as well as those of classification and definition of parts of speech. However, believing that the importance of substitutability has been overblown in modern linguistics, he emphatically asserts that it can be neither mechanically nor promiscuously applied. He refers to Harris' Methods in Structural Linguistics, where an account is given of the nature and problems of the substitution test. Quirk maintains that the two alternatives given by Harris for testing segment substitutability, the native speaker's use or his acceptance of our use, "demand procedures of the linguist which are quite distinct and which may in fact yield results that are partially incompatible--especially if we were to take the first alternative in the wider . . . sense of observing a native's total usage, outside set test frames" (p. 162).

upon occurrences of morphemes as distinguishable elements.<sup>46</sup> It goes beyond descriptive methods, however, in that it takes into account the relationships of sentences. The method attempts to reveal distribution of segments of "equivalents," i.e., "those elements which have like distributions into one class" and form "equivalence chains."<sup>47</sup> The result is the structural representation of a "text fragment" in a "double-array" which features a "horizontal axis indicating the material that occurs within a single sentence or subsentence," and a "vertical axis indicating the successive sentences."<sup>48</sup>

Harris' technique seems somewhat arbitrary for segmenting a text into equivalents, i.e., strings of morphemes which are grouped into classes with "somewhat similar" environments in such a way that members of a class have rather similar sets of co-occurents, each class, in turn, being set up on the basis of "a particular choice of diagnostic co-occurents":<sup>49</sup>

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<sup>46</sup>"Discourse Analysis," p. 355. See also Harris' concurrent assertion that some information may be obtainable through discourse analysis respecting the relationship of linguistic and nonlinguistic behavior: "The formal features of the discourses can be studied by distributional methods within the text; and the fact of their correlation with a particular type of situation gives a meaning-status to the occurrence of these formal features" (p. 357).

<sup>47</sup>Ibid., p. 360.

<sup>48</sup>Ibid., pp. 362-63 ff.

<sup>49</sup>"Co-occurrence and Transformation in Linguistic Structure," p. 156.

Transformations are much needed in discourse analysis; for though the method of discourse analysis is independent of them, the complexity of many sentences makes discourse analysis hardly applicable unless the text has first been normalized by transformations. For discourse analysis it is often not necessary to reduce sentences to their kernels, but only to transform those sentences and sections which contain the same words in such a way that they have the same structure, if this is possible.<sup>50</sup>

When it comes to analyzing syntax in poetry, for purposes of clarification sentences might be temporarily "normalized" by means of any one of several diagrammatic techniques; however, one would wish to identify, not manipulate the surface structures. Moreover, the literary critic is unlikely to find the results of Harris' double-array analyses especially interesting. The very procedure which makes it possible to reduce a prose text into "four discourse operations"<sup>51</sup> appears to thwart opportunities for the treatment of stylistic subtleties. It is understood that in computational stylistics if certain characteristics are highly correlated, they may be treated as redundant, i.e., "by omitting dependent characteristics and leaving only the

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<sup>50</sup>Ibid., p. 210.

<sup>51</sup>See Zellig S. Harris, "Appendix: Discourse Analysis of a Story," Discourse Analysis Reprints, Papers on Formal Linguistics, No. 2 (The Hague: Mouton & Co., 1963), pp. 55-73. The story analyzed is James Thurber's "The Very Proper Gander." According to Harris, "The analysis of this text consisted merely in the carrying out of . . . the grammatical analysis of each sentence, the five grammatical equivalences, and the four discourse operations . . . . Other texts require a few additional grammatical equivalences, but rarely any further discourse operations" (p. 72).

independent ones," according to Lubomír Doležel.<sup>52</sup> However, as Doležel points out, "The elimination of redundant information from the text style formula does not mean that this information is irrelevant for stylistic interpretations . . . . If it seems irrelevant in a certain aspect, it will certainly prove relevant in another."<sup>53</sup>

Many of the linguistic techniques available for analysis of syntax, on the other hand, are based on models designed to expedite the study of natural languages in hopes of facilitating the derivation, ultimately, of universally applicable grammars (i.e., sets of grammatical rules). As Jacobs and Rosenbaum explain, "Linguistic universals, which allow us to describe what we, as native speakers of English, know about our language intuitively" can only be formulated upon accurate classification of observable linguistic facts, "so they represent all that we know about our language and only that information. . . . It is no simple matter to discover a classification scheme which meets this requirement," or, one might add, which might thus permit the full apprehension of any individual's stylistic performance. For, as Jacobs and Rosenbaum also point out, "we can acquire at the moment only the most general understanding of our own competence to speak and

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<sup>52</sup>"A Framework for the Statistical Analysis of Style," in Doležel and Bailey, p. 19.

<sup>53</sup>Ibid., p. 24, n. 27.

comprehend the sentences of English."<sup>54</sup> At the source of this current in thought is Noam Chomsky, whose Syntactic Structures (The Hague: Mouton and Co., 1957) launched linguistics into previously uncharted waters. Raising questions about extant theories as to the processes by which native speakers come to master their language system, he demonstrated convincingly that no grammar had yet been successfully constructed in relation to the fact that a language system permits its users potentially infinite creativity in performance (ability to speak and write in response to stimuli) as well as infinite variety in competence (ability to internalize acceptable patterns, i.e., rules for producing and understanding language).

Aware of the many inadequacies of the Immediate Constituent (IC) model of grammar, which describes all sentences in terms of phrase structure,<sup>55</sup> Chomsky conceived

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<sup>54</sup>Roderick A. Jacobs and Peter S. Rosenbaum, English Transformational Grammar (Waltham, Mass.: Blaisdell Publishing Company of Ginn and Company, 1968), p. v. See also Noam Chomsky, Studies on Semantics in Generative Grammar, *Janua Linguarum, Series Minor*, 107 (The Hague: Mouton & Company, 1972), p. 11, where Chomsky uses the term universal grammar to denote a grammar which "prescribes a schema that defines implicitly the infinite class of 'attainable grammars'; it formulates principles that determine how each such system relates sound and meaning; it provides a procedure of evaluation for grammars of the appropriate form."

<sup>55</sup>The IC model can explain neither the structural homonymy, for example, of this actor reads well vs. this book reads well nor the synonymy, for example, of the active John killed Mary vs. the passive Mary was killed by John (i.e., by those who consider such constructions synonymous). In assigning bracketings to coordinate nouns, IC analysis has to be arbitrary. Nor can it account for the discontinuity of such constituents as did John kill Mary?

language in terms of two principal levels of structure: a deep structure where meanings lay, "in some not always precise manner," according to Jacobs,<sup>56</sup> and a surface structure where forms became converted into utterances. Accordingly, Phrase Structure rules (PS-rules), enumerating basic sentence parts, generated (produced) the deep structure. Deep structures were converted into surface structures by means of a set of optional and/or obligatory transformations. Unlike the generative PS-rules, Transformational rules (T-rules) yielded derived sentences by means of such operations as deletion, substitution, and conjoining.<sup>57</sup> Historically significant as Syntactic Structures remains, its language model abounded in flaws ranging from unwieldy numbers of categories to insufficient treatment of semantic relations. An empirical grammar in full has yet to be written, but since 1957 numerous grammarians have been working "to modify and improve their model of language, to expand and deepen its coverage of particular languages and to

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<sup>56</sup>Roderick A. Jacobs, "Recent Developments in Transformational Grammar," English Record, 19 (Apr. 1969), 52.

<sup>57</sup>In Franklin C. Southworth and Chander J. Daswani, Foundations of Linguistics (New York: Free Press of Macmillan Publishing Co., Inc., 1974), it is explained that PS-rules reveal both the hierarchical structures of a sentence and the constituent structure, phrase-markers revealing the functional relationships between sentence parts and the grammatical categories to which constituents belong; T-rules account for both structural description and structural change (pp. 156-62).

isolate the universal characteristics of human languages."<sup>58</sup>

It is not within the scope of this paper to present a summary of linguistic developments since 1957 (A comprehensive survey of scholarship in the United States alone would require a sizeable volume). However, to argue merely the difficulty of applying in the classroom methods for grammatical analysis stemming from Chomskyan theories would be circumventive of the greater issue centering on effectiveness of analytic procedures as applied to poetic syntax. Therefore, some sections of a much larger picture, hastily sketched, shall furnish background to subsequent illustrations demonstrating that, even without reference to practicability in the classroom situation, transformational-generative models do not yet afford a manageable modus operandi for the purpose of this study--albeit they hold great promise for the future.

#### Some Currents in Contemporary Linguistics

New routes toward the understanding of language opened up by Syntactic Structures soon had linguists mapping out particular areas of investigation, inch by inch as it were. Klima and Lees, for example, who explored territory leading from Chomsky's concept of meaning-preserving

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<sup>58</sup>Jacobs, p. 55. Cf. Robert L. Allen, who observes a correlation between ongoing modifications and increasing complexity, so that "the most conservative listing of transformational procedures for generating a relatively simple sentence would be awe-inspiring to many students, and possibly to their teachers as well" (p. 119).

and meaning-changing transformations,<sup>59</sup> were joined by Postal, Rosenbaum, and many others<sup>60</sup> who became variously involved in work--still actively in progress--to revise the notion of deep structure. Chomsky's Aspects of the Theory of Syntax (Cambridge: M.I.T. Press, 1965) marked a refinement of the original distinction between the two levels of structure. According to one summary, "Deep structure is related directly to meaning or semantics, and surface structure is meaningful only by virtue of its deep structure, and the deep structure of a sentence is accessible only when converted into surface structure to which

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<sup>59</sup>See: Edward S. Klima, "Negation in English," in Fodor and Katz, pp. 246-323, first presented in 1959. Robert B. Lees, The Grammar of English Nominalizations (Bloomington: Indiana Univ. Research Center in Anthropology, Folklore, and Linguistics, 1960); and "Transformational Grammars and the Fries Framework," in H. B. Allen, pp. 137-46, originally presented in 1962. Robert B. Lees and Edward S. Klima, "Rules for English Pronominalization," Language, 39 (1963), 17-28.

<sup>60</sup>A sampling includes: Noam Chomsky, "On the Notion 'Rule of Grammar,'" Proceedings of the Twelfth Symposium in Applied Mathematics, 12 (1961), 6-24; rpt. in Fodor and Katz, pp. 119-36; and "Some Methodological Remarks on Generative Grammar," Word, 17 (1961), 219-39; rpt. in H. B. Allen, pp. 163-72. Jerrold J. Katz and Jerry A. Fodor, "The Structure of a Semantic Theory," Language, 39 (1963), 170-210; rpt. in Fodor and Katz, pp. 479-518. Paul M. Postal, "Limitations of Phrase Structure Grammar," in Fodor and Katz, pp. 137-51; and "Underlying and Superficial Linguistic Structure," Harvard Educational Review, 34 (1964), 246-66. Peter S. Rosenbaum, The Grammar of English Predicate Complement Constructions (Cambridge: Massachusetts Institute of Technology Press, 1967). Emmon Bach, "Nouns and Noun Phrases," in Emmon Bach and Robert T. Harms, eds., Universals in Linguistic Theory (New York: Holt, Rinehart and Winston, 1968), henceforth cited as "Bach and Harms."

phonological rules can apply."<sup>61</sup> Chomsky's 1965 model had three major components--syntactic, phonological, and semantic: "The syntactic component is the generative part of the grammar and is, therefore, called the base, while the other two components are interpretive, i.e., they apply to the output of the base. The base consists of PS rules and the lexicon. . . . The semantic component is assigned a purely interpretive role within the theory, i.e., it is seen as operating on the output of the syntactic base component. Consequently, all such information must be provided by the syntactic component . . . ."<sup>62</sup>

As Southworth and Daswani point out, "By 1965 it was firmly believed that for an adequate semantic description it is essential to have a central and generative syntactic component. The effect of the 1965 position was to further underline the distinction between syntactic deep structure and semantic structure."<sup>63</sup> However, since approximately 1970, transformational-generative grammar has diverged into two mainstreams--each, interestingly,

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<sup>61</sup>Southworth and Daswani, pp. 165-66. As they also explain (pp. 166-68), "The earlier distinctions between optional and obligatory transformations, and between singular and generalized transformations . . . have been found unnecessary. All transformations are now singular and obligatory." These revisions brought about a concern with the order in which transformations may apply, about which many questions still remain. "Another development in the theory," they point out, "has been the exclusion of lexical substitution rules from the PS component."

<sup>62</sup>Ibid., p. 216.

<sup>63</sup>Ibid., pp. 220-21.

strongly influenced by Chomskyan theory. Along the first, pursuant to Chomsky's Aspects of the Theory of Syntax, linguists Bach, Fillmore, Lakoff, McCawley, Postal, Ross, and others have actively plumbed the depths for semantic information.<sup>64</sup> Lakoff, for example, holds to the theory that meaning is recoverable from deep structure; however, he does repudiate part of the concept of deep structure set forth in Aspects when he rejects the claim that lexical insertions must precede all transformations and thus reduces the inventory of category labels in transformational analysis.<sup>65</sup> McCawley, also a supporter of the theory that syntax and semantics coexist at the level of deep structure,<sup>66</sup>

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<sup>64</sup> See, for example, Paul M. Postal, "The Best Theory," in Stanley Peters, ed., Goals of Linguistic Theory (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972), pp. 131-70 (Hereafter this collection is cited as "Peters"); and John R. Ross, "On Declarative Sentences," in Roderick A. Jacobs and Peter S. Rosenbaum, eds., Readings in English Transformational Grammar (Waltham, Mass.: Blaisdell Publishing Company of Ginn and Company, 1970), pp. 222-77. Other proponents include D. Terence Langendoen, The Study of Syntax: The Generative-Transformational Approach to the Structure of Modern English, Transatlantic Series in Linguistics (New York: Holt, Rinehart and Winston, Inc.); and David N. Perlmutter, "Evidence for Deep Structure Constraints in Syntax," in F. Kiefer, ed., Studies in Syntax and Semantics, Foundations of Language, Supplementary Series, Vol. 10 (Dordrecht, Holland: D. Reidel Publishing Company, 1969), pp. 168-86 (hereafter cited as "Kiefer").

<sup>65</sup> George Lakoff, Irregularity in Syntax, Transatlantic Series in Linguistics (New York: Holt, Rinehart and Winston, Inc., 1970).

<sup>66</sup> James D. McCawley, "Concerning the Base Component of a Transformational Grammar," Foundations of Language, 4 (1968), 243-69; "The Role of Semantics in a Grammar," in Bach and Harms, pp. 124-69; and "Where Do Noun Phrases Come From?" in Jacobs and Rosenbaum, Readings, pp. 166-83.

summarizes this line of development as postulating two systems of generative rules, i.e., specifying what is or is not possible at any given stage of a derivation: "one defining the class of possible semantic representations and the other ('output constraints') restricting the class of possible surface structures . . . ."<sup>67</sup>

In 1968 Fillmore developed a case grammar model which attempted to incorporate the lexicon into the syntactic system, and thus had the advantage, according to Dennis E. Baron, of "formalizing semantic theory to a greater extent than had been done in the past."<sup>68</sup> Fillmore retained the notion of a deep semantic structure but repudiated, as artificial, that of deep syntax mediating between the semantic structure and the surface structure. Functional relationships, he argued, can be better accommodated in terms of semantic than syntactic structure. His basic assumption is that the various noun phrases of a proposition (or sentence) can stand only in a limited number of relations to the verb.<sup>69</sup> These "deep case" relationships have nothing to do with the surface cases of traditional grammar. By

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<sup>67</sup>McCawley, "Foreword," to Lakoff, Irregularity in Syntax, p. vii.

<sup>68</sup>Case Grammar and Diachronic English Syntax. Janua Linguarum, Series Practica, 223 (The Hague: Mouton, 1974), p. 14.

<sup>69</sup>See Charles J. Fillmore, "The Case for Case," in Bach and Harms, pp. 1-88; "Lexical Entries for Verbs," Foundations of Language, 4 (1968), 373-93; and "Types of Lexical Information," in Kiefer, pp. 109-37.

means of T-rules, a sentence is rewritten as Modality (i.e., tense, aspect, mood, etc.) plus Proposition (i.e., one or more noun phrases with a verb in a deep case relationship, e.g., agent, instrument, object, dative, locative, etc.)<sup>70</sup> This line of development is summarized by Jacobs, who writes that Fillmore based his argument "for going beneath the deep structure to a level where cases . . . expressed basic semantic relationships" on theoretical evidence that "the kinds of preposition [sic], the actual forms of verbs, the type of noun (animate or inanimate, etc.), seemed to be influenced, in part controlled, by . . . deep deep structure cases."<sup>71</sup>

Jacobs points out that linguists all over the country, including Lakoff, McCawley, Postal, and Ross, "tried to work out some ways of formulating a deep semantic structure, some using the notions of symbolic logic, others positing pro-forms like cause-to-die for kill." Finally, he remarks that this deep deep structure, concerned as it is

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<sup>70</sup>Deep cases are strictly ordered, and every verb specified for the cases which may occur with it. Southworth and Daswani illustrate the "case-frame" for the verb break, as in the sentence John broke the window with a hammer, thusly: Break ( + [ \_\_\_\_\_ (A) + (I) + O ] ), meaning that "the verb must obligatorily have a deep instrument or a deep agent or both." Case grammar, which has been undergoing a good deal of refinement and elaboration during recent years, differs from TG theory primarily in rejecting the notion of the autonomy of the syntactic component and maintaining that "one must look at the underlying semantic relationships that surface structure elements overtly or covertly reflect" (pp. 221-22).

<sup>71</sup>Jacobs, "Recent Developments," p. 58.

with propositions rather than sentences, "would be a far more abstract level."<sup>72</sup> And indeed, more recent models such as Chafe's generative semantics in a case grammar would bear this out; here, for instance, unconstrained experience is converted into symbol constrained by sound, by means of the post-semantic processes of symbolization and literalization.<sup>73</sup> Similarly observing an increased abstruseness, especially in the terminology of recent theories, e.g., the use of stative and non-stative in the semantic categorizing of verbs, Southworth and Daswani conclude: "The solution(s) provided by the present semantic re-examinations are neither complete nor final, showing the defects of the older classification better than solving the problems."<sup>74</sup>

In a paper on generativity, in which Fillmore argues that the ordinary working grammarian often gets little help from generative theory, the author writes, "Today's grammarian . . . knows, if he has read Ross's thesis (Ross 1967), that the kinds of arguments that seem to bear very crucially on the nature and operation of syntactic systems involve him in grammatical decisions that are

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<sup>72</sup>Ibid.

<sup>73</sup>Wallace L. Chafe, Meaning and the Structure of Language (Chicago: Univ. of Chicago Press, 1970).

<sup>74</sup>Foundations of Linguistics, pp. 223-34.

extremely difficult to make."<sup>75</sup> In a more jocular vein, Fillmore makes reference to the two main tributaries of recent linguistic theory when he admits, "I continually find that I am attracted to 'generative semantics' or back again to 'interpretive semantics' depending on whether I have recently been more impressed with my experiences of wanting to say things I do not know how to express or with my experiences of having said things which I cannot understand."<sup>76</sup> Problems incurred with ever deeper explorations into syntax and semantics since the 1970's caused Chomsky to modify his view of deep structure.<sup>77</sup>

Hence, a second line of development, running counter to that already described, has been taken by linguists such as Akmajian, Dougherty, Emonds, and Jackendoff, as well as by Chomsky himself, notably in his Studies on

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<sup>75</sup>Charles J. Fillmore, "On Generativity," in Peters, pp. 1-19. See also John R. Ross, "Constraints on Variables in Syntax," Diss., Massachusetts Institute of Technology, 1967.

<sup>76</sup>Fillmore, "On Generativity," p. 2.

<sup>77</sup>Noam Chomsky, "Remarks on Nominalization," in Jacobs and Rosenbaum, Readings, pp. 184-221. Here base forms earlier specified as being nouns or verbs are identified in terms of their capabilities of becoming these in the surface structure.

Semantics in Generative Grammar (1972).<sup>78</sup> According to Chomsky's 1972 model, the grammar contains (1) a basic categorical, context-free component which "generates phrase-markers, with a dummy symbol as one of the terminal elements," (2) a lexicon of which each entry is "a system of specified features," and (3) "a system of transformations, each of which maps phrase-markers into phrase-markers." A deep structure is identified as "the formal object" which results when, "by means of a general principle of lexical insertion," the dummy symbol is replaced by lexical entries in accordance with their feature content. A surface structure is "a phrase-marker" determined by "a sequence of transformations" applied "to a deep structure, in accordance with certain universal conditions and certain particular constraints of the grammar in question." Syntax, consequently, consists in "the base and the transformational rules."<sup>79</sup>

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<sup>78</sup>See, e.g.: Ray Dougherty, "A Transformational Grammar of Coordinate Conjoined Structures," Diss., Massachusetts Institute of Technology, 1968. Joseph Emonds, "A Structure-Preserving Constraint on NP Movement Transformations," in Robert I. Binnick, et al., eds., Papers from the Fifth Regional Meeting of the Chicago Linguistic Society, April 18-19, 1969 (Chicago: Department of Linguistics, Univ. of Chicago, 1969), pp. 60-65; and "A Reformulation of Certain Syntactic Transformations," in Peters, pp. 21-62. Adrian Akmajian and Ray S. Jackendoff, "Coreferentiality and Stress," Linguistic Inquiry, 1 (1970), 1, 124-26. Ray S. Jackendoff, Semantic Interpretation in Generative Grammar, Studies in Linguistics Series, 2 (Cambridge, Mass.: MIT Press, 1972).

<sup>79</sup>Chomsky, Studies on Semantics, p. 12.

Just as within the opposing group, there are countless specifics on which members of this group differ amongst themselves. The latter are of one accord, however, in rejecting the principle that meaning is determined in deep structure, e.g.: on the grounds that stress (manifested after transformations are applied) plays a major role in the interpretation of surface structures, according to Akmajian and Jackendoff as well as Dougherty; even though a reformulation of transformations as structure-preserving adds increased PS-rules and conditions on their use to the cost of the grammar, according to Emonds; and because, according to Jackendoff (in opposition to Katz and Fodor's assumption of a single hierarchical structure which incorporates semantic elements), semantic phenomena arrange themselves into various, independent groups which relate to the syntactic derivation at various levels.

This crew navigates its theoretical current without an "explicit proposal as to the nature of semantic representation," as McCawley points out. However, procedures include making "use of a highly language-specific base component generating deep structures that are relatively close to the surface structure," and attempting "to account for a derivational relation through a complex dictionary entry that indicates what properties are shared by the 'basic' word and its derivatives."<sup>80</sup> In other words, all

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<sup>80</sup> McCawley, "Foreword," to Lakoff, p. viii.

proponents concur on the involvement of surface structure in semantic interpretation. Most would also agree with Jackendoff's contention:

Semantic representations are only very indirectly accessible. It is fairly easy to talk about sameness and difference of meaning, but meaning itself, as generations of philosophers have known, is elusive.<sup>81</sup>

It has been shown that nearly two decades of remarkable development in transformational-generative linguistics have resulted in models constantly in debate and revision. The concluding comments in Jacobs' 1969 survey retain their validity: "Such investigations have told us more about the structure of English than has been learned over many centuries, but the essential mystery of language, the mystery that is at the heart of humanness, remains. Hopes for early solutions are still premature."<sup>82</sup> Subsequently, it can be argued that procedures for the study of universal grammar, while their underlying assumptions are quite properly based on theories of language as open-ended and dynamic, seem impractical tools for the examination of poetic texts as linguistic faits accomplis.

The abundant controversy in current linguistics fosters continuous new growth, as epitomized in (1) Chomsky's initial claim (1957) that a sentence like "everyone in the room knows two languages" is not synonymous with its passive, "two languages are known by everyone in the

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<sup>81</sup>Jackendoff, Semantic Interpretation, p. 2.

<sup>82</sup>Jacobs, "Recent Developments," p. 59.

room";<sup>83</sup> (2) Katz and Postal's pronouncement (1964) that this is "unconvincing": "Both can mean either 'everyone in the room knows the same two particular languages, Persian and Hottentot' or 'everyone in the room knows two languages, different for different people';<sup>84</sup> and (3) Jackendoff's attempt (1969) to extend the principles of Klima's "system for sentence negation in English," according to Jackendoff, "so as to handle verb phrase negation and multiple negation within a single sentence": Now, "in the course of the argument," declares Jackendoff, "it is necessary to give up the assumption that transformations do not change meaning, originated in Katz and Postal (1964)."<sup>85</sup> If transformations do change meaning, there is little reason to apply transformational-generative operations to syntactic surface structures in a literary mode such that to rearrange an atom is to destroy a world of associative possibilities of meaning.

#### Concerning Grammatical Relations in Poetry

In poetry, choice of grammatical construction is itself a mode of communication that cannot be considered semantically equivalent to its deep structure components;

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<sup>83</sup>Chomsky, Syntactic Structures, pp. 100-101.

<sup>84</sup>Jerrold J. Katz and Paul M. Postal, An Integrated Theory of Linguistic Descriptions, Research Monograph, No. 26 (Cambridge, Mass.: M.I.T. Press, 1964), p. 72.

<sup>85</sup>Ray S. Jackendoff, "An Interpretive Theory of Negation," Foundations of Language, 5 (1969), 218 (Italics mine); also p. 241 et passim.

e.g., the poet's choice of a passive construction would, as such, be a way of evoking associative meanings relevant to semantic content. Bolinger's lively discussion of surface data lends support to this argument. He writes, "To think of the surface as superficial is a self-deceiving metaphor"; and later:

It seems that the depths are where things are stored and the surface is where things happen. A better image than "surface" and "deep" is perhaps "firing line" and "rear." The activity is up front, on the firing line. There is where the speaker is a free agent . . . . The surface is the area of choice and of change, or monitorings and corrections and puns. It is the arena for the ambiguities and emergencies . . . , where a speaker is not only free to bend the rigid categories of formal grammar but forced to do so by the very nature of communication. The surface is where life is in the language.<sup>86</sup>

Upon agreeing with Chomsky that "the misleading and inadequate character of surface structure becomes evident as soon as even the most simple patterns are studied,"<sup>87</sup> one must also, however, accept his concession that "only the most preliminary and tentative hypotheses can be offered concerning the nature of language, its use, and its acquisition."<sup>88</sup>

Robert L. Allen's hypothesis concerning language

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<sup>86</sup>Bolinger, Aspects of Language, pp. 210, 212.

<sup>87</sup>Noam Chomsky, Language and Mind (New York: Harcourt, Brace & World, Inc., 1968), p. 30. It also appears to this writer to be the case that apparatus for studying the character of even the most simple patterns of surface structure are usually inadequate.

<sup>88</sup>Ibid., p. 23.

acquisition seems sound to the present writer's common sense. Rejecting the Chomskyan notion (now revised) of "'kernel sentences' which every native speaker of a language first internalizes in some fashion and then transforms into the other sentences of the language by means of transformational rules," Allen believes it much more likely, instead, that "what a child internalizes first are the most common sequences of positions on the different levels in the grammatical hierarchy of his language, together with the types of constructions that may occur in those positions--in other words, the strings of tagmemes on each level."<sup>89</sup> Allen explains: "When the child learns to say Mark was bitten by a naughty doggie instead of Mark bit a naughty doggie, he is on his way to using transformational rules--but it is significant . . . that all the constructions in all his transformed sentences will fit into the positions he has already learned. In other words, no transformational rule seems to produce a new tagmeme."<sup>90</sup>

According to his own summary elsewhere:

By means of focus/context relationships, commonly expressed in language as subject/predicate relationships --and by means of transformations applied to such relationships--we constantly build up larger and larger

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<sup>89</sup>Robert L. Allen, "Sector Analysis: From Sentence to Morpheme in English," in Edward L. Blansitt, Jr., ed., Report of the Eighteenth Annual Round Table Meeting on Linguistics and Language Studies, Monograph Series on Languages and Linguistics, No. 20 (Washington, D.C.: Georgetown Univ. Press, 1967), p. 159.

<sup>90</sup>Ibid., p. 160.

contexts around the foci of our significations; and for some of us, at least, these larger contexts in turn serve, by shift of focus, as complex foci for still larger signification-complexes. Of such is the structure of meaning.<sup>91</sup>

Concerning the use of language, Allen's subscription to the principle of distinguishing between spoken and written English has special significance not only for the teaching of writing skills to native speakers, but also for the study of literary language. "Bloch and Trager," argues Allen, "ignore the fact that one of the most important links between the nervous systems of great writers and thinkers of the past and the nervous systems of people who are living today is through writing, especially the writing to be found in great works of literature."<sup>92</sup> Writing, like speech, has its own system of conventions and thus its own concomitant problems in ambiguity and variation. Hence, Allen supports H. A. Gleason's assumption that separate descriptions of the phonology and of the writing system,

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<sup>91</sup>Robert L. Allen, "The Structure of Meaning," in Horace G. Lunt, ed., Proceedings of the Ninth International Congress of Linguistics, Cambridge, Mass., August 27-31, 1962, Janua Linguarum, Series Maior, 12 (The Hague: Mouton & Co., 1964), p. 426.

<sup>92</sup>Allen, English Grammars and English Grammar, p. 76. Cf. Bernard Bloch and George L. Trager, Outline of Linguistic Analysis (Baltimore: Linguistic Society of America, 1942), p. 6; also L. M. Myers, "Linguistics--But Not Quite So Fast," College English, 23 (Oct. 1961), 27; "Written English, especially since the invention of the printing press, has been exerting an absolutely inescapable influence on the spoken form. Writing may be secondary, but it is not merely a passive reflection of speech, and it cannot be effectively treated as if it were" (quoted in Allen, English Grammars, p. 77).

each in its own terms, "are not enough," for "when two language systems are constantly linked by translation, they are inevitably affected--mutually."<sup>93</sup> Consequently, a major aim of the grammar developed by Allen himself is to fill the need for a grammar of written English, one which, moreover, views writing and speech as overlapping systems.<sup>94</sup>

The urgency of Chomsky's insistence that "the search for explanatory theories must begin with an attempt to determine these systems of rules and to reveal the principles that govern them,"<sup>95</sup> permits hopeful anticipation of that moment when discovered patterns reveal precisely how and why it is the nature of poetry, let alone the "nature of language," for the whole always to be so much greater than the sum of its parts. George Steiner lends perspective on the present situation:

The tree-structure of diagrams which spangle the pages of current readers in transformational generative grammar are not an X-ray. They do not give a "picture in depth" in any empirical, independently verifiable sense. They are themselves an argumentative device, a graphic presentment of a particular hypothesis about language and mind. That hypothesis may or may not

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<sup>93</sup>See H. A. Gleason, Jr., Linguistics and English Grammar (New York: Holt, Rinehart and Winston, 1965), pp. 109-11, cited in Allen, English Grammars, p. 80.

<sup>94</sup>English Grammars, pp. 80-84, 157-58; see also Robert L. Allen, "Written English is a 'Second Language,'" English Journal, 55 (1966), 739-46.

<sup>95</sup>Language and Mind, p. 23.

prove valid. And even if it should prove valid, the result may be a "trivial depth."<sup>96</sup>

The "depths" with which we are confronted in our study of literature are, by contrast, messy, ill-defined, and individuated. But they are not trivial.<sup>97</sup>

Engendered by such heated controversy as is often conducive to the burgeoning of important new ideas, developments since the linguistic renaissance of the late 1960's are still quite in medias res. Syntactic-semantic performance models seem to hold great promise for literary analysis--in the future. Some conclusions set forth by Chomsky in Studies on Semantics in Generative Grammar (1972) serve to illustrate this point. Having presented numerous instances "where it appears reasonable to postulate rules of interpretation that make use of information not represented in deep structure,"<sup>98</sup> Chomsky concludes his second chapter with two statements significant to the argument set forth here: (1) "It seems that such matters as focus, presupposition, topic and comment, reference, scope of logical elements, and perhaps other phenomena, are determined . . . in particular, by properties of

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<sup>96</sup>George Steiner, "Whorf, Chomsky and the Student of Literature," New Literary History, 4 (Autumn 1973), 33-34.

<sup>97</sup>Ibid., p. 34.

<sup>98</sup>E.g., Chomsky acknowledges the possibility that, with respect to anaphoric processes, semantic interpretation operates at the level of surface structure. He cites Akmajian and Jackendoff's observation of the role played by stress when it comes to interpreting the reference of pronouns in such a sentence as John hit Bill and then George hit him (p. 109).

surface structure" (p. 113); and (2) "When we drop the loose and metaphoric use of such notions as 'choice', we see that there is no reason at all why properties of surface structure should not play a role in determining semantic interpretation . . ." (p. 116). In the following passage, which serves to conclude Chomsky's revision of "the standard theory" (i.e., set forth in his Aspects) on the role of semantic interpretation at the level of surface structures, it is made clear that Chomskyan theory respecting grammar and semantics applies to competence, not to performance:

Since surface structure is fully determined by base rules and transformational rules, it seems natural to suppose that properties of surface structure, not being a matter of "choice," could not contribute to semantic interpretation. Underlying this assumption one might perhaps discern the remnants of the "Saussurian" view that a sentence is constructed by a series of successive choices, and that each of these may be related to semantic considerations of some sort. Of course, such talk is only metaphorical when we are concerned with competence rather than performance. It may, however, have occasionally been misleading, suggesting, erroneously that since surface structure is fully determined by other "choices", properties of surface structure cannot contribute to semantic interpretation.<sup>99</sup>

Variance between (1) the study of grammar for the purpose of constructing a description, i.e., a set of finite rules, of natural languages, and (2) the study of grammar for the purpose of implementing the description of a finite literary text suggests the classic distinction between la langue, or the totality of a language, and la

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<sup>99</sup>Chomsky, Studies on Semantics, pp. 115-16.

parole, resultant collections of linguistic choices, as set forth by the patriarchal linguist, Ferdinand de Saussure.<sup>100</sup> Doherty reminds us that "if style is regarded as 'la parole' or the linguistic means used by an individual to express his ideas, it will be described in terms of its individual characteristics,"<sup>101</sup> while Southworth and Daswani point out that la parole, "i.e., measurable phenomena," contrasts with la langue in that the latter, contextual and collective, lies "outside the control of its possessors."<sup>102</sup>

Katz and Postal address themselves to the Saussurian simile of la langue as a symphony (where the tenor and vehicle share existence independently of the manner of performance). And though they intend no special reference to poetry, their remarks are applicable to verbal art when they qualify the contrast between language as a system of abstractions--a cultural object--and verbal behavior manifest in linguistic competence--expressed as individual artifact: "Besides the competence of performers who have learned the appropriate abstract objects, many other parameters partially determine the character of actual

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<sup>100</sup> Course in General Linguistics, ed. Charles Bally and Albert Sechehaye in collaboration with Albert Reidlinger, trans. Wade Baskin (New York: Philosophical Library, 1959), pp. 7-23.

<sup>101</sup> Paul C. Doherty, "Stylistics--A Bibliographical Survey," The CEA Critic, 28 (May 1966), 1.

<sup>102</sup> Southworth and Daswani, p. 5.

performances, among which are the skills and abilities of the performers, and the context of the performance, and the character of the audience."<sup>103</sup> Katz and Postal's clarification obviously derives from Saussure's identification of two kinds of relations ordinarily found "in a language-state": "combinations supported by linearity," and, in counterposition, "associative relations," i.e., "co-ordinations formed outside discourse" and "seated in the brain."<sup>104</sup> How much more potent in force, then, must be the current between these two categories of relations in poetry.

Saussure is referring to syntagmatic relations alone, and those only in the general language-state, when he urges us to "realize that in the syntagm there is no clear-cut boundary between the language fact, which is a sign of collective usage, and the fact that belongs to speaking and depends on individual freedom. In a great number of instances it is hard to class a combination of units because both forces have combined in producing it, and they have combined in indeterminable proportions."<sup>105</sup> Chomsky concurs:

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<sup>103</sup>Katz and Postal, An Integrated Theory, p. ix, apropos Saussure, Course in General Linguistics, p. 18.

<sup>104</sup>Saussure, Course in General Linguistics, pp. 122-23.

<sup>105</sup>Ibid., p. 125. Saussure's use of the term syntagm denotes "combinations supported by linearity" (p. 122) and is broader in denotation than the term syntax, which he uses to mean the "functions attached to linguistic units" (p. 135).

Clearly the description of intrinsic competence provided by the grammar is not to be confused with an account of actual performance, as de Saussure emphasized with such lucidity (cf. also Sapir, 1921; Newman, 1941). Nor is it to be confused with an account of potential performance. The actual use of language obviously involves a complex interplay of many factors of the most disparate sort, of which the grammatical processes constitute only one. It seems natural to suppose that the study of actual linguistic performance can be seriously pursued only to the extent that we have a good understanding of the generative grammars that are acquired by the learner and put to use by the speaker or hearer. The classical Saussurian assumption of the logical priority of the study of langue (and the generative grammars that describe it) seems quite inescapable.<sup>106</sup>

Yet, as close as contemporary linguistic science may have come to unlocking the door to understanding linguistic relations supported by linearity,<sup>107</sup> and as rapidly as contemporary linguists are finding ways to begin to systematize associative relations concurrently with syntagmatic ones,<sup>108</sup>

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<sup>106</sup>Noam Chomsky, "Current Issues in Linguistic Theory," in Fodor and Katz, p. 52.

<sup>107</sup>For example, see Harris, "Co-occurrence and Transformation in Linguistic Structure." See also Noam Chomsky and George A. Miller, "Introduction to the Formal Analysis of Natural Languages"; Chomsky, "Formal Properties of Grammars"; and Miller and Chomsky, "Finitary Models of Language Users," in Handbook of Mathematical Psychology, ed. R. Duncan Luce, Robert R. Bush, and Eugene Galanter (New York: John Wiley and Sons, Inc., 1963), II, 269-321; 323-418; 419-91, respectively.

<sup>108</sup>The stated purpose of Katz and Postal's An Integrated Theory of Linguistic Descriptions is "to provide an adequate means of incorporating the grammatical and the semantic descriptions of a language into one integrated description" (p. x).

until we can track the motions of the brain,<sup>109</sup> neither poetic "syntagms" nor the associative relations these both contain and evoke will fully yield up their subtleties and ambiguities to the highly symbolic operational models developed thus far. Indeed, Steiner believes that "the idiomatic, historical, contextual, personal parameters which energize spoken and written speech are diverse and changing beyond any available analytic reduction."<sup>110</sup>

Hence, it is interesting to compare the empirical findings of Josephine Miles in an early investigation, using relatively simple tallying devices, with those of Lubomír Doležel in a paper published eighteen years later, i.e., after the development of computer technology and more highly sophisticated procedures in linguistic science. Miles ascertained in 1951 that formal study of syntactic relations within and among poets' works serves to help "define the special characteristics of individual poets." She

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<sup>109</sup>See Chomsky, Language and Mind, pp. 77-78: "As I have now emphasized several times, there seems to be little useful analogy between the theory of grammar that a person has internalized and that provides the basis for his normal, creative use of language, and any other cognitive system that has so far been isolated and described; similarly, there is little useful analogy between the schema of universal grammar that we must, I believe, assign to the mind as an innate character, and any other known system of mental organization. It is quite possible that the lack of analogy testifies to our ignorance of other aspects of mental function, rather than to the absolute uniqueness of linguistic structure; but the fact is that we have, for the moment, no objective reason for supposing this to be true."

<sup>110</sup>Steiner, p. 33.

was also led to two conclusions about traditional uses: On the one hand, "Major individuality of contribution scarcely depends one way or the other upon the uses of tradition," as evidenced by "the fact that extremes of type are shared by strongly inventive and strongly imitative poets" alike; on the other hand, despite great individuality within a given period, "Formal relations of major poetic materials discover the degree of unanimity in the poetry of the time." In a chapter concerning the language of poetry in the 1640's, she marvels "how closely contemporary poets work together, whether consciously or no; how closely contemporaries feel and analogize and sound and argue in common; how limited are a poet's choices by the choices of his times and how directly he himself participates in those choices and helps to establish them."<sup>111</sup>

In 1969 Lubomír Doležel set forth a theory of statistical stylistics, based on the stated thesis that "style is a probabilistic concept."<sup>112</sup> His paper emphasizes the importance of the relation between linguistic theories of competence and performance, and presents several symbolic schemes to demonstrate how "the probability distribution" of stylistic features--whether stable or fluctuating significantly--can be computed: "A complete performance

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<sup>111</sup>Miles, The Continuity of Poetic Language, p. 149.

<sup>112</sup>"A Framework for the Statistical Analysis of Style," in Doležel and Bailey, p. 10.

scheme has to account for (a) the pragmatic features of verbal behavior and (b) the substantial differences in verbal products (texts)" (pp. 11-12). By reason of the technical complexity of its symbolization alone, this study would seem considerably remote from that of Josephine Miles. Yet Doležel's conclusions about poetic style-forming processes, though couched in the vocabulary of the statistician, are remarkably similar to her much earlier ones. In expressing dissatisfaction with performance schemes characteristic of the history of stylistics, Doležel writes: "In some cases, especially in poetic texts, the selective process seems to be controlled consciously; the production of a text (poem) is then described by the poet as a succession of choices that are optimal from the viewpoint of the realization of a text 'design'" (p. 12). Later he presents a schematic diagram showing the "selection behavior" of "a context-free speaker," such as a poet, i.e., one "who imposes his highly personal style on all texts he produces, regardless of differences in genres or forms" (pp. 14-15). Doležel regards this model, which is quite prevalent in stylistic theory, as inadequate and would appear to reinforce the Milesian theory in his presentation of the more complicated alternative scheme of the "context-sensitive" speaker, "who adjusts his choices to the requirements of the supra-individual context and at the same time preserves the individuality and idiosyncrasy that distinguishes him from other speakers" (pp. 15-16).

Ideally the question of a suitable methodology for the analysis of poetic syntax should assume the existence of an adequate performance model. Concerning the difficulties involved, Jackendoff points out that "the straight-line model of grammar" such as Katz and Postal have proposed, "is admittedly very appealing to construct. . . . The performance model that comes to mind, however--one in which the language user actually performs derivations in his head--is open to serious doubt in any event." Jackendoff's own view of semantic representation at various levels of syntactic derivation "requires a performance model in which some sort of parallel processing is taking place in the construction of a sentence. It is hard to see immediately," he writes, "how such a performance model could work. But one must not let a lack of imagination dictate what are truly empirical decisions. . . . It is clear that the correct performance model will involve as yet undreamed-of subtleties."<sup>113</sup> As E. A. Levenston also points out, "Given the present state of linguistic theory in semantics, . . . . Not that there is nothing to be said about meaning in literature. . . , linguistic approaches to the study of meaning are still too tentative to be of much use to the literary critic."<sup>114</sup>

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<sup>113</sup> Jackendoff, Semantic Interpretation, p. 5.

<sup>114</sup> E. A. Levenston, "A Scheme for the Inter-Relation of Linguistic Analysis and Poetry Criticism," Linguistics, 129 (1974), 36.

Juxtaposing Chisolm's wry comment with Jackendoff's enlightened observation provides a more fully dimensional perspective on what the syntactic stylistician is up against: "Those who have followed the theory and practice of the new stylistics from the first few ripples to the present flood tide know that as of today (1) statements of both the how and the what of the theory are in a terrible state of 'chassis' despite (because of, in some instances) the efforts of Richards, Wellek, Hill, Postal, Pike, et al., and that (2) in our inmost hearts there is a growing fear that stylistics cannot be formalized."<sup>115</sup> Yet even without clearly defined performance models, without the correct performance model, the literary analyst can successfully exercise pragmatism. With reference to studies by Halliday and Ohmann, for instance, Levenston demonstrates how the smorgasbord of current approaches to linguistic description allows the literary analyst a healthy set of options for choosing what is appropriate to the particular inquiry to be made.<sup>116</sup> "The literary critic should not feel committed to the exclusive use of any particular model of linguistic description. What he needs is some lowest common denominator of linguistic theory, which leaves him free to pick and choose among the various methods of analysis competing for his attention."<sup>117</sup>

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<sup>115</sup>William S. Chisolm, Jr., "An Exercise in Syntactic Stylistics," Linguistics, 33 (1967), 24.

<sup>116</sup>Levenston, pp. 29-31.

<sup>117</sup>Ibid., p. 31.

It seems to the present writer that far from contravening analysis altogether, the famous injunction "A poem should not mean / But be"<sup>118</sup> only implies disfavor with analytic inquiry into what a poem means, implying endorsement of analysis which asks how the surface structure of a poem--its actual performance of itself--generates (in the traditional sense of that word) possibilities for interpretation.<sup>119</sup> Similarly, a fundamental theoretical premise upon which this study is based is aptly expressed by Chisolm:

The salient factor in any consideration of the relationship between the structure of the poem and its semantic content is that the poem means what it means largely because of its structure. Any rendering of the ideas that the poem contains that does not take into account the grammatical structure in which the poem is cast is no rendering at all.<sup>120</sup>

The impetus to approach poetry systematically is as valid and remains as strong as the drive to so approach language as such. By necessary paradox, the language of poetry, even while most evocative of associative relations, is also most precise. To bring to the act of poetry analysis exact

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<sup>118</sup>Archibald MacLeish, "Ars Poetica," in Oscar Williams, ed., A Little Treasury of Modern Poetry: English and American, 3rd ed. (New York: Charles Scribner's Sons, 1970), pp. 341-42.

<sup>119</sup>Cf. Robert Frost, "The Figure a Poem Makes," Complete Poems of Robert Frost (New York: Henry Holt and Company, 1949), pp. v-viii; and John Ciardi, "How Does a Poem Mean?" An Introduction to Literature, Part III: How Does a Poem Mean? (Cambridge, Mass.: Riverside Press of Houghton Mifflin Company, 1959), pp. 665-77.

<sup>120</sup>Chisolm, p. 36.

taxonomic procedures supported by faith in the competence of one's critical sensibilities is to follow the contours of poetic practice itself and must, for the time being, remain one appropriate option in pursuit of understanding its language. Toward implementing methodology with pragmatic theory, one can do worse than to heed Chomsky's admonition against confusing either intrinsic competence in the grammar or potential linguistic performance with actual performance; far worse than to emulate Miles's stated purpose, as early as 1942, which is "rather the description of some poetry than prescription for it," by the necessary means of "observation as detailed, enumeration as careful, separation of units as distinct, though as provisional as possible."<sup>121</sup>

Concerning Systematic Analysis and  
Interesting Literary Criticism

As previously indicated, the performance of complex operations on literary language does not necessarily result in interesting literary criticism.<sup>122</sup> Thus, of consequence to this study is a fourth question, subsidiary to the above-cited problems of selecting a method for analysis of

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<sup>121</sup>Josephine Miles, Wordsworth and the Vocabulary of Emotions (Berkeley: Univ. of California Press, 1942); rpt. with a new preface (New York: Octagon Books, Inc., 1965), p. 2.

<sup>122</sup>See supra, p. 24, n. 51. Studying Harris' example of the discourse analysis of a story by Thurber, the humanist wonders where the story went.

syntactic surface structures in poetry: How will the adoption of a simple and direct methodology affect the criterion that the results be interesting and revealing? This final question invites a brief reconsideration of some reactionary goals of the present investigation as well as an account of some of its working hypotheses. Elements of both inhere in this vigorous assertion about syntactic stylistics:

It is true that when a taxonomic grammar describes only the sentences of a corpus, it fails to be empirically adequate, since infinitely many sentences are left undescribed. But the question is this: Is it necessary to have a reserve of all sentences in order to describe a few? Or, to put it differently, is a generative grammar the one that stylistics needs? The answer is no.<sup>123</sup>

Contrary to the promise which transformational-generative analysis is generally assumed to hold for literary study theoretically, it would be difficult to make an assessment of published efforts in its practical application to literary texts as yielding less tentative, fuller, or more interesting results than those achieved by other means of linguistic analysis.<sup>124</sup> The matter of interesting results may have less to do with the kind of grammar used, more with the degree to which it is applied and the extent

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<sup>123</sup>Chisolm, p. 26.

<sup>124</sup>Corroborating Chisolm, Gordon M. Messing, in "The Impact of Transformational Grammar upon Stylistics and Literary Analysis," Linguistics, 66 (1971), 70, concludes that applications of transformational grammar "to the field of literary criticism, while stimulating and interesting, have hitherto not marked revolutionary progress."

to which results are discussed. For, it seems in a good many published investigations of literary texts, which involve complex, symbol-laden calculations, that the process becomes separated from its target. Discussions of results frequently lack dénouement; the reader is left with charts and lists of distributions, frequencies, and other statistics without being able to learn what the analyst makes of these either with respect to the literary work as such or in relation to pertinent extant criticism.

There are, of course, noteworthy exceptions. In one of them Samuel R. Levin--who acknowledges his indebtedness to Harris' explanations of discourse analysis and equivalents--fully and interestingly explains both his methods and insights. From the point of view of structural linguistics, Levin examines the "poetic dimension," i.e., that dramatically unified meaning which is coterminous with form." The result is the author's discovery of couplings, "certain structures which are peculiar to the language of poetry, and which function so as indeed to unify the texts in which they appear."<sup>125</sup> According to Levin, constructions in poetry "are not merely dummies, to be filled in by just any linguistic forms as long as they are grammatical and communication is effected . . . ." He explains that the forms in poetic coupling enter into a dual equivalence,

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<sup>125</sup>Samuel R. Levin, Linguistic Structures in Poetry, *Janua Linguarum*, No. 23 (The Hague: Mouton & Co., 1964), p. 11.

positionally and naturally, so that "of the total range of paradigmatic possibilities at corresponding positions in the syntagm, only a very restricted subgroup is actually used . . . ." <sup>126</sup> Gordon Messing concludes a "quick survey" by counting Levin's among "the most intelligent linguistic approaches to poetry." Explaining that Levin has based a theory of poetry on "structural parallelisms, the repetition of naturally equivalent forms in equivalent positions," Messing further comments: "The novelty of this theory is that the equivalent forms may be either members of the same position class or extralinguistic--that is, in some sense semantically connected. It is clear that literary critics, without specifically drawing on either of these methodologies, are free to use comparable techniques." <sup>127</sup>

In a good proportion of those instances where discussion of the literature is indeed cogent, it is the case, however, whether a publication be of article or book length, that only very brief segments of any given literary text are subjected to close analysis--two lines of poetry, three or four sentences of prose. Roderick A. Jacobs and Peter S. Rosenbaum have included in their Transformations, Style, and Meaning a great variety of short literary

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<sup>126</sup> Ibid., pp. 38-39.

<sup>127</sup> Gordon M. Messing, "The Linguistic Analysis of Some Contemporary Nonformal Poetry," Language and Style, 2 (1969), 324-25.

quotations to which they have applied transformational analysis, often comparatively, and very effectively in meeting the needs of a textbook for college freshman composition. It is highly pertinent to the present study, however, that even as the authors acknowledge that "syntax plays an important, even crucial role," i.e., in the very complex relations between form and meaning, they are also forced to admit that their book (like most) "presents only a tentative map for future exploration." By now, the gist of their statement rings familiar, for it represents a consensus among those linguists who make use of transformational-generative descriptions in literary analysis: "An accurate description of the syntactic forms and a more detailed formulation of their contribution to the overall impact of a literary work is a necessary preliminary for establishing an adequate theory of style and, more importantly, for understanding just how the forms of language mirror the forms of thought."<sup>128</sup>

Alternatively to making a contribution toward the understanding of universal linguistic competence, or for that matter, toward "an adequate theory of style," should an analyst's interests lie in making a contribution toward the understanding of a particular poet's performance, and should priority likewise be given to demonstrating the

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<sup>128</sup>Roderick A. Jacobs and Peter S. Rosenbaum, Transformations, Style and Meaning (Waltham, Mass.: Xerox College Publishing, 1971), p. 140.

process in hopes of making it capable of replication in the college classroom situation described earlier,<sup>129</sup> then a decision to turn from the excitement of the transformational-generative linguistic renaissance to the quieter ambiance of tagmemics would seem viable. Tagmemic sector analysis, discussed in the third chapter of the present study, though less touted, is no less contemporary, experimental, or innovative an approach to grammar. It is a method for syntactic analysis, moreover, which addresses itself directly to textual, literary performance. And it meets the criteria for relatedness and consistency endorsed, for example, by Eldon Lytle (who takes issue with the use of grammatical transformations for the generation of structures):

How is the optimum metric to be obtained? There is no effective procedure for arriving at the evaluation metric any more than there is a discovery procedure for arriving at the optimum grammar. Intuition suggests that economy and simplicity are the criteria to be applied. Unfortunately neither of these notions is an absolute provided outside of linguistic theory . . . . At any rate, it is safe to assume that the grammar favored by the metric will not be composed of independent and unrelated rules . . . , but that it will consist of 'teams' of rules which share certain formal properties, each defined in relation to the others so that the whole forms an integrated and rational system.<sup>130</sup>

Lytle's provisional defense of his own theory of grammatical description is appropriate to the present venture: "Unfortunately, the linguist can seldom be certain

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<sup>129</sup>See supra, pp. 13-19.

<sup>130</sup>Eldon G. Lytle, A Grammar of Subordinate Structures in English, Janua Linguarum, Series Practica, 175 (The Hague: Mouton, 1974), p. 8. Cf. Chomsky, Aspects, pp. 37-47; and Studies on Semantics, pp. 120-22.

that his analysis is entirely correct. It is a common experience to find that a hypothesis which accounts nicely for a significant class of structures fails to account for others which are clearly related. Moreover, the linguist can never be certain that he has not overlooked data which would cause him to revise or reject his analysis."<sup>131</sup> Even when regarded as deriving from a grammatical theory which appears to give a satisfactory account of the data involved, even when viewed as quite adequate to the practical task at hand, sector analysis alone cannot insure interesting results in terms of the multiple goals of this study.

On the assumption that impressionistic stylistic literary criticism and systematic linguistic analysis can be mutually supportive, interesting results will be taken to imply thoroughly explained results, results among which relations between structure and texture are duly noted. On the assumption that taxonomic procedures and the identification of quantitatively analyzable properties can indeed be successfully related to what Ashok Kelkar calls "the being of a poem,"<sup>132</sup> effective results will be taken to imply a methodology simultaneously practicable for the analysis of syntax in poetry, useful to literary interpretation, and serviceable in the college classroom. It should prove helpful that the methodology to be tested on poetry in the

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<sup>131</sup>Lytle, p. 7.

<sup>132</sup>Ashok R. Kelkar, "The Being of a Poem," Foundations of Language, 5 (1969), 17-33.

present study has already been successfully applied to textual material other than poetry. Prudent selection of a poetic text should likewise prove advantageous.

In accordance with the last consideration, several determinations converge in the choice of Donne's "Goodfriday, 1613. Riding Westward." Rather than brief excerpts--the conscious or unconscious selection of which might limit the scope of the analysis--a single poem is to be examined in its entirety. Moreover, a relatively short poem best lends itself to a study intended not only to be exhaustive with respect to syntactic structures and their relations to affective interpretation, but also to lay bare the entire process of analysis--even of deliberation--in order to illustrate, more fully than ever before, the methodology: its implementation and its capabilities for improvisation as necessary. The poem which is to be the focal point in this experiment should be of established high quality, i.e., commensurate with that considered important for study in college curricula. And it should be a poem which has received sufficient scholarly attention to permit examination of the results obtained by means of linguistic analysis in juxtaposition with impressions arrived at by other means.<sup>133</sup> Preferably, an additional *raison d'être* for the

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<sup>133</sup>This is not to imply the ineligibility of any of dozens of other poems by as many authors. However, particularly because of a previous lack of familiarity with Donne's devotional poetry--in contrast with a long acquaintanceship with the American Puritan Edward Taylor's--and a projected view to further scholarship in which the syntactic structures in devotional poems by Donne and Taylor are compared, the present writer chose heuristically to study Donne's "Goodfriday, 1613. Riding Westward."

paradigmatic study to be made here would be the expectation that the particular mode of analysis to be tested could with some success address an extant problem in scholarship. For, providing the methodology prove expeditious and the results fairly interesting and revealing, it should be possible to conclude that a similar approach and set of procedures would be worth attempting in a situation perhaps less formal and exhaustive than the present one, but no less imperative: the college classroom.

## CHAPTER II

### LITERARY CONTEXTS: SOME METALINGUISTIC VARIABLES

Research has confirmed the present writer's initially intuitive response to desultory encounters with the metaphoric application of the term roughness in Donne criticism. Insofar as the quality thereby implied may be hypothetically linked to Donne's syntax, it has not previously been explored by linguistic means. It is submitted here that the object of systematic analysis is best perceived in its metalinguistic context. Hence, some of the situational and generic characteristics of Donne's devotional poetry will be reviewed prior to the presentation of the analysis of syntax in the poem "Goodfriday, 1613. Riding Westward."

#### The Roughness Factor in Donne's Poetry

Dr. Johnson's epithet "discordia concors" and T. S. Eliot's formulation "sensuous apprehension of thought" have both long been associated with what is generally referred to as the metaphysical school of poetry headed by John

Donne.<sup>1</sup> Curiously coupled with a phonic identity in the names of those most responsible, the note which seems most uniformly struck in Donne criticism was initially sounded as early as the seventeenth century by Ben Jonson. His famous accusation of harshness in Donne's poetry, amplified in the eighteenth century by Dr. Johnson's equally famous generalization about metaphysical poets to the same effect, has resonated ever since in characterizations of John Donne's poetic style.<sup>2</sup>

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<sup>1</sup>See Samuel Johnson, "Metaphysical Wit," from the Life of Cowley, Lives of the English Poets, 1779; rpt. in Frank Kermode, ed., The Metaphysical Poets: Key Essays on Metaphysical Poetry and the Major Metaphysical Poets, Fawcett Premier Literature and Ideas Series (Greenwich, Conn.: Fawcett Publications, Inc., 1969), pp. 122-25. (Hereafter, this collection will be cited as "Kermode.") And see T. S. Eliot, "The Metaphysical Poets," Homage to John Dryden: Three Essays on Poetry of the Seventeenth Century (London: Leonard and Virginia Woolf, 1924), pp. 24-33.

<sup>2</sup>Rare would be the student of Donne who is unaware of Jonson's reported comment "That Done for not keeping of accent deserved hanging" and affirmation "That Done himself for not being understood would perish." See "Ben Jonson on Donne" from Notes of Ben Jonson's Conversations with William Drummond of Hawthornden, 1619, in H. W. Garrod, ed., John Donne: Poetry and Prose, with Walton's Life, Appreciations by Ben Jonson, Dryden, Coleridge, and Others (Oxford: Clarendon Press, 1946), pp. xliv-xlv. (Subsequently, this collection is cited as "Garrod.") Note also, for instance, Dr. Johnson's comment about "this race of authors," i.e., the metaphysical poets: "In the mass of materials which ingenious absurdity has thrown together, genuine wit and useful knowledge may be sometimes found, buried perhaps in grossness of expression . . ." ("Metaphysical Wit," in Kermode, p. 124).

An illustrative sampling indicates the persistence of this impression among authorities eminent or minor.<sup>3</sup> Representative in the nineteenth century is Alexander B. Grosart's concession that Donne's genius "is as Thinker and Imaginator, and Artist of ideas rather than words in verse . . . . He has nothing of the 'smoothness' of various contemporaries . . . ." <sup>4</sup> Donne's foremost editor Herbert J. C. Grierson sets the tone in the twentieth century. Speaking of the best of Donne's Divine Poems, he remarks upon "the strange sense that his verse gives of a certain conflict between the passionate thought and the varied and often elaborate pattern into which he moulds its expression, resulting in a strange blend of harshness and constraint . . . ." <sup>5</sup> With respect to the Satires, Arnold Stein gives Donne credit for perfecting that with which Hall and Marston only experimented: the harsh style which to him was "an absolute artistic necessity, reflecting the

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<sup>3</sup>For the most comprehensive annotated surveys of Donne scholarship, see Geoffrey Keynes, A Bibliography of Dr. John Donne, Dean of St. Paul's, 2nd ed. (Cambridge, England: Univ. Press, 1932); and John R. Roberts, John Donne: An Annotated Bibliography of Modern Criticism, 1912-1967, Univ. of Missouri Studies, 60 (Columbia: Univ. of Missouri Press, 1973).

<sup>4</sup>"Essays on the Life and Writings of Donne," The Complete Poems of John Donne, D.D., Dean of St. Paul's, ed. Alexander B. Grosart, Fuller Worthies' Library, 2 vols. (London: Printed for Private Circulation, 1872-73), II, xliv.

<sup>5</sup>"Introduction," The Poems of John Donne, ed. Herbert J. C. Grierson (London: Oxford Univ. Press, 1933), p. xli.

state of his soul and the world."<sup>6</sup> Referring to the Songs and Sonets, H. W. Garrod observes that "for the chivalric Petrarchan conception . . . Donne substitutes a theory and practice rough and sceptical; as though the pure satisfactions of love and poetry were to be sought only in some positive uncomeliness."<sup>7</sup> Helen Gardner explains that what is now called metaphysical poetry--referred to as "strong-lined style" by its contemporary denigrators--originated in a "general desire at the close of Elizabeth's reign for concise expression, achieved by elliptical syntax, and accompanied by . . . a certain deliberate roughness in versification," along with "admiration for difficulty in the thought."<sup>8</sup> Josephine Miles points out the "control over a large amount of internal rough variation" in Donne's lines.<sup>9</sup> And Frank Kermode posits a brief contrast between poets who imitated Latin syntax to produce "a harshness made of meaning" and Donne, who used neologisms which "tend to be pure English" and thus produce a harshness of a different order.<sup>10</sup> Other observers of Donne's roughness have,

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<sup>6</sup>"Donne's Harshness and the Elizabethan Tradition," Studies in Philology, 41 (1944), 409.

<sup>7</sup>"Introduction," in Garrod, p. xii.

<sup>8</sup>"Introduction," The Metaphysical Poets, ed. Helen Gardner (London: Penguin Books Ltd., 1957; rpt. London: Oxford Univ. Press, 1961), p. xxi.

<sup>9</sup>Eras and Modes in English Poetry (Berkeley: Univ. of California Press, 1957), p. 21.

<sup>10</sup>"Introduction," in Kermode, pp. 15-16.

following Jonson, disparaged it or, following Dryden, defended it as a necessary appurtenance.<sup>11</sup> For the most part, critics, like Kermode, qualify it but never quite get around to describing it precisely.

The quality of roughness is associated with the verse specifically of Donne and of Edward Taylor, who is frequently conjectured to have been influenced by Donne; it is not given consistently as a defining trait of metaphysical poetry. W. Bradford Smith supplies a conventional definition of metaphysical poetry as "paradoxical inquiry, imaginative and intellectual, which exhausts, by its use of antithesis and contradiction and unusual imagery, all the possibilities in a given idea." That idea will be "a psychological probing of love, death, or religion as the more important matters of experience."<sup>12</sup> Superficially considered, these abstractions in combination would seem to

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<sup>11</sup>Exemplifying the former, Philip Carroll McGuire concludes that the roughness and Senecan curtness "impair some of Donne's 'Divine Poems,'" except the "best" (e.g., "Goodfriday, 1613" and "Hymne to God . . . in my sicknesse") where "those characteristics are controlled in ways consistent with prayer and classical plainness." See his "The Soul in Paraphrase: A Study of the Devotional Poems of Jonson, Donne, and Herbert," Dissertation Abstracts, 29 (1968), 1515A (Stanford Univ.). An example of the latter is Jim Hunter, The Metaphysical Poets, Literature in Perspective (London: Evans Brothers Limited, 1965), pp. 90-107. From Dryden's own point of view, the satiric verse of Cleveland "gives us many times a hard Nut to break our Teeth, without a Kernel for our pains," i.e., "gives us common thoughts in abstruse words," while that of Donne "gives us deep thoughts in common language, though rough cadence." See "Dryden on Donne," from Of Dramatick Poesie, An Essay, 1668, in Garrod, p. xlvi.

<sup>12</sup>W. Bradford Smith, "What Is Metaphysical Poetry?" Sewanee Review, 42 (1934), 263.

be conducive to an effect identified as "roughness." Yet, if this were always so, one would have to ask why that quality is not associated with George Herbert, for example, who is always placed in the same "school" as Donne. Roughness, it is hypothesized here, is a stylistic trait which may well be predominantly syntactic.

A Note on the "Analytical Knottiness of Thought"  
Peculiar to Metaphysical Poetry

Like many critics in reference to either John Donne or Edward Taylor, Peter Thorpe considers the latter's metrical roughness to be situated in the meter but "justified in a general sense by the analytical knottiness of his thought."<sup>13</sup> According to Joan Bennett, "The peculiarity of the metaphysical poets is . . . that the relations they perceive are more often logical than sensuous or emotional, and that they constantly connect the abstract with the concrete, the remote with the near, and the sublime with the commonplace."<sup>14</sup> Earl Miner qualifies these logical relations in terms of dialectic: "In Metaphysical poetry," he writes, "dialectic means most characteristically a motion of ideas toward determined ends in such a way that an air of logic is maintained in order to persuade."

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<sup>13</sup>Peter Thorpe, "Edward Taylor as Poet," New England Quarterly, 39 (Sept. 1966), 368.

<sup>14</sup>Joan Bennett, Five Metaphysical Poets: Donne, Herbert, Vaughan, Crashaw, Marvell, 3rd ed., previously entitled Four Metaphysical Poets: Donne, Herbert, Vaughan, Crashaw (Cambridge, England: Univ. Press, 1964), p. 3.

Drawing "upon definitions, analogies, similitudes, arguments, and 'proofs,'" the dialectic of metaphysical poetry employs definitions in sequence and "in kinetic fashion." Miner accounts for the dialectic in metaphysical poetry with reference to a tendency, during the sixteenth and seventeenth centuries in Protestant countries, to confuse the distinction between logic and rhetoric as occasioned by the reforms of Peter Ramus (i.e., Pierre de La Ramée, 1515-1572).<sup>15</sup>

Terms such as logic, argument, dialectic, and casuistry have been applied in descriptions of Donne's poetry with such frequency as to render them commonplace. A number of scholars of metaphysical poetry agree that Rosemond Tuve has satisfactorily established the profound influence of Ramist thought on seventeenth-century poetry, not as an inhibiting factor, but as contributory to Metaphysical imagery, i.e., at the expense of traditional poetic ornamentation. Tuve views Ramism as having intensified in poetry the prestige of logic, thus causing the acceleration of an impetus already present: the development of "wit," or "the

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<sup>15</sup>Earl J. Miner, The Metaphysical Mode from Donne to Cowley (Princeton, N.J.: Princeton Univ. Press, 1969), pp. 132-33. Ramus, a humanist scholar, set out to reform the traditional curriculum by rigidly dividing logic from rhetoric.

purposeful control of images."<sup>16</sup> Her claims for Ramism, however widely cited and accepted, have not gone undisputed; the topic of Ramist influence on Donne involves controversy as to whether the poet was so influenced at all.<sup>17</sup>

Tuve argues that Donne, with his receptiveness to current intellectual influences, could not have avoided being touched by Ramist notions, for they met with either "such enthusiasm or such controversial discussion as insured their quick and wide dissemination."<sup>18</sup> For Donne, their effect was to refine rather than determine his ability to set forth "the true nature of a subject, with axioms in the form of images that go to their mark like bullets."<sup>19</sup> Referring to relations between Ramist logic and poetic practice, Tuve argues, moreover, "I do not think it possible to read through the major contentions in any Ramist handbook, and follow this with a re-reading of

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<sup>16</sup>See Rosemond Tuve, "Imagery and Logic: Ramus and Metaphysical Poetics," Journal of the History of Ideas (1942), 365-400; and Elizabethan and Metaphysical Imagery: Renaissance Poetic and Twentieth Century Critics (Chicago: Univ. of Chicago Press, 1947), p. 351.

<sup>17</sup>See, e.g., N. E. Nelson, "Peter Ramus and the Confusion of Logic, Rhetoric and Poetry," University of Michigan Contributions in Modern Philology, 2 (1947), 2; William Empson, "Donne and the Rhetorical Tradition," Kenyon Review, 11 (1949), 578-85; and A. J. Smith, "An Examination of Some Claims for Ramism," Review of English Studies, 7 (1956), 348-59.

<sup>18</sup>Tuve, Elizabethan and Metaphysical Imagery, p. 351.

<sup>19</sup>Ibid., p. 343.

Donne's poems, without arriving at the notion that these intellectual developments of Donne's day explain his processes far more satisfactorily than any of the current popular phrases about 'feeling' his 'thought.'"<sup>20</sup>

More recently, Thomas O. Sloan, Jr. makes the point that Ramist theory reinforces the widely held opinion by modern Donne critics that "each image is to be viewed mainly for the support it gives to advancing the argument of the poem."<sup>21</sup> He also demonstrates the usefulness of the Ramist system of logic and rhetoric as an analytical tool, whether or not Ramism is established as a directly influential source of Donne's poetic.<sup>22</sup> Counter to Walter J. Ong's assumption that Ramist influence stifles the potential virtuosity of a poet, K. G. Hamilton points out that the effect of confining invention and disposition to dialectic, style and delivery to rhetoric turned out to be the opposite of what might expectably have resulted: a separation in treatment between ideas and verbal discourse.<sup>23</sup> But this did not occur; as Tuve explains, "Because invention

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<sup>20</sup>Ibid., pp. 351-52.

<sup>21</sup>"The Rhetoric in the Poetry of John Donne," Dissertation Abstracts, 21 (1961), 1157 (Northwestern Univ.).

<sup>22</sup>"The Rhetoric in the Poetry of John Donne," Studies in English Literature, 1500-1900, 3 (1963), 31-44.

<sup>23</sup>See Walter J. Ong, Ramus: Method, and the Decay of Dialogue: From the Art of Discourse to the Art of Reason (Cambridge, Mass.: Harvard Univ. Press, 1958), p. 287; and K. G. Hamilton, The Two Harmonies: Poetry and Prose in the Seventeenth Century (Oxford: Clarendon Press, 1963), pp. 110-12.

and disposition have become the sole property of dialectic, orator and poet alike must go to dialectic for these essential parts of their work, and thus the barriers between logic and poetry are broken down."<sup>24</sup> To put it another way, the fragmenting of a curriculum may have caused the unification of a poetic.

"The Tension that Nearly Undid John Donne":  
Some Critical Perspectives on the  
Devotional Donne

Donne's place in the hall of literary fame is secure and requires no substantiation here. During three centuries of literary criticism, identifications of this poet's considerably varied work have themselves varied considerably. The survey presented here is pertinent to one's understanding of some intellectual cross-currents affecting Donne as a devotional poet. For example, the relevance of the term baroque, used so freely by critics of seventeenth-century devotional poetry, can perhaps best be understood in accordance with J. Warnke's explanation that the so-called baroque and metaphysical manners are rooted in a concept of art manifesting a theme of contradiction. Warnke, however, distinguishes between high Baroque poets, who approach their subject matter "through a phantasmagoric world of sensory experience," and Donne's particular version of the Baroque manner, which is not high

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<sup>24</sup>Tuve, Elizabethan and Metaphysical Imagery, p. 340.

Baroque. Donne, he finds, proceeds "through a rigorously intellectual concentration on paradox."<sup>25</sup> Yet for Mario Praz, Donne's art was motivated by the sensory phantasmagoria which Warnke associates with high baroque. Praz likens Donne's intellect to a "kaleidoscope" in which he mixed those elements "responsible for the qualities of 'sensuous thought'. . . ." <sup>26</sup>

Clay Hunt--by way of repudiating Eliot's theory of the "unification of sensibility"--qualifies Donne's achievement as follows:

In the personality or personalities which reached articulation in Donne's literary work we find an ear relatively dull to the sonorities of language; a limited sensory response and an insensitivity to many subtleties of emotion; a lack of pleasure in the beauties of the natural world and an ability to invest its physical facts with the aura of the romantic imagination; an absence of any strong feeling for the cultural traditions of his own civilization, or of any strong sense of personal community with the rest of mankind; and a certain deficiency in human sympathy. Whatever the qualities of Donne's mind or sensibility were, it was certainly not a poetic sensibility which could devour or assimilate any kind of experience.<sup>27</sup>

In fairness to Mr. Hunt, it should be pointed out that the

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<sup>25</sup>"Baroque Poetry and the Experience of Contradiction," Colloquia Germanica, 1 (1967), 44.

<sup>26</sup>"Donne's Relation to the Poetry of His Time," The Flaming Heart: Essays on Crashaw, Machiavelli, and Other Studies in the Relations between Italian and English Literature from Chaucer to T. S. Eliot (Garden City, N.Y.: Doubleday & Company, Inc., 1958; rpt. Gloucester, Mass.: Peter Smith, 1966).

<sup>27</sup>Clay Hunt, Donne's Poetry: Essays in Literary Analysis (New Haven: Yale Univ. Press, 1954; rpt. Hamden Conn.: Archon Books, 1969), p. 148.

topic sentence of his next paragraph reads, "Donne's poetry triumphs by virtue of its limitations."

Donne lived from approximately 1572 to 1631. Born a Roman Catholic in London, he became quite well-educated during a time when it was not always politically fortunate to profess Catholicism in England.<sup>28</sup> Moving, nonetheless, in social circles of courtly eminence, Donne remained a Londoner all his life. Travel abroad was but occasional: a couple of expeditions to Cadiz and the Azores during his early twenties, some time spent in France and perhaps Italy during 1605-1606, and eleven months in France and the low countries during 1611-1612. However, Donne's most significant crossing was from Catholicism to Anglicanism. He sealed this transferal of allegiance by taking orders at about the age of forty-three. He dearly loved his wife, Anne More. Of their twelve children only seven survived the year 1617, when Donne preached his first sermon at Paul's Cross and suffered the death of his wife.<sup>29</sup>

In the service of his congregation Donne, a learned

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<sup>28</sup>E.g., in 1593 John Donne's brother, Henry, was arrested for harboring a seminary priest and died of a fever in Newgate prison.

<sup>29</sup>Reputable biographies of Donne include Edward S. LeComte's entertainingly written Grace to a Witty Sinner: A Life of Donne (New York: Walker and Company, 1965), and R. C. Bald's thoroughly scholarly John Donne: A Life (New York: Oxford Univ. Press), 1970.

theologian, produced a body of impressive prose sermons.<sup>30</sup> The sermons and devotional poems are viewed as correlative. In her study of Donne's mature prose style, Joan Webber draws conclusions concerning the close thematic as well as structural links between the sermonic prose and the devotional poems (and also with respect to the important role that meditation plays in the sermons).<sup>31</sup> Sister Mary Samuel Conlan examines the relations between Donne's poems, "compressed statements," and his sermons, "theological commentary," to conclude that Donne's themes appear in both writings expressed "frequently in the same figures of speech" and otherwise similar language."<sup>32</sup>

Evelyn M. Simpson points out Donne's responsiveness to medieval influences as manifested in the poet's "respect for the past, in the constant appeal to authority, and in the frequent use of the allegorical system of interpretation"; in many passages of his poetry, according to Simpson, Donne's allusions represent an intimate knowledge of "the Schoolmen and mystics of the Middle Ages."<sup>33</sup> Similarly

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<sup>30</sup>See George R. Potter and Evelyn M. Simpson, eds. The Sermons of John Donne, 10 vols. (Berkeley: Univ. of California Press, 1953-62).

<sup>31</sup>Joan Webber, Contrary Music: The Prose Style of John Donne (Madison: Univ. of Wisconsin Press, 1963), pp. 183-201.

<sup>32</sup>Sister Mary Samuel Conlan, "John Donne's Divine Poems: Another Dimension," Dissertation Abstracts, 24 (1964), 2890 (Stanford Univ.).

<sup>33</sup>Evelyn M. Simpson, A Study of the Prose Works of John Donne, 2nd ed. (Oxford: The Clarendon Press, 1924), p. 94.

remarking on "the turbid flood of mediaeval thought and feeling that flows through Donne's writings," John Hayward pronounces Donne "the last great disciple of scholasticism."<sup>34</sup> Emphasizing Donne's great debt to Christian and medieval thought, Ruth Wallerstein charts the influence on seventeenth-century poetics of Augustinian tradition through Bonaventura.<sup>35</sup> She traces the merger in Augustine's typological approach toward Biblical revelation (including his use of the term "emblem") of Tertullian's symbolic and Origen's allegorical interpretations of Scripture. The result for Augustine and his followers is a "conception of the identity of thought symbol and word," which "significantly determines style." There is no question for Wallerstein but of Donne's direct "familiarity with much of Augustine."<sup>36</sup>

Wallerstein directly compares Donne's tone in a sermon on the wonders of the creation to that of Bonaventura's Augustine-based philosophical sermons on the Hexaëmeron, where "the essential symbolism of the Song of Songs becomes interwoven with that of the Creation."<sup>37</sup> If Donne's attention was particularly engrossed by the

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<sup>34</sup>"Introduction," John Donne, Dean of St. Paul's: Complete Poetry and Selected Prose, ed. John Hayward (London: Nonesuch Press, 1919; rpt. 1967), p. xii.

<sup>35</sup>Ruth Wallerstein, Studies in Seventeenth-Century Poetic (Madison: Univ. of Wisconsin Press, 1950), pp. 27-51.

<sup>36</sup>Ibid., p. 51.

<sup>37</sup>Ibid., p. 49.

Creation, a favorite category of imagery in his poetry is a juxtaposition of the Creation and the Crucifixion as, for example, his inclusion of tree of life imagery in "Of the Progres of the Soule" and the "Hymne to God my God, in my sicknesse." The traditional relationship between Adam's tree and Christ's cross has been traced to Origen and early Christianity.<sup>38</sup> What distinguishes perceptions of Donne's medievalism is the oft-expressed observation that even though Donne's learning "was chiefly of the medieval type" and "his philosophy . . . a continuation of Augustine," yet his mind "was in some ways strikingly modern."<sup>39</sup> James C. Lewis sees a causal relationship in this paradox: "That Donne has seemed particularly modern to some readers is

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<sup>38</sup>See Alex B. Chambers, "Image and Technique in the Religious Works of John Donne," Diss., Johns Hopkins Univ., 1960, pp. 110-11; Don Cameron Allen, "John Donne's 'Paradise and Calvarie,'" Modern Language Notes, 60 (1945), 398-400; and Arno Esch, "'Paradise and Calvary.' Zu Donnes Hymne to God, my God in my sicknesse, V. 21-22," Anglia, 78 (1960), 74-77. In an attempt to resolve a crux over which Allen and Gardner are in conflict, Esch offers a simpler explanation than Allen's argument that Donne superimposed two legends. It is not necessary, he concludes, that Gardner apply manipulative interpretations to Donne's diction, i.e., to roome in "Of the Progres of the Soule" ("Stood in the selfe same roome in Calvarie, / Where first grew the forbidden tree"), place in the "Hymne to God my God . . ." ("We thinke that Paradise and Calvarie, / Christs Crosse, and Adams tree, stood in one place"). Surely, Esch maintains, Donne would have been familiar with a legend that evolved in Judeo-Christian tradition over at least five centuries and that placed Adam's creation, his life, and his death in "medium terrae," later identified with Golgotha, the site of Christ's crucifixion.

<sup>39</sup>Simpson, A Study of the Prose Works of John Donne, pp. 46-47.

perhaps due to what is genuinely medieval in his work."<sup>40</sup>

The Augustinian element in Donne's thought and expression may be the theological denominator that prompts a number of scholars to associate singular qualities in Donne with Calvinism (as opposed to the Anglo-Catholic tradition to which Donne indisputably belongs nonetheless).

Austin Warren's observation about Donne's use of Biblical material is illustrative: "More of a point might be made of Donne's frequent use of texts from the Old Testament-- but that would . . . suggest some inclination towards

Puritanism . . . ."<sup>41</sup> Wylie Sypher identifies Donne's

"mannerist sense of reprobation and helplessness before the will of a God awful in His power and unaccountable in His autocracy," with the Calvinist consciousness: "Donne's God, like Calvin's is arbitrary, and Donne cries in dread that God will let his soul fall out of His hand into a bottomless pit, where he will be secluded eternally, eternally."<sup>42</sup>

Strong irony thus inheres in Norman Grabo's comparison between the peace of mind in devotion achieved by the American Puritan preacher and poet Edward Taylor and "the

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<sup>40</sup>James Cherril Lewis, "The Rhetoric of Faith, A Study of Donne [sic] Use of the Conceit in the Divine Poems," Dissertation Abstracts, 25 (1964), 2963-64 (Univ. of Washington).

<sup>41</sup>Austin Warren, "The Very Reverend Dr. Donne," Kenyon Review, 16 (1954), 272.

<sup>42</sup>Wylie Sypher, Four Stages of Renaissance Style: Transformations in Art and Literature, 1400-1700 (Garden City, N.Y.: Anchor Books of Doubleday & Company, Inc., 1955), pp. 131-32.

tension that nearly undid John Donne."<sup>43</sup> From Wilbur Sanders' point of view, the spiritual conflicts that tormented Donne are manifested in the "rhetorical strain" which Sanders holds responsible for the worst of Donne's religious lyrics.<sup>44</sup> Sanders is "wearied by the Holy Sonnets" (p. 120) for their lack of any sense of wonder (p. 113), their "doctrinal gymnastics" (p. 114), their clash of playfulness and somber meditation (pp. 120-21), and their note of "moral exertion" (p. 123) in "reaching for simplicities no longer available to him or to his age" (p. 125).

While most critics express far greater appreciation of the devotional poems than Sanders does, none who read the Holy Sonnets could fail to observe the psychic fragmentation manifested there. Thus, George Potter's statement that "behind nearly all [Donne's] verse lies a constant, restless, dominating, and insatiable longing to solve the riddle of his own personality"; Frederick Rowe's that "Donne was a stranger to the serenity of the four humours in balance"; and Douglas Bush's that "in the 'Holy Sonnets' the Donnian characteristics appear with the fullest dramatic violence in the very personal expression of anguished guilt and fear and appeals or demands for divine

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<sup>43</sup>Norman Grabo, Edward Taylor, Twayne's United States Authors Series (New Haven: College and Univ. Press, 1961), p. 8.

<sup>44</sup>Wilbur Sanders, John Donne's Poetry (New York: Cambridge Univ. Press, 1971), p. 125.

grace and mercy."<sup>45</sup> James Reeves's perhaps exaggerated estimation of "the prevalence of tears in Donne's poetry and in Elizabethan drama generally," to make "'the spontaneous overflow of powerful feelings' more nearly applicable to Donne's poetry than to that of any other writer," may be counterbalanced by Earl Miner's sensible conclusion about the fear of inadequacy found in much of Donne's religious verse: If "not excessive," it "is wholly Christian," for Donne identified the fear of the Lord with wisdom, as in Solomon's Proverbs and David's Psalms.<sup>46</sup>

Historical perspectives on the spirit of Donne's age and such biographical indications as Donne's conversion from Catholicism to Anglicanism--moreover to prominence as a member of the Protestant clergy--and the fact that he was even at one time suspected by Laud's party of Puritan leanings would seem sufficiently to explain Donne's syndrome as externally induced. Yet, perhaps the real source of his pain can only be traced to the internal motions of his own

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<sup>45</sup>George Reuben Potter, "John Donne's Discovery of Himself," University of California Publications in English, 4 (1934), 8; Frederick A. Rowe, I Launch at Paradise: A Consideration of John Donne, Poet and Preacher, Fernley-Hartley Lecture, 1964 (London: Epworth Press, 1964), p. 77; and Douglas Bush, English Literature in the Earlier Seventeenth Century, 1600-1660, 2nd ed., rev. History of English Literature, V (Oxford: Clarendon Press, 1962), p. 136.

<sup>46</sup>James Reeves, "Introduction," Selected Poems of John Donne, ed. James Reeves, The Poetry Bookshelf (London: Heinemann, 1958), p. xii; and Miner, The Metaphysical Mode from Donne to Cowley, p. 177.

intellect. For, a convincing case can be made in favor of eclectic tendencies in an age more usually characterized in terms of ferment. Marjorie Cox, for instance, points out that "the Church of England was still an inclusive Church" during the seventeenth century, "more or less Calvinist in its articles and theology." While "Anglican controversialists tended to show a lack of dogmatism," and "the spread of Arminian views on free will softened the Calvinist conception of God," yet "much in this Anglicanism was Catholic: the stress on tradition and the return to the early Fathers; the comparative neglect of Protestant Reformers' writings; the beautifying of the churches, and the prime emphasis on the altar and the sacramental system rather than on the pulpit and the Scriptures. But intrinsically," she maintains, "there was nothing Roman in it . . . ." <sup>47</sup>

According to Evelyn Simpson, the attitudes Donne expresses in the early LXXX Sermons derive from "the fundamental Christian doctrines . . . in the Nicene Creed" (originally set forth in A.D. 325). <sup>48</sup>

Moreover, as indicated in Helen C. White's erudite

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<sup>47</sup>Marjorie Cox, "The Background to English Literature: 1603-60," From Donne to Marvell: A Guide to English Literature (Harmondsworth, England: Penguin, 1956), III, 15-40; rpt. in Kermode, 39-64. See especially pp. 52-53.

<sup>48</sup>A Study of the Prose Works of John Donne, p. 67. Simpson goes on to say that Donne did not "lay equal stress on all parts of the Creed. The Incarnation, the Atonement, and the Resurrection formed the pivot of his teaching . . . ." and "several of his sermons are rhapsodies on the love of Christ" (p. 68).

study of English devotional prose, in Donne's time the Church of England officially stood on the Thirty-Nine Articles "solemnly committed" and clinging "steadfastly to the Calvinistic theories of Predestination and Election," although, of course, such theories did little to eliminate either individual moral exertion or modification by leading members of the clergy.<sup>49</sup> Concomitantly, Austin Warren brings out the point that although Donne in his role as Anglican preacher was expected, as a matter of course, to launch pulpit attacks against Papists and Puritans alike, he did not do so equally, having been "far more voluble and more violent against Rome, and especially against the Jesuits . . . ." According to Warren, though more polemic than ecumenical, Donne in fact "writes always as a 'Reformed' Christian, for whom Luther and Calvin--more particularly the latter--are authorities to cite."<sup>50</sup> Simpson,

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<sup>49</sup>Helen C. White, English Devotional Literature (Prose) 1600-1640, Univ. Studies in Language and Literature, No. 29 (Madison: Univ. of Wisconsin Press, 1931), pp. 51-52. The Thirty-Nine Articles were accepted in 1562 by the clergy of the Church of England at a convocation in London under the Archbishop of Canterbury, and were modified twice by 1571.

<sup>50</sup>Warren, "The Very Reverend Dr. Donne," pp. 270-71. Cf. Herbert J. C. Grierson, "Introduction," The Poems of John Donne (London: Oxford Univ. Press, 1912; rpt. 1966), II, liii: "Donne never ignored in his sermons the gulf that separated the Anglican from the Roman Church, or the link that bound her to the Protestant Churches of the Continent. 'Our great protestant divines' are one of his courts of appeal, and included Luther and Calvin of whom he never speaks but with the deepest respect. But he was unwilling to sacrifice to a fanatical puritanism any element of Catholic devotion which was capable of an innocent interpretation."

like Warren, mentions Donne's frequent use of quotations from Calvin, but she would disagree with Warren's judgment regarding the primacy of Donne's polemic attitude, as evidenced by her frequent references to Donne's toleration and to his troubled mind over the divided state of the Church.<sup>51</sup>

Thomas Merrill explains how Donne's homiletic convictions, especially his dynamic conception of the Word of God, distinguished him from his fellow Anglicans: "As a preaching theorist, he was a Puritan," i.e., by reason of "a shared belief that the Word of God, when preached before a congregation by an ordained minister, constituted a real encounter with the living God speaking through a human instrument, the minister." While the attitude toward the Word as corpus (Scripture) was central to Anglican worship, to the Puritan it was verbum ("Christ immediate and present, mediated through the Holy Spirit in the ordinance of preaching").<sup>52</sup> And for Donne, "Christ is verbum, The word; not A word, but The word: the minister is Vox, voyce; not A voyce, but The voyce, The voyce of that word, and no other."<sup>53</sup>

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<sup>51</sup>A Study of the Prose Works of John Donne, e.g., pp. 81, 83 and p. 32, respectively.

<sup>52</sup>Thomas F. Merrill, "John Donne and the Word of God," Neuphilologische Mitteilungen, 69 (1968), 598-601.

<sup>53</sup>Potter and Simson, eds., The Sermons of John Donne, II, 7: 304-11.

Donne's view of man's regeneration is essentially Protestant, with a few modifications. The familiar Calvinist terms for the various stages of regeneration --election, vocation, justification, sanctification, glorification--come readily from his pen. For Donne, as for Calvin, justification involves the imputing of Christ's merits to us through faith, uniting us to Christ as the body to the head. That faith is wholly God's gift, which we can do nothing to merit.<sup>54</sup>

In Donne's view of salvation, according to Lewalski, "even as for Calvin and Luther, the process of justification involves not a cleansing of our guilt but the imputation of Christ's perfections to us so as to cover our sinfulness."<sup>55</sup> The Protestant doctrine of imputed righteousness, as opposed to the Catholic doctrine of infused righteousness, is, as Richard Hughes points out, the thesis of "This is my play's last scene" where the subject is man's utter reliance "on the free gift of saving grace." According to Hughes's projection of Donne's view, "God will not be bribed nor will he give guarantee; we cannot expect that grace will have been poured into us as a reward for good behavior"; hence Donne's utterance:

Impute me righteous, thus purg'd of evill,  
For thus I leave the world, the flesh, and devill.  
(Lines 13-14)<sup>56</sup>

In a similar vein, Simpson reports that Donne denied

<sup>54</sup>Barbara Kiefer Lewalski, Donne's Anniversaries and the Poetry of Praise: The Creation of a Symbolic Mode (Princeton, N.J.: Princeton Univ. Press, 1973), p. 131.

<sup>55</sup>Ibid., p. 132.

<sup>56</sup>Richard E. Hughes, The Progress of the Soul: The Interior Career of John Donne (New York: Apollo Editions of William Morrow and Company, Inc., 1968), p. 179.

transubstantiation, but saw in the Eucharist the Real Presence. For him, "the faithful receive indeed the Body and Blood of Christ, but the Church has no revelation from God of the means by which the bread and the wine possess this efficacy. The fact is enough; the manner in which it is accomplished is shrouded in mystery."<sup>57</sup> That Puritan as well as Anglican, in their shared interpretation of the sacraments, stressed the absolute need for preparedness accounts for Grabo's prefatory comment in his critical biography of Taylor:

Anticipating the life to come, Taylor could echo Donne's

Since I am comming to that Holy roome,  
 Where, with thy Quire of Saints for evermore,  
 I shall be made thy Musique; As I come  
 I tune the Instrument here at the dore,  
 And what I must doe then, thinke here before.<sup>58</sup>

Even while it is understood that Donne's ties with Calvin do not preclude the fact that he always remained circumscribed by Anglo-Catholic tradition, interpreters of Donne carefully take into account Puritan elements in his expressed thought, as has been demonstrated. Hence: Warren's wry conjecture that "more of a point could be made of Donne's frequent use of texts from the Old Testament--but that would . . . suggest some inclination towards Puritanism; for the Anglo-Catholics of his century preached

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<sup>57</sup>Simpson, A Study of the Prose Works of John Donne, p. 80.

<sup>58</sup>Grabo, Edward Taylor, p. 7.

chiefly from the Gospels and Epistles . . ."; Simpson's remarking upon the unusual tolerance shown dissenters by Donne "in an age which demanded rigid conformity," so that even though "the Puritans suspected him of an inclination to Popery," at one time Laud's party "thought him in league with the Puritans"; and Gardner's view of the Divine Poems as an indication of religious continuity between Donne's Catholic and Protestant positions for their easy familiarity "of medieval ways of devotion."<sup>59</sup>

Edwin Honig attributes to Donne a "metaphysical temperament . . . which transcends other distinctions":<sup>60</sup> "Metaphysical poets take it for granted that the aspiration for the love of God is equivalent, as an emotional experience, to the aspiration for the love of woman."<sup>61</sup> During the 1960's, many students of English metaphysical poets, following Gardner and Martz, became intrigued by relationships, now generally accepted, between the emphasis on the role of the senses in religious worship and the pervasive influence of Catholic handbooks of devotion. These manuals

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<sup>59</sup>Warren, "The Very Reverend Dr. Donne," p. 272 (also cited supra, p. 79); Simpson, A Study of the Prose Works of John Donne, p. 67, also p. 83; and Helen Gardner, "Introduction," John Donne: The Divine Poems, ed. Helen Gardner (Oxford: Clarendon Press, 1952), pp. xx-xxi.

<sup>60</sup>Edwin Honig, "Introduction," The Major Metaphysical Poets of the Seventeenth Century: John Donne, George Herbert, Richard Crashaw, and Andrew Marvell, ed. Edwin Honig and Oscar Williams (New York: Washington Square Press, Inc., 1968), p. 6.

<sup>61</sup>Ibid., p. 23.

stressed the necessity for meditative practices which would integrate the human faculties (body, senses, intellect, affections, imagination) in the service of God.

The Meditative Mode: Another Nexus

As early as 1939 Helen C. White had already described Richard Baxter's The Saints' Everlasting Rest as "a persuasion to the life of devotion" influential in Donne's time, written with energy and drama by one who could conjure "up the delight of a hundred readings of his favorite Scripture passages to rouse the sluggish aspiration of the reader" to heights of "great vision."<sup>62</sup> Independently of Martz and others, Helen Gardner discovered the influence on the Holy Sonnets of "a long-established form of religious exercise: . . . the simplest method of mental prayer, meditation."<sup>63</sup> Widely popular, applicable to any topic, the method must have been quite familiar to the young Donne "with his Jesuit uncles, his pious mother, and his tutors who were of her faith."<sup>64</sup> The dependence of the Holy Sonnets upon the meditative method systematized by St. Ignatius Loyola in his Exercitia Spirituality (1548) weighs heavily among factors governing Ms. Gardner's arrangement of the Divine Poems in her edition.<sup>65</sup>

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<sup>62</sup>White, English Devotional Literature, pp. 257-62.

<sup>63</sup>Gardner, "Introduction," Divine Poems, p. xxix.

<sup>64</sup>Ibid., p. li.

<sup>65</sup>Gardner's arrangement of the Holy Sonnets, determined largely by considerations of "the problems of their right order and the problem of their artistic intent" (Ibid., p. xxvi), is still in dispute on both counts.

Douglas L. Peterson reaffirms Helen Gardner's sequential ordering of the Holy Sonnets but modifies her explanation for it. From his point of view, the Sonnets reveal "in their structure and progression how Anglican disciplines," which were developed in order to guide the penitent toward redemption, "appropriated Catholic habits of meditation to a specifically Protestant end."<sup>66</sup> Disagreeing with Gardner's argument in favor of two contrasting sets of six sonnets each, in which Donne is "committed 'to showing himself as he would be rather than as he is,'" Peterson instead regards the Holy Sonnets as a series of efforts to experience contrition.<sup>67</sup> They get their intense introspective and dramatic qualities from the emphasis of the Ignatian art of meditation upon "Last Things."<sup>68</sup> Peterson thus identifies the Holy Sonnets with the genre of the penitential lyric, "a mode of intense meditation aimed at discovering the immediate personal relevance of commonplaces that are at the center of Christian experience," and that rely stylistically "upon the resources of the plain style--its convention of direct statement and its unadorned vernacular, rich in proverbial wisdom, simple metaphor, and realistic concrete detail."<sup>69</sup>

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<sup>66</sup>Douglas E. Peterson, "John Donne," The English Lyric from Wyatt to Donne: A Study of the Plain and Eloquent Styles (Princeton, N.Y.: Princeton Univ. Press, 1967), p. 335.

<sup>67</sup>Ibid., p. 337.

<sup>68</sup>Ibid., pp. 330-34.

<sup>69</sup>Ibid., pp. 330-31.

The plain style described by Peterson is that recommended by Edward Dawson, an underground Jesuit, whose Practical Methode of Meditation (1614) Louis Martz describes as the epitome of advice for meditation.<sup>70</sup> Martz in fact defines seventeenth-century English meditative poetry in relation to the then current practice of religious meditation as derived "primarily through the influence of the Spiritual Exercises of Ignatius Loyola" and disseminated by means of such English adaptations as "The Practical Methode of Meditation."<sup>71</sup> From the beginning of the sixteenth to the beginning of the seventeenth centuries the burgeoning of these Catholic guides was distinguishing the private act of meditation from other devotional practices.

Barbara Lewalski argues that "Donne's Holy Sonnets are meditations more nearly in the Protestant spirit than

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<sup>70</sup>Ibid., p. 334; and Louis L. Martz, "Meditative Action and the 'Metaphysick Style,'" The Poem of the Mind: Essays on Poetry, English and American (New York: Oxford Univ. Press, 1966), p. 34.

<sup>71</sup>Martz, "Meditative Action and the 'Metaphysick Style,'" p. 34; see also Louis L. Martz, The Poetry of Meditation: A Study in English Religious Literature of the Seventeenth Century, rev. ed. (New Haven: Yale Univ. Press, 1962), p. 506: The three most popular books on meditation during the seventeenth century were from Spain, Fray Luis de Grenada's Book of Prayer and Meditation (1554); from Italy, Spiritual Combat (1589), attributed to Lorenzo Scupoli; and from France, Introduction to the Devout Life (1609), by Francois de Sales. It is perhaps surprising that seventeenth-century England, hostile to the Jesuits, should warmly embrace a practise stimulated by the Jesuits as spearheads of the continental Counter Reformation. Yet, as Martz demonstrates, there is "overwhelming evidence" that the channels of communication between England and the Catholic Continent were ample to carry the meditative methods of the Counter Reformation into England.

in the Ignatian," mainly because of relative emphasis with respect to the self: In the Ignatian mode, the meditator's concern is to apply himself to the subject to the point of participation in it, e.g., as Crashaw does in his poems upon the Holy Name of Jesus and in others, and as Donne does in his "Goodfriday, 1613. Riding Westward." Yet Donne usually follows the Protestant procedure calling for the location "of the subject in the self," e.g., as in "Spit in my face yee Jewes," "Death be not Proud," and most of the other Holy Sonnets, where Donne persistently locates the topics within himself.<sup>72</sup>

Martz shows how Baxter, even while developing instructions which were very similar to those of St. Ignatius, resolved certain doctrinal disparities between Catholicism and Puritanism, e.g., between the emphasis in Catholic treatises on the exercise of individual free will so that each man might participate in his own salvation, and the Calvinist doctrines concomitantly of election and God's absolute sovereignty.<sup>73</sup> Yet neither Catholic nor Puritan need necessarily have learned his mode of meditation respectively from Loyola or Baxter, for as Martz stresses, meditation was part of a central movement of

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<sup>72</sup>Lewalski, Donne's Anniversaries and the Poetry of Praise, pp. 103-5.

<sup>73</sup>Martz, Poetry of Meditation, pp. 154-74.

seventeenth-century religious devotion.<sup>74</sup> In The Poetry of Meditation Martz demonstrates the relations between meditative structure and Donne's Divine Poems by juxtaposing passages from a variety of works on the art of meditation with passages from the Holy Sonnets. Discounting the perception of Metaphysical poets as "Donne and his school," Martz argues instead for "individual mastery of the art of meditation" as the common denominator, "the essence of their kinship."<sup>75</sup> He declares: "The realm of meditation is broad enough to hold Jesuit and Puritan, Donne and Milton, the baroque extravagance of Crashaw and the delicate restraint of Herbert."<sup>76</sup>

The system of meditation, "an attempt to stimulate devotion by the use of the imagination," as Gardner describes it, is patterned on the marshalling of the "three powers of the soul": Memory, Reason (or Understanding), and Will. A formal meditation may have four major structural divisions, some with subdivisions: (1) a brief preparatory petition for the grace totally to channel one's energies in the direction of the divine; (2) two preludes in order to engage the Memory--the first, compositio loci, providing the meditation with an appropriate imaginative

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<sup>74</sup>Louis L. Martz, "Foreword," The Poems of Edward Taylor, ed. Donald E. Stanford (New Haven: Yale Univ. Press, 1960), pp. xxvii-xxviii.

<sup>75</sup>Martz, Poetry of Meditation, p. 2.

<sup>76</sup>Ibid., pp. 3-4.

physical setting or moral state; the second, submitting a petition commensurate with the subject matter, e.g., for compassionate fellowship with Christ in his suffering, in a meditation on the Passion--(3) the meditation proper, subdivided into three to five points whose purpose is to engage the Reason; and (4) the colloquy, which employs the Will in "a free outpouring of the devotions aroused."<sup>77</sup>

More specifically, Memory, Reason, and Will are the three powers of contemplating persons, words, or actions. Under Memory fall those faculties of simple apprehension of things present, identification of things concrete, remembrance of things past, imaginary projections of things unknown or future, and the sustained awareness of God's presence, which yields reverence. The operation of Memory is intrinsic and continuous. By Reason or Understanding (The two terms are used interchangeably by different translators and interpreters) is meant the grasp in full of the meaning of a thing or fact, resulting in admiration; it is the faculty which verifies what the Memory has identified by applying to apperceptions words and reasoning that result in praise. The Reason proceeds to "discourse," i.e.,

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<sup>77</sup>Gardner, "Introduction," Divine Poems, pp. 1-li. See also Martz, Poetry of Meditation, p. 25. Martz points out that during the latter sixteenth and first half of the seventeenth centuries all the important treatises on meditation are remarkably similar in fundamental procedure because of the widespread influence of the Ignatian Exercises, which "represent a summary and synthesis of efforts since the twelfth century to reach a precise and widely accepted method of meditation."

analyzing the relations between the topic and the self, until the Will is aroused to fire appropriate personal affections. Under Will, or the intellectual affections, operate the faculties of enjoyment, love, and service. The aroused Will finds utterance in the colloquy.<sup>78</sup>

Martz stresses the tight structure which the meditative process imposes on poetry whose purpose is meditative: "The process . . . , in treating each 'point,' will tend to display a threefold movement according with the action of that interior trinity, memory, understanding and will."<sup>79</sup> Hence, in the meditative poem, "we can often trace clearly, preserved in miniature, the whole process of a meditation, in Baxter's meaning of the term," writes Martz.<sup>80</sup> However, as he concedes elsewhere, in the handbooks, from Jesuit to Puritan, prescriptions for the meditative process allow for considerable flexibility.<sup>81</sup> And thus, the pattern as used in poetry might include an opening which presents "place" in combination with a typological analogy or an interrogative "proposing" of a dramatic problem. Then would follow the argument or intellectual

<sup>78</sup>Cf. Martz, Poetry of Meditation, p. xxv, and "Meditative Action and the 'Metaphysick Style,'" p. 38.

<sup>79</sup>Martz, "Meditative Action and the 'Metaphysick Style,'" p. 38.

<sup>80</sup>Martz, "Foreword," p. xxxiii.

<sup>81</sup>Martz, Poetry of Meditation, p. 46.

analysis which develops the place into a conceit.<sup>82</sup> The effect of the term "often" as used in the "Foreword" is somewhat neutralized in The Poetry of Meditation, where Martz finds that "now and then a poet might recapitulate an exercise in miniature," or even develop fully the meditative sequence. But more usually, according to Martz, Donne treats only "parts of the meditative process; most often that portion is the colloquy wherein the three powers are united."<sup>83</sup> The climactic aim of the entire exercise would be reached when the affections of the soul were sufficiently moved to enable colloquy with God, God speaking to man in return. The possible manners of address vary from speaking as one friend to another, as servant to master, or as poor supplicant, to that of speaking as bride to spouse.<sup>84</sup> As a discipline for creating a state of aroused affections in which all the faculties have combined their resources into a union, for Martz "the art of meditation thus underlies the ars poetica of religious poetry in the English language from the seventeenth century onward."<sup>85</sup>

Earl Miner makes the observation that the spiritual ecstasy of the colloquy is what has led many people to speak of metaphysical poetry as mystical.<sup>86</sup> Abundant indeed is the occurrence in Donne scholarship of discussions

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<sup>82</sup>Ibid., pp. xx-xxi.

<sup>83</sup>Ibid., p. 46.

<sup>84</sup>Ibid., pp. 32-43.

<sup>85</sup>Ibid., p. 70.

<sup>86</sup>Miner, The Metaphysical Mode from Donne to Cowley, p. 202.

of his possible mysticism. Bredvold argues that Donne was a true mystic; Hussain insists that he developed into one.<sup>87</sup> Tate and Williamson both call Donne "mystical."<sup>88</sup> Moloney refers to Donne's having as a poet some "natural aptitude for the mystic way."<sup>89</sup> Bald finds Donne no mystic as such but very influential upon seventeenth-century mysticism for his method of using paradox: "The resolution of paradox is the very essence of mystical insight."<sup>90</sup> According to White, Donne was unquestionably "concerned primarily with God and his relation to God," but since he was neither a "specialist" nor chiefly a contemplative man, he was a mystic only insofar as a mystic is defined as one who devotes himself to the effort to come into direct and immediate

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<sup>87</sup>Louis I. Bredvold, "The Religious Thought of Donne in Relation to Medieval and Later Traditions," Studies in Shakespeare, Milton and Donne, Univ. of Michigan Publications, Language and Literature, Vol. 1 (New York: Macmillan Company, 1925), p. 222; and Itrat Hussain, The Mystical Element in the Metaphysical Poets of the Seventeenth Century (Edinburgh: Oliver and Boyd, 1948), e.g., pp. 21, 60-61, 100-105, 118-19.

<sup>88</sup>Allen Tate, "Poetry and the Absolute," Sewanee Review, 35 (1927), 45; and George Williamson, The Donne Tradition: A Study in English Poetry from Donne to the Death of Cowley (Cambridge, Mass.: Harvard Univ. Press, 1930; rpt. New York: Noonday Press of Farrar, Straus and Cudahy, 1958), p. 235.

<sup>89</sup>Michael Francis Moloney, John Donne: His Flight from Mediaevalism, Illinois Studies in Language and Literature, Vol. 29, Nos. 2-3 (Urbana: Univ. of Illinois Press, 1944), pp. 194-95.

<sup>90</sup>R. C. Bald, Donne's Influence in English Literature (Adelaide, Australia: Univ. of Adelaide, 1932; rpt. Gloucester, Mass.: Peter Smith, 1965), p. 39.

contact with reality.<sup>91</sup> Gardner, however, insists on biographical grounds that Donne was not even spiritual.<sup>92</sup>

Arguments for or against Donne's exhibiting "genuine" mysticism seem less significant than the consideration that his religious verse reflects mystical elements--elements which derive, according to Simpson, from a rich and ancient mystical tradition, Christian and Hellenic, classical and medieval.<sup>93</sup> And although, as Evelyn Underhill points out, there are distinctions to be made between mystical ideas or intellectual commentary upon "spiritual intuition," and empirical mysticism which translates "its vision of the supersensible into symbols which are amenable to dialectic," it is submitted that such distinctions are not always easily inferable in a given literary expression.<sup>94</sup> For certain poetic effects can be variously caused. In the meditative mode, the effects of such exercises as the compositio loci could be indistinguishable from the genuine mystic's projection of consciousness

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<sup>91</sup>Helen C. White, The Metaphysical Poets: A Study in Religious Experience (New York: Macmillan Co., 1936; rpt. New York: Collier Books, 1962), pp. 114-16, 138-43.

<sup>92</sup>Gardner, "Introduction," The Divine Poems, p. xvii.

<sup>93</sup>Simpson, A Study of the Prose Works of John Donne, p. 93.

<sup>94</sup>See Evelyn Underhill, Mysticism: A Study in the Nature and Development of Man's Spiritual Consciousness, 6th ed. (London: Methuen, 1916; rpt. Dutton Paperbacks of E. P. Dutton and Company, Inc., 1961), p. 95.

through time and space or his ineffable conviction of the reconciliation of the many in the universal One.

The latter is also an effect produced by the metaphysical conceit. It thus seems most valid to regard Donne's devotional verse as reflecting strong mystical elements. As Martz points out, with reference to Underhill, "the meditative writers of the time are constantly using the threefold way of the mystics as a framework for purely ascetic and devotional exercises"--i.e., where the first degree, for example, might be severity, arrived at by reason; the second, pity conducted by feeling; and the third, purity, in which the agent and the evidence are one.<sup>95</sup> Because "mystical terms provide powerful metaphors frequently used in cultivating the realm of devotion," Martz writes, "'Meditative' seems to me more accurate when applied to English religious poetry of the seventeenth century." And yet, "the term mystical may with some justice be applied" to the meditative poets, since frequently a meditative poem may transcend the state of "devotion" and enter "into something very close to a state of mystical contemplation."<sup>96</sup>

Martz prefers to think of Donne as "composing meditative poems in what is usually called the metaphysical style."<sup>97</sup> In meditative poetry there is a fusion of

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<sup>95</sup>Martz, Poetry of Meditation, p. 17.

<sup>96</sup>Ibid., p. 20.

<sup>97</sup>Martz, "Preface," The Poem of the Mind, p. xv.

metaphysical and meditative elements; however, Martz finds the distinction between them important: "When the voice is speaking inwardly to the self, or to God, or to the self in the presence of God, for the purpose of understanding the self in relation to the divine--then we are in the presence of meditative poetry, which may or may not show the co-presence of 'the metaphysick style.'" In metaphysical poetry, on the other hand, the force of wit prevails: "The old Renaissance conceit, the ingenious comparison, is developed into a device by which the extremes of abstraction and concreteness, the extremes of unlikeness, may be woven together into a fabric of argument unified by . . . wit, in all the rich and varied senses that the word held in this era: intellect, reason, powerful mental capacity, cleverness, ingenuity, intellectual quickness, inventive and constructive ability, a talent for uttering brilliant things, the power of amusing surprise."<sup>98</sup> In its use of images to depict moments of self-knowledge or of raised affections, in the colloquies with the Divine, a meditative poem "represents the convergence of two arts"--metaphysical and meditative--"upon a single object."<sup>99</sup> In this way the meditative mode is what produces those qualities which

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<sup>98</sup>Martz, "Meditative Action and the 'Metaphysick Style,'" pp. 45-46.

<sup>99</sup>Ibid., p. 39.

T. S. Eliot and others discovered and debated as the unified sensibility.<sup>100</sup>

Martz is not alone in observing the private, self-occupied seventeenth-century consciousness. He, of course, views it as reinforced by the widespread influence of the art of meditation. Malcolm Ross, however, attributes the development of such private qualities to a decline of the collective consciousness promoted by pre-seventeenth-century understanding of the Eucharist.<sup>101</sup> Indeed, traditional definitions of metaphysical poetry by reason of Ramist logic, reconciliation of discordant qualities, eccentric correspondences or imagery, unified sensibilities, and the like have been superseded since the 1960's by its characterization in terms of privacy. J. B. Leishman calls it "solitariness," with reference to Whitehead's definition of religion as "what the individual does with his own solitariness," and thus characterizes metaphysical poetry as self-contained, dialectal, and dramatic.<sup>102</sup> Miner coins the phrase "private mode" to distinguish metaphysical poetry by reason of that point of view whereby the speaker-poet

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<sup>100</sup> See Martz, "Donne and the Meditative Tradition," Thought, 34 (1959), 269-78; rpt. as "John Donne: A Valediction," in The Poem of the Mind, pp. 21-32.

<sup>101</sup> Malcolm M. Ross, Poetry and Dogma: The Transfiguration of Eucharistic Symbols in Seventeenth Century English Poetry (New Brunswick, N.J.: Rutgers Univ. Press, 1954).

<sup>102</sup> J. B. Leishman, The Monarch of Wit: An Analytical and Comparative Study of the Poetry of John Donne, 6th ed. (London: Hutchinson Univ. Library, 1962), p. 28.

places himself at an aesthetic remove from the world of the reader.<sup>103</sup> For Stamfer such poetry is distinguished by a deeply private aspiration for fulfillment enacted in some essential plot whose catharsis has "peculiar personal poignance."<sup>104</sup> Self-examination, so persistent a motive in the devotional poetry of Donne, is, as Martz points out, "in many ways inseparably related to the art of meditation, an indispensable preparation for all exercises directed toward the love of God, whether devotional or mystical."<sup>105</sup> For, in the meditative poem the action is internal; "the mind engages in acts of interior dramatization. The speaker accuses himself; he talks to God within the self; he approaches the love of God through memory, understanding, and will; he sees, hears, smells, tastes, touches by imagination the scenes of Christ's life as they are represented on a mental stage."<sup>106</sup>

Martz emphasizes the importance for poetry of the most effective "among all the varied ways of using the senses and physical life in meditation"--"the famous 'composition of place, seeing the spot,'" which directs the use of the imaginative faculty in providing the invisible with

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<sup>103</sup>Miner, The Metaphysical Mode from Donne to Cowley, pp. x-27.

<sup>104</sup>See Judah Stamfer, John Donne and the Metaphysical Gesture (New York: Funk and Wagnalls, 1970), p. ix.

<sup>105</sup>Martz, Poetry of Meditation, p. 118.

<sup>106</sup>Martz, "Meditative Action and the 'Metaphysick Style,'" p. 35. See also, p. 33.

a concrete context."<sup>107</sup> He points out that Ignatius, who himself composed in a style that is colloquial, dramatic, and analogical, i.e., habitually "feeling theological issues as a part of a concrete, dramatic scene," set the precedent for "the vividly dramatized, firmly established, graphically imaged openings" characteristic in meditative poetry. Thus the "openings of Donne's 'Holy Sonnets,' where the moment of death, or the Passion of Christ, or the Day of Doom is there, now, before the eyes of the writer, brought home to the soul by vivid 'similitudes,'" not verisimilitude.<sup>108</sup> A. D. Nuttall relates the compositio loci of Ignatian meditation to the peculiar nature of metaphysical imagery, in that neither tends toward verisimilitude.<sup>109</sup> Contrary to the expectations of modern readers, in metaphysical poetry "the vividness of imagery is not in exact proportion to its 'probability' at all";<sup>110</sup> likewise, in meditative poetry, the art of memory employs images that are iconic yet vivid. Thus, according to Nuttall, we must be on guard lest our "modern prejudice which automatically excludes 'sensuous vividness' from obviously 'conceptual' imagery" obstruct our understanding and appreciation.<sup>111</sup>

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<sup>107</sup>Martz, Poetry of Meditation, p. 27.

<sup>108</sup>Ibid., pp. 27-28.

<sup>109</sup>A. D. Nuttall, "The Shocking Image," Two Concepts of Allegory (New York: Barnes and Noble, 1967); rpt. in Kermode, p. 151.

<sup>110</sup>Ibid., p. 148.

<sup>111</sup>Ibid., p. 156.

Josef Lederer has demonstrated "several possibilities of establishing a correspondence with the emblematic practice without unduly stressing direct influences" of the emblem tradition on Donne's imagery.<sup>112</sup> Yet between 1586, when the first English emblem book was published, and 1686, which marks the decline of the convention, English emblem books by the hundreds "formed one of the ruling mental principles of a whole century," according to E. M. W. Tillyard.<sup>113</sup> The prevalent emblematic frame of mind which grew out of a general scientific and religious view of the divine unity of all, was part of a wider taste for allegory and became contributory to the popularity of devotional manuals; as such, it would have had to exert a strong influence on many poets, Donne included.<sup>114</sup> Rosemary Freeman brings to our attention the existence in English of several Catholic emblem books, "more explicitly devotional than those which reached England through Protestant channels," having for their purpose the practice of meditation based on "piously sanctified" emblems, e.g., the Jesuit "Henry

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<sup>112</sup>Josef Lederer, "John Donne and the Emblematic Practice," Review of English Studies, 22 (1946), 185.

<sup>113</sup>See Rosemary Freeman, English Emblem Books (London: Chatto & Windus, 1948), p. 6. The author's gauge of the longevity of the tradition is marked by the publication in 1686 of an emblem book intended specifically for children. See also E. M. W. Tillyard, The Metaphysicals and Milton (London: Chatto & Windus, 1956), p. viii.

<sup>114</sup>See Douglas Bush, Science and English Poetry: A Historical Sketch, 1590-1950. The Patten Lectures, Indiana Univ. (New York: Oxford Univ. Press, 1950), pp. 11-12.

Hawkins's translation of Fr. Luzvic's Le Coeur Devot," which is based on the usual theme of the preparation of the heart for its heavenly guest."<sup>115</sup> As Praz remarks, "Emblems and conceits are fruits of the same tree."<sup>116</sup> The Divine Poems are often seen to employ emblematic images, by Douglas Bush for example, of the sea in "A Hymne to Christ, at the Authors last going into Germany," but most famous is Donne's "magnificently successful" conceit, in "A Valediction forbidding mourning," associating faith between lovers and the image of a compass. Its analogue is an emblem of constancy, well known in Donne's time, as the imprint used by the Plantin Press.<sup>117</sup>

While recognizing to some extent the validity of calling much of Donne's poetry "metaphysical," Martz believes the term "meditative" to be more particularly descriptive of certain qualities in the verse of Donne and those associated with his school. "Such poetry," he writes, "'destroys the old romantic tenements,' and in their place constructs a stage on which an insatiable actor

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<sup>115</sup>Freeman, pp. 173-74.

<sup>116</sup>Mario Praz, Studies in Seventeenth-Century Imagery (London: Warburg Institute, 1939), I, 11.

<sup>117</sup>See respectively: Douglas Bush, English Literature in the Earlier Seventeenth Century, 1600-1660, 2nd ed., rev., History of English Literature, V (Oxford: Clarendon Press, 1962), p. 139; and Freeman, English Emblem Books, pp. 146-47.

presents to the mind the action of an inward search."<sup>118</sup> Leishman finds the element of personal drama in Donne's best poetry "no less characteristic than the argumentative, scholastic, or dialectal strain."<sup>119</sup> And Martz notes "how frequently Donne places a part of himself as an actor on a stage."<sup>120</sup> For the self as it speaks "its meditated problems" dramatically, the stage may be the deathbed as metaphorical scene of a legal trial, e.g., "Oh my blacke Soule! now thou art summoned / By sicknesse, deaths herald, and champion"; the deathbed itself may serve as metaphorical stage, e.g., "This is my playes last scene . . ."; or the stage may be "the round earths imagin'd corners" at the final Judgment, the scene of the Passion as in "Spit in my face yee Jewes," or the state of siege as in "Batter my Heart, three person'd God."<sup>121</sup> Warnke, for whom drama is the essence of metaphysical poetry, also describes Donne's poetry as "theatrical in that the creation of the self as character and the purposeful playing out of the role on the stage of the poem are felt . . . as a unique experience of reality."<sup>122</sup>

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<sup>118</sup>Louis L. Martz, "John Donne: The Meditative Voice," Massachusetts Review, 1 (1960); rpt. in The Poem of the Mind, p. 327.

<sup>119</sup>Leishman, The Monarch of Wit, p. 20.

<sup>120</sup>Martz, "The Meditative Voice," p. 7.

<sup>121</sup>Ibid., pp. 5-6.

<sup>122</sup>Frank J. Warnke, "Metaphysical Poetry and the European Context," Metaphysical Poetry, ed. Malcolm Bradbury and David Palmer, Stratford-Upon-Avon Studies, 11 (New York: St. Martin's Press, 1970), p. 275.

The frequent and varied descriptions of Donne's verse in terms of dramatic qualities, often linked with the theme of internal conflict, seem reconciled in Martz's demonstration of "the inherently dramatic" and introspective nature of the meditative mode.<sup>123</sup> Wylie Sypher discovers "many . . . irregular but strangely dramatic lines in Donne," and analyzes them in terms of "the Sprecher" in painting, who "involves us in introspective space." Thus, "by direct address, almost by shock tactics," Donne is said to involve us "in the pressure of his own experience," making the reader concerned, for example, not with death so much as with his own moods while dying.<sup>124</sup> Comparable to Sypher's appraisal are Rowe's assertion that "throughout his life Donne was an assiduous student of himself, performing self-analysis and self-criticism with remarkable detachment," wherefore "there is much to be said for associating him with Psychology and not Metaphysics"; Honig's assertion, with reference to the fondness among the Metaphysicals for "making personal inventories of their inner conflicts," that the absence of this dramatic method "would make metaphysical poetry inconceivable"; and Miner's discovery that what constitutes the drama with its "twists" in direction is the manipulative identity and use of the

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<sup>123</sup>Martz, e.g., in "The Meditative Voice," p. 6 et passim.

<sup>124</sup>Sypher, Four Stages of Renaissance Style, pp. 243-45.

speaker's audience:<sup>125</sup> The audience or addressee may be the speaker himself, another person in the poem, or "the vicarious audience of the reader to whom the poem is in some sense related. To the extent that the speaker and audience are fictional, according to Miner, the poet is set apart from his speaker and the dramatic audience is separated from the reader. To the degree that the speaker and the poet are identified, the reader as audience is set at a remove. And to the degree that the reader is addressed, the dramatic audience grows distant."<sup>126</sup>

To view Martz's findings in retrospect seems to lend focus and coherence to the foregoing impressions, e.g., in the areas of critical controversy concerning questions of Donne's mysticism, which may be reconciled if not resolved in terms of Martz's treatment of the mystical aspects of verse in the meditative mode. Furthermore, Martz's promulgation of a "meditative tradition in which "a group of writers are drawn together by resemblances that result, basically, from the common practice of certain methods of religious meditation" lessens the need for emphasis upon the matter of "direct influence of one of the poets upon another."<sup>127</sup> The poetic meditation, as Martz

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<sup>125</sup>Rowe, I Launch at Paradise, p. 77; Honig, "Introduction," Major Metaphysical Poets, p. 11; and Miner, The Metaphysical Mode from Donne to Cowley, p. 14.

<sup>126</sup>Miner, The Metaphysical Mode from Donne to Cowley, pp. 14, 18.

<sup>127</sup>Martz, Poetry of Meditation, p. 2.

shows, is "a verbal action developed through every resource that the language can offer."<sup>128</sup> By demonstrating how the meditative mode manifests a purpose and often a structure, though not necessarily a style,<sup>129</sup> and by identifying the relations between the art of meditation in the sixteenth and seventeenth centuries in England and the metaphysical style of Donne, Martz perhaps more than any other critic has paved the way for linguistic examinations of the syntactic structures in Donne's devotional poetry, i.e., for studies no longer bound by prescriptive ideas on such matters as the nature of the metaphysical conceit or baroque sensuousness in relation, for instance, to Anglo-Catholic versus Puritan tradition. However, as Josephine Miles points out in a recent essay, "The many critics of Donne write a good deal about . . . [his] procedure as metaphysical, yet they seem to me often to talk about parts rather than wholes. They do not seem to refer to the guiding lines, the chief emphases of the poet." Nonetheless, as she concedes, "To note what a number of critics have to say is to note a number of converging approaches."<sup>130</sup>

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<sup>128</sup>Martz, "Foreword," p. xxxiv.

<sup>129</sup>See Poetry of Meditation, p. xv, where Martz describes meditative poetry as a genre which may be composed in various styles.

<sup>130</sup>Josephine Miles, "Ifs, Ands, Buts for the Reader of Donne," Just So Much Honor: Essays Commemorating the Four-Hundredth Anniversary of the Birth of John Donne, ed. Peter Amadeus Fiore (University Park: Pennsylvania State Univ. Press, 1972), p. 281.

Impressions in Donne Scholarship;  
Impressions in Stylistics

The preceding survey of scholarship reveals that Donne's devotional poetry is perceived in terms of certain traditional, generic, structural or stylistic qualities (e.g., Ignatian, Anglo-Catholic, Ramist; metaphysical, meditative, emblematic; dramatic, logical, rough). Much of what has been reviewed in this discussion might be regarded as falling under the category of style study. However, notwithstanding the landmark in scholarship on stylistic trends in English poetry by Josephine Miles--studies which include Donne for the most part insofar as they are concerned with stylistics in the gross--and the groundwork of Louis L. Martz as well as of Helen Gardner, who each made possible new perspectives on the devotional poems of Donne, the Divine Poems have received scant linguistically oriented attention.

Josephine Miles has written frequently and informatively on Donne's vocabulary and general sentence structures, though always briefly, since her major interests lie in identifying general stylistic trends throughout English literary history.<sup>131</sup> She is responsible for identifying

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<sup>131</sup>See e.g., The Continuity of Poetic Language: Studies in English Poetry from the 1540's to the 1940's, Univ. of California Publications in English, Vol. 19 (Berkeley: Univ. of California Press, 1948-1951); Eras and Modes in English Poetry (Berkeley: Univ. of California Press, 1957); Style and Proportion: The Language of Prose and Poetry (Boston: Little, Brown and Company, 1967); "Ifs, Ands, Buts for the Reader of Donne," pp. 271-91.

the "clausal" nature of that mode of English language used in the era significantly labelled for Donne. For example, wondering "whether certain patterns of usage in Donne's writing might underlie both ostensible effects and analytical categorizations,"<sup>132</sup> Miles concludes that Donne's "are the extremes of the century's norms":

The growing tendencies in the century toward emphases on substantives and on adjectives were ignored by Donne; he worked not toward compromise or modification or moderation as Shakespeare did, but rather from what could be called the Wyatt-Sidney tradition and that of the Jonsonian sons like Herrick, Carew, Shirley, Suckling, Cowley, who were nearly as propositional as he, toward a dashing and imperious excess of what was central in his time. Where most poets before and after him used about a verb in every line, ten every ten, Donne like Sidney and Jonson used a couple extra in every ten. Where others used twelve to eighteen connectives in ten lines, Donne used twenty-four, far more than other English poets of any time. This special structural combination of verbs and connectives means a special clausal structure. It both separates Donne from all other poets by its singularity and also affords a scale of approximations for affinities, by which we may see Jonson, Herrick, and later Coleridge as closest to him.<sup>133</sup>

Josephine Miles makes one kind of response to the many critics of Donne who seem more often to discuss parts than wholes.<sup>134</sup> Her factor analysis, which "indicates a very high relevance of grouping by form as well as content, syntactic as well as lexical,"<sup>135</sup> produces "the number .9 in

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<sup>132</sup>Miles, "Ifs, Ands, Buts for the Reader of Donne," p. 271.

<sup>133</sup>Ibid., p. 275.

<sup>134</sup>She is quoted to this effect supra, p. 108.

<sup>135</sup>Miles, "Ifs, Ands, Buts for the Reader of Donne," p. 275.

correlation with Donne's usage in comparison with that of others":

No bright, fair, sweet of Shakespeare or Jonson, no rose of Herrick, no dust and stone of Herbert, nor cloud and star of Vaughan, no bring or call or grow or hear or kiss or sing or feel or shine or sleep of Herrick, Herbert, Vaughan, are used by Donne, at least not with their basic recurrences. Nor are there many, in parallel, of their stronger adverbial constructions of place and manner. So we have in Donne's Songs and Sonnets, and in his art at large, a persistent characterizing abstract structure. Farthest from the illustrative and substantiating modes of classicism and from the qualifying modes of Spenserian and Miltonic sublimity, far even from the naturalizing progressive variations of the colloquial style, and far even, in its extremes, from its basic contexts in the counter-structures of Petrarch, Wyatt, Sidney, Jonson, Herbert, and the men of faith in doubt, Donne was singular both in his extreme personal concentration upon one plan and form and also in his sharing of that plan and form with his whole time. The number .9 in correlation with Donne's usage in comparison with that of others comes to be seen as the figure of the most intense individualism, the most intense participation.<sup>136</sup>

Donne's singularity having been concluded in these synchronic and diachronic terms, and the various identifications of his devotional poetry in its cultural contexts having been proffered again and again, an alternative response to the felt necessity for scrutinizing "wholes" may prove beneficial to the would-be interpreter. Such an approach--the exact opposite of Miles's--is limited in the range of its coverage but is exhaustive in that coverage. That an examination of the syntactic structures in a whole devotional poem, showing the systematic process and integrating it with affective interpretation, may shed further

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<sup>136</sup>Ibid., pp. 289-90.

light on the nature of Donne's singularities seems a viable hypothesis.

If the choice of poet and poem for present study arose spontaneously from the present writer's own impressions, such a starting point has many supporters, Leo Spitzer most eminently among them:

There are no preferential vantage-points (such as the ideas, the structure of the poem, etc.) with which we are obliged to start: any well-observed item can become a vantage-point and however arbitrarily chosen must, if rightly developed, ultimately lose its arbitrariness.<sup>137</sup>

Graham Hough interprets Spitzer's attitude toward initial insight intuitively achieved: "Some authentic connection between the observer and the work of art must establish itself spontaneously. If a particular student finds that this connection is absent, no amount of system or training will help him; he had better give up literature and do something else."<sup>138</sup> The connection between the observer and the work of art is what makes purely quantifiable analyses of literary works appear somehow lacking in dimension.

And yet, as Josephine Miles points out, "Our word

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<sup>137</sup>Leo Spitzer, Linguistics and Literary History: Essays in Stylistics (Princeton, N.J.: Princeton Univ. Press, 1948), p. 198. In Spitzer's well known, much debated "philological circle," the purported method of procedure is for the literary scholar continually to move back and forth, mutually confirming the connections between the outwardly observed detail and the central core of a work of art.

<sup>138</sup>Graham Hough, Style and Stylistics, Concepts of Literature (London: Routledge & Kegan Paul, and New York: Humanities Press, 1969), p. 61.

characteristic often means more characteristic of our interest in the author than characteristic of his own emphases; therefore an abstractive process, which subordinates the actualities and complexities of a qualitative reading to the simplicities, even over-simplicities of a quantitative and structural analysis may do something to show the reader on what firm ground of actuality in the text some of his reactions may rest."<sup>139</sup> Spencer and Gregory speak of "a response to a work of literature which is a kind of hypothesis, a basis for further observation and testing," and Roger Fowler concludes that "a 'pre-formulated literary thesis, or hunch, or feeling, is the property of the sensitive critic or reader, and to have it is not to cheat."<sup>140</sup> Perhaps then, the only cheating to be repudiated here would be the failure to seek connections between the "preformulated literary thesis, or hunch, or feeling" (i.e., qualitative complexities) and solid linguistic evidence (i.e., by means of "an abstractive process").

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<sup>139</sup>Miles, "Ifs, Ands, Buts for the Reader of Donne," pp. 273-74.

<sup>140</sup>John Spencer and Michael Gregory, "An Approach to the Study of Style," Linguistics and Style, ed. John Spencer (London: Oxford Univ. Press, 1964), p. 61; and Roger Fowler, "Linguistics, Stylistics; Criticism?" Lingua, 16 (1966); rpt. in Contemporary Essays on Style: Rhetoric, Linguistics, and Criticism, ed. Glen A. Love and Michael Payne (Glenview, Ill.: Scott, Foresman and Company, 1969), p. 173.

## CHAPTER III

### STYLISTIC PROLEGOMENA AND LINGUISTIC PROCEDURES

#### Having It Both Ways: Motives and Objectives

Very few writers have discussed the syntax of poetry in detail, though surely the disposition of words and phrases in verse helps determine style.<sup>1</sup>

Almost any stylistic peculiarity that is genuinely prominent and observable in a particular writer can serve as a key to his artistic procedure. . . . It is only by actually using such studies, or, better still, making them oneself, that their value as a way into the work of literary art can be experienced. It must be added that many of these stylistic inquiries are designedly limited to observation, analysis and record. . . . They become authentic literary studies only when the linguistic observation is used--when conclusions are drawn about it that tell us something of importance about the nature and meaning of the work as a whole.<sup>2</sup>

The state of mind in which the two studies are pursued is radically different. The linguist aims to describe the object of his investigation as fully and explicitly as possible, without any ambiguity or appeal to intuition. The literary student finds complete description superfluous or stultifying, often values the suggestive rather than the explicit, and is tolerant of diverse interpretations. For the linguist value resides in the completeness and exactitude of his descriptions; the actual material he works on may be a mere corpus vile used for experimental purposes. For the literary

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<sup>1</sup>William E. Baker, Syntax in English Poetry, 1870-1930, Perspectives in Criticism, 18 (Berkeley: Univ. of California Press, 1967), p. 6.

<sup>2</sup>Graham Hough, Style and Stylistics, Concepts of Literature (London: Routledge & Kegan Paul, and New York: Humanities Press, 1969), p. 38.

student value resides in the work of art under consideration; description and interpretation are ancillary and subservient to a kind of contemplative understanding that is essentially independent of these activities.<sup>3</sup>

For the present investigation of syntax the keynotes are set by the preceding passages. The first two corroborate the motivations for the present attempt to explore the peculiarities of John Donne's syntax by synthesizing approaches usually kept segregated on grounds of irreconcilable differences. The third passage, specifying the disparate objectives of linguist and literary student, brings to mind still another set of contrasting attitudes and approaches, this time, pedagogical: These may be illustrated with the hypothetical statements "I teach literature" and "I teach students." However, "I teach literature to students" would indicate that one can have certain contrasting objectives both ways. For her purposes, this teacher of literature and of students intends to try having it both ways with respect to linguistics and literary study as well. For, as Seymour Chatman notes, "Conclusions of a purely descriptive sort, although linguistically acceptable, will seem trivial to the literary critic; to gain weight they need to be correlated with the whole effect of the poem." And Sol Saporta declares axiomatically that "underlying any linguistic analysis of poetry is the hypothesis that there will be some significant correlation

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<sup>3</sup>Ibid., pp. 108-9.

with the results of other, more intuitive methods."<sup>4</sup> Yet it appears that such a correlation is more often tacitly assumed than demonstrated.

As previously emphasized, few critics of John Donne's poetic style fail to notice a quality typified as roughness, and often they associate that quality in some vague way with Donne's syntax. However, it seems that no critical study of Donne's poetry--let alone the devotional poetry--has yet emerged to take account of this assumed stylistic trait, i.e., a study based on linguistic evidence obtained by means of close examination of the syntax in an extended sample of verse.<sup>5</sup> But, as I. A. Richards holds, "The best . . . sorts of evidence are fundamentally linguistic--have to do with relations of words and phrases to one another," and not with biographical or psychological detail. If a word has the power to arrest our attention, according to Richards, it "gets it from its relations to other words--as a node of possibilities of meaning . . . ."<sup>6</sup>

The term syntax is here, as in William E. Baker's

<sup>4</sup>Seymour Chatman, "Comparing Metrical Styles," in Thomas A. Sebeok, ed., Style in Language (Cambridge, Mass.: The Technology Press of the Massachusetts Institute of Technology, and New York: John Wiley & Sons, Inc., 1960), p. 149. (Hereafter this collection is cited as "Sebeok"); and Sol Saporta, "The Application of Linguistics to the Study of Poetic Language," in Sebeok, p. 83.

<sup>5</sup>See supra, e.g., pp. 64-79, 109-111.

<sup>6</sup>I. A. Richards, "Poetic Process and Literary Analysis," in Sebeok, pp. 16-17, 21, respectively.

study, "defined simply as the ordering of words and word groups into a significant pattern."<sup>7</sup>

The meaning of an utterance as a whole does not reach the reader at all unless it reaches him already arranged into the set of relations syntax imposes on the words the utterance contains. Consequently syntax, however little it is noted by the reader, is the groundwork of the poet's art. Often it supports a poetic edifice elaborated by many other poetic means and the reader is content to believe that these other means are the cause of his pleasure, but when a passage relies chiefly on its especially compelling and artful syntax to make its effect, the reader and the critic who never expect syntax to be more than 'a harmless, necessary drudge' holding open the door while the pageantry of words sweeps through, will be at a loss to understand why the passage affects them as it does and at a loss to do critical justice to its art.<sup>8</sup>

Similarly, this writer considers syntax to be of cardinal importance in poetic structure. Self-evident as that tenet may perhaps appear, for many pay it lip service, the role of grammar has been largely ignored in the characterization of literary texts.<sup>9</sup> In a study designed "to restore

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<sup>7</sup>Baker, p. 16.

<sup>8</sup>Winifred Nowotny, The Language Poets Use (London: Univ. of London Press, 1962), p. 10.

<sup>9</sup>Many linguists recognize that for all its importance, syntax has long been the most neglected area of study. See, e.g., Seymour B. Chatman, "Linguistics and Teaching Introductory Literature," Language Learning, 7 (1956-57), 3-10; rpt. in Harold Byron Allen, ed., Readings in Applied English Linguistics, 2nd ed. (New York: Appleton-Century-Crofts of Meredith Publishing Company, 1964), pp. 500-506 (Hereafter, this collection is cited as "H. B. Allen"); W. Nelson Francis, "Syntax and Literary Interpretations," Georgetown Monographs, 13 (1962), 83-92; Roderick R. Palmer, "The Marriage of Linguistics and Syntax," College Language Association Journal, 9 (1965), 83-90; Baker, pp. 1-9; and E. A. Levenston, "A Scheme for the Inter-Relation of Linguistic Analysis and Poetry Criticism," Linguistics, 129 (1974), 29-47.

grammar to its rightful position at the centre of any discussion of literature," E. A. Levenston points out that "definitions of poetry, for instance, have usually been either phonological or semantic."<sup>10</sup> However, as he also asserts:

Normally, of course, the clearest indications for the interpretation of poetry come from the grammar. Semantic and grammatical structure are normally assumed to coincide.<sup>11</sup>

Poetry is, after all, composed grammatically of sentences. Yet, two prevalent tendencies seem to act as deterrents upon such treatments of poetry as would "organize the meaning to harmonize with its grammatical structure."<sup>12</sup> One is mentioned by Levenston: "Recent discussions of grammar in English poetry . . . have tended to concentrate on the functions of grammatical deviation. This is clearly too one-sided a view of the part played by grammar in poetry. What is needed is a synthesis, combining the regularities of grammatical tropes and the irregularities of grammatical deviation into one comprehensive description of poetic grammar."<sup>13</sup> The other deterrent is manifested in a theoretical quagmire of debate over whether or not poetry is "grammatical" in the first place, or, what constitutes "poetic syntax." As John B. Lord interprets the problem: "If the stylistic manipulations of poets are

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<sup>10</sup>Levenston, p. 35.

<sup>11</sup>Ibid., p. 32.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid., p. 35.

ungrammatical, and if grammar accounts for comprehension, how can we comprehend poetry?"<sup>14</sup> For Lord the resolution to this "Catch-22" lies in a strategy shared by all poets: varying predictability in the performance, which is extrapolated from ordinary competence grammar.<sup>15</sup> Here, more simply, it is assumed that texts generally recognized as poetry are amenable to grammatical description.

Nor will an effort be made here to clarify, by means of explicit definition, those sometimes nebulous concepts signalled by the words style and stylistics.<sup>16</sup>

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<sup>14</sup>John B. Lord, Sr., "Syntax and Phonology in Poetic Style," Style, 9 (1975), 1. See also, e.g.: Archibald A. Hill, "Some Further Thoughts on Grammaticality and Poetic Language," Style, 1 (1967), 81-91; Samuel R. Levin, "Poetry and Grammaticalness," in Horace G. Lunt, ed., Proceedings of the Ninth International Congress of Linguists, Cambridge, Mass.: August 27-31, 1962, Janua Linguarum Series Maior, 12 (The Hague: Mouton & Co., 1964), pp. 224-30 (Henceforth, this collection is cited as "Lunt"); and Marc Hammond, "Poetic Syntax," in Poetics: Proceedings of the First International Conference of Work-in-Progress Devoted to the Problems of Poetics, Warsaw, August 18-27, 1960 (The Hague: Mouton & Co., 1961), pp. 475-82.

<sup>15</sup>Lord, p. 19.

<sup>16</sup>For a comprehensive discussion of meanings encompassed by the term style and of major critical assumptions relating to stylistic analysis, see Louis T. Milic, "The Problem of Style," A Quantitative Approach to the Style of Jonathan Swift, Studies in English Literature, Vol. 23 (The Hague: Mouton & Co., 1967), pp. 40-73. For a cogent discussion of varieties of opinion regarding the end of stylistics, see, e.g., Paul C. Doherty, "Stylistics --A Bibliographical Survey," The CEA Critic, 28 (May 1966), 1, 3-4. For an overview of the variety of possible approaches in style study (or stylistics), see, e.g., Richard W. Bailey and Dolores M. Burton, English Stylistics: A Bibliography (Cambridge, Mass.: M.I.T. Press, 1968).

The present study does not purport to attempt an identification of "style" in the devotional poetry of Donne; the main object of this investigation is very specifically the syntax in a given poem, although such an examination of syntax is in turn regarded here as a means by which to seek two kinds of information, "linguistic facts" as well as certain "rhetorical values."<sup>17</sup> The term style--impossible to avoid altogether, though to emphasize it inevitably stimulates controversy--will be used sparingly first hand, and then only to denote the general topic under discussion when linguistic analysis is applied in literary criticism. If by style one means something like "all the ways in which language is used to contribute to the totality of effects which a given piece of literature is capable of producing," then, of course, style subsumes syntax. The present analysis, however, is to be considered as no more than supplementary to stylistic criticism of Donne's devotional verse. The intention is to supply a heretofore neglected component in its linguistic description.

Graham Hough writes:

I think it is obvious that most of what the science of linguistics now does cannot be usefully related to literature at all; but there are bridges to be built, and

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<sup>17</sup>See James B. McMillan, "A Philosophy of Language," College English, 9 (Apr. 1948), rpt. in H. B. Allen, pp. 283-88. McMillan stresses the necessity for distinguishing clearly between measurable data, which precludes evaluative statements, and "imponderables" which belong to rhetoric: "Rhetorical values are proper and legitimate as long as they are labeled rhetorical values" (p. 288).

it is in the area of stylistics that the opportunities for doing this are the greatest.<sup>18</sup>

And indeed language and literary journals flourish with arguments for either the separation or integration of linguistics and literary study. The paucity belongs to literary criticism actually based on applied linguistics, or, conversely, linguistic studies of literary texts actually concerned with literature as literature. Too often the linguistic analysis of a literary text--according to whatever theory, by whatever methodology--seems executed as if it were an end in itself. This contention finds support in Fowler's observation that the stubborn adoption of anti-impressionistic sentiments is the very position "which disqualifies the linguistic description from contributing significantly to literary criticism." To pass from verbal analysis to criticism, according to Fowler, one "must point to patterns which are meaningful . . . because they are significant in a comparative context. . . . Progress involves losing some of the description, or making it 'impure' by invoking non-linguistic matters, or postulating the existence of an aesthetic area beyond the linguist's power to explore."<sup>19</sup> Hence, "at one extreme," as Hough

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<sup>18</sup>Hough, p. 19.

<sup>19</sup>Roger Fowler, "Linguistics, Stylistics; Criticism?" Lingua, 16 (1966); rpt. in Glen A. Love and Michael Payne, eds., Contemporary Essays on Style: Rhetoric, Linguistics, and Criticism (Glenview, Ill.: Scott, Foresman and Company, 1969), p. 172. Hereafter, this collection of essays is cited as "Love and Payne."

writes, "we have the pure linguistic approach. This tends to work by accumulation, by a complete inventory of the stylistic qualities of an author--vocabulary, sentence structure, syntactic peculiarities, imagery and so forth, listed according to some predetermined scheme."<sup>20</sup>

Leaving the student of literature at an equal disadvantage is the study of an author's style--whatever definition of style may be given--which ignores linguistic methods of analysis altogether, thus occupying "the other extreme" described by Hough. Here "we have the literary criticism which deals with stylistic matters in an entirely unsystematic way. Such criticism is apt to ask questions without suggesting any plausible means of answering them, while on the other hand remaining unaware that there are real questions to which more or less verifiable answers can be found."<sup>21</sup> Among examples of this kind, Hough cites T. S. Eliot's essays on the metaphysical poets.<sup>22</sup>

The substance of Hough's review of Josephine Miles's Eras and Modes in English Poetry may serve here as an exemplary description of having it both ways, however without integrating them. "Everything that is valuable in the book," he maintains, "comes in the qualitative discussions, which are frequently acute and perceptive." The trouble is that "the method as a whole is a classic case

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<sup>20</sup>Hough, p. 40.

<sup>21</sup>Ibid., pp. 41-42.

<sup>22</sup>Ibid., p. 42.

of misplaced quantification."<sup>23</sup> On the basis of the author's distinction among clausal styles (having a high proportion of verbs) and phrasal styles (having a high proportion of nouns and adjectives taken together), "an elaborate historical scheme is evolved, with all the centuries behaving in a miraculously symmetrical manner." According to Hough, the table at the back of the book is set out in such a way as to preclude easy comparisons among the poets: "When by some tedious arithmetic we reduce the figures to a common denominator we find that the allegedly balanced Dryden has almost precisely the same proportion of verbs to nouns and adjectives as the allegedly phrasal Prior; and that the clausal Rosetti, who ought to have more verbs, has actually a higher proportion of nouns and adjectives." Thus, even after having reworked the figures to an intelligible form, Hough finds them to "make nonsense of the general argument" distinguishing period styles by the proportions of verbal to substantival elements.<sup>24</sup>

Formally stylistic studies attempt to be neutral and objective; in more general criticism the observation and analysis is often in the service of some other end. Since there are always conventional judgments to be re-examined, and since every age makes its special demands, this must always be so. But it should be one of the functions of stylistics in the narrower sense to give partial and tendentious criticism some solid material to work on.<sup>25</sup>

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<sup>23</sup>Ibid., p. 58.

<sup>24</sup>Ibid., p. 57.

<sup>25</sup>Ibid., p. 37.

This function William E. Baker performs admirably in his own study of syntactic variation in modern poetry, and some principles in his approach will be followed here. At about the same time that Baker was writing the doctoral dissertation that led to his book, Robert L. Allen developed sector analysis, a tagmemic grammar aimed at facilitating the analysis of written English. Allen states that one "basis of sector analysis is the assumption that any approach to linguistic analysis, if it is to be valid, must allow for differing interpretations of potentially ambiguous sentences . . . ." <sup>26</sup> Yet, despite the availability of a method for describing grammar which is "tolerant of diverse interpretations" (to repeat a phrase from Hough), the practical application of linguistics to literature poses problems, as William Baker observes in the introduction to his Syntax in English Poetry, 1870-1930:

So far efforts at cross-disciplinary scholarship have not been as satisfying as many had hoped. This remains true despite a number of shared fundamental assumptions, primarily, that poetry manifests licenses and restrictions not evident in other uses of the language. Nevertheless, poetry is a part of the whole language; and, therefore, what we can learn about language can help us understand literature, and vice versa. Yet the linguist still feels uncomfortable talking about the "meaning" of discourse (unless he refers to the purely formal meaning of morphological or syntactic signals); while, if he becomes too deeply

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<sup>26</sup> Robert L. Allen, English Grammars and English Grammar, A Paideia Book (New York: Charles Scribner's Sons, 1972), p. 163.

preoccupied with the mere mechanics of language, the literary man begins to feel guilty of murdering to dissect . . . .<sup>27</sup>

Concurrently with its "cross-disciplinary" objective, the present study is intended to demonstrate the applicability to poetry in general of Allen's method of syntactic analysis. For though previously untested on poetry, sector analysis seems potentially instrumental for teaching poetry analysis. That linguistics can significantly aid the student of literature is generally held to be true, at least in theory. Characteristic is Hough's vigorous assertion that "effective style-study must lie somewhere between . . . hard line linguistics and subjective criticism," and must be "directed to the understanding of a work of art."<sup>28</sup> But it must be admitted that college students who wish to acquire the means toward such a mutual understanding and that the instructors who wish to point the way are severely handicapped by previous inexperience in linguistics, by limitations of time spent in the literature classroom, and by a dearth of efficient, relevant textbook material--that is, unless they happen already to be specialists in modes of grammatical analysis.

Linguistic analysis of syntax in poetry thus belongs not only in the literary journal but in the literary curriculum as well. Its assignment to the latter domain is contingent, however, upon the development of methodology

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<sup>27</sup>Baker, pp. 1-2.

<sup>28</sup>Hough, p. 43.

for its execution that can readily be taught and learned, and that, above all, will enable the student to respond more fully to poetry. Hough admits that short-cuts are possible without offering any methodological remedies for lessening the "genuine difficulty in making the transition to . . . larger considerations from the particular features of vocabulary and syntax with which the style student generally starts . . . ." <sup>29</sup> As Hough also points out, "The literary student may often find that he has had very little training in observing the correlation between an intuitively observed literary quality and the specific verbal means by which it has been brought about." <sup>30</sup> It is hoped that the heretofore unattempted application of sector analysis to syntactic structures in poetry will reveal some "larger considerations" and thus provide a model serviceable in equipping the literary student to make some of those correlations between the "what" and the "how" in a poem.

#### Sector Analysis: A Hybrid Grammar

Sector analysis, a tagmemic approach, developed by Robert L. Allen for the classroom, is "a grammar of written English in the sense that it defines sentences and other constructions in terms of" visual rather than phonic signals. <sup>31</sup> In English Grammars and English Grammar Allen

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<sup>29</sup>Ibid., p. 39.

<sup>30</sup>Ibid., p. 40.

<sup>31</sup>Allen, p. 158. Cf. supra, pp. 42-43.

gives his reasons for this approach: In the first place, "it can be argued that great works of literature do not 'derive entirely from spoken language'"--as asserted by Bloch and Trager<sup>32</sup>--"and that, indeed, they are frequently most effective when they do not reflect spoken language" (p. 76).<sup>33</sup> Secondly, "one reason why the study of one or another of the structural grammars now available has not resulted in more noticeable improvements in students' writing may be that none of these grammars have emphasized the conventions of written English as opposed to those of spoken English . . . . There is no reason why a grammar of spoken English should be particularly helpful in teaching a mastery of written English" (pp. 108-9).<sup>34</sup>

Allen's insistence that a grammar must be "teachable" (p. 158; see supra, p. 18) has motivated him to review traditional as well as linguistically based grammars to locate the disparities between what the language user knows to be so from experience and what the language student is told as truth to be applied in managing speech, reading, and writing. For example, the prescription

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<sup>32</sup>Bernard Bloch and George L. Trager, Outline of Linguistic Analysis (Baltimore: Linguistic Society of America, 1942), p. 5.

<sup>33</sup>Hereupon, all page references to Allen's English Grammars and English Grammar are included parenthetically in the text. Citations of other works by Robert L. Allen will be given in footnotes.

<sup>34</sup>Cf. supra, pp. 16-17. See also Robert L. Allen, "Written English Is a 'Second Language,'" English Journal, 55 (Sept. 1966), 739-46.

against splitting infinitives contrasts not only with what native users of English do everyday, but also with what occurs "in the writings of many educated people, among them such writers as Donne, Defoe, Wordsworth, Coleridge, Macaulay, Carlyle, Browning, Ruskin, Hardy, Galsworthy, Kipling, and Shaw" (p. 60). Allen demonstrates how grammarians traditionally have used meaning as the basis for grammatical classification (pp. 2-22).<sup>35</sup> "In traditional grammar the discussion of meaning generally precedes the discussion of form. Words and sentences are usually defined semantically . . . rather than structurally . . ." (p. 2). However, Allen finds it necessary to take issue with the assumptions among some structural linguists "that the analysis of the grammar of a language must be based on a phonological analysis of that language," e.g., W. Nelson Francis, whose definition of the sentence is based on intonation contours

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<sup>35</sup>See also Robert L. Allen's comprehensive survey of discussions of expanded verb-clusters in traditional grammars and handbooks, and in structural grammars: The Verb System of Present-Day American English, Janua Linguarum, Series Practica, 24 (The Hague: Mouton & Co., 1966), pp. 31-50. Here, in still greater detail, Allen demonstrates the consistent use of meaning as the basis for grammatical classification--even among those structuralists who are critical of the "notional approach" (as Eugene Nida calls it). Allen also points out the failure of linguistic grammars to adequately explain uses of various items.

(pp. 89-91).<sup>36</sup> "I do not believe," Allen writes, "that the ability to understand written sentences depends upon a mastery of the spoken system of any given language, and there is, as far as I know, no convincing evidence to support Fries's claim that 'it is extremely doubtful whether one can really read [a] language without first mastering it orally.'"<sup>37</sup> Although Allen finds "too sweeping" Long's statement "that 'no single syntactic function and no single part of speech can be defined in terms of anything phonemic,'" he quite agrees with Long that 'attempts to base syntax in phonemics have not been successful'" (p. 93).<sup>38</sup>

Nor can Allen find merit in the stress placed on expansive analysis by such linguists as Bloch, Trager, Smith, and Hill, who believe that analysis should begin with phomemes, then work upwards to morphemes, turning "to the still higher level of syntax only after making the

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<sup>36</sup> Francis' definition of the sentence--"as much of the uninterrupted utterance of a single speaker as is included either between the beginning of the utterance and the pause which ends a sentence-final contour or between two such pauses"--is given in The Structure of American English (New York: Ronald Press, 1958), p. 372. It "is not even satisfactory for spoken English," declares Allen (pp. 90-91) "since it ignores one of the most common features of spoken English--namely, ellipsis" (i.e., where many examples contrast in grammar but not necessarily in intonation).

<sup>37</sup> Allen cites Charles C. Fries, Teaching and Learning English as a Foreign Language (Ann Arbor: Univ. of Michigan Press, 1946), p. 6.

<sup>38</sup> Allen cites Ralph B. Long, The Sentence and Its Parts: A Grammar of Contemporary English (Chicago: Univ. of Chicago Press, 1961), p. 2.

morphemic analysis, which 'should be based on the fullest possible phonological statement in order to be complete'" (p. 94).<sup>39</sup> Not without due appreciation of the many lasting and valuable contributions to knowledge about grammar by these and other linguists--from Jespersen and before, to Chomsky and after--Allen discusses those elements in linguistically based approaches, especially in the expansive ones, which impede effective teaching of grammar, and which led him eventually to develop sector analysis. For example, had Fries expanded his substitution test frames to include constructions and the possibility for unfilled positions, so many dissimilar items would not have erroneously landed in the same function class (pp. 96-99).<sup>40</sup> For, as Allen emphatically maintains: "No sentence is made up of words; a sentence is made up of

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<sup>39</sup>Allen is quoting George L. Trager and Henry Lee Smith, Jr., An Outline of English Structure (Norman, Okla.: Battenburg Press, 1951), pp. 53-54. Also cited are Bloch and Trager, Outline of Linguistic Analysis, and Archibald A. Hill, Introduction to Linguistic Structures: From Sound to Sentence in English (New York: Harcourt Brace Jovanovich, 1958).

<sup>40</sup>See Charles Carpenter Fries, American English Grammar (New York: Appleton-Century-Crofts, Inc., 1940); and especially The Structure of English (New York: Harcourt, Brace & Co., 1952). Allen (pp. 99-100) also points to the "unreliability of substitution tests," which lead to confusing definitions of form classes, in Paul Roberts' Patterns of English (New York: Harcourt, Brace & World, Inc., 1956). He finds that Harris' procedures "involve too many steps to be practicable, nor has it ever been proved that by means of such procedures a linguist really would be able to analyze a language he did not already know" (pp. 100-101); cf. *supra*, pp. 21-25.

constructions and it is the constructions that are made up of words, not the sentence" (p. 99).

Along with James Sledd and Robert E. Longacre, Allen questions the validity of the assumption in immediate-constituent analysis of the binary nature of almost all English constructions: "I feel that any series of steps proposed a priori for the division of such constructions" as, for example, the king of England, "into their immediate constituents will inevitably be arbitrary, at least in some details" (p. 105).<sup>41</sup> Allen refers to the once favored item-and-arrangement analysis as the type of linguistic description exemplifying "barren studies" which result from "the mistaken notion held by some linguists that meaning must in no wise be taken into account" (p. 105); "an adequate grammar," according to Allen, "needs not only classification per se but also explanations of the functions and grammatical meanings of the units that have been classified" (p. 106).

Transformational-generative grammar, from Allen's point of view, is "a more powerful grammar than a purely descriptive one" (p. 123) because of the priority it gives

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<sup>41</sup>See James Sledd, "A Plea for Pluralism," College English, 23 (Oct. 1961), 18, cited in Allen, n. 33, p. 104; and Robert E. Longacre, Grammar Discovery Procedures (The Hague: Mouton & Co., 1964), p. 16, cited in Robert L. Allen, "Sector Analysis: From Sentence to Morpheme in English," in Edward L. Blansitt, Jr., ed., Report of the Eighteenth Annual Round Table Meeting on Linguistics and Language Studies, Monograph Series on Languages and Linguistics, No. 20 (Washington, D.C.: Georgetown Univ. Press, 1967), p. 160 and n. 1, p. 170. Hereafter, this collection is referred to as "Blansitt."

to syntax in dealing with language as system rather than as speech (p. 118), and because "the notion of transformations (if not the formal transformational operations as discussed in theoretical works)" is useful in dealing with "a salient feature of English," i.e., the embedding of one basic sentence in another, e.g., of John was calling into I heard ( ), in order to obtain I heard John calling (p. 121). Beyond the ever-increasing formulaic complexity (discussed p. 119),<sup>42</sup> Allen notes additional limitations of transformational-generative grammar: "Both the morpho-phonemic/graphemic rules and the phrase structure rules use a methodology similar to that used by structural linguists in performing immediate constituent analysis, and, therefore, reveal some of the same shortcomings to be found in all immediate-constituent analysis" (p. 120). Moreover, since "TG grammar does not provide for the generating of construction types apart from full sentences," prepositional, adjective, verb, and noun phrases are "all conceived of as being initially parts of whole sentences. Structural ambiguities are all described in terms of the whole sentences they are derived from, and it is tacitly assumed by TG linguists that there is no other way of explaining embedding and disambiguation" (p. 122). Finally, "the major strength of TG grammar," i.e., treating language as system, "also imposes the greatest limitations upon" its

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<sup>42</sup>See supra, n. 58, p. 28.

usefulness in the classroom. Despite the clear disclaimers for its applicability to language performance, "textbooks by the dozens are being produced using TG theory for purposes of analyzing and correcting various aspects of performance" (pp. 122-23).<sup>43</sup>

Allen also makes a critical examination of stratificational grammar as developed by Sydney M. Lamb.<sup>44</sup> According to Allen's explanatory summary (n. 39, p. 153):

Lamb considers a language to be merely a system of relationships, comprising different subsystems on different strata. All the different kinds of relationships existing on any one stratum can be explained by the dichotomies UPWARD/DOWNWARD, ORDERED/UNORDERED, AND/OR. And, like the wires or lines in a circuit, the relationships are always there; They do not "come and go," or "occur" and "fade out." The only "movement" or activity involved is the moving of impulses along the lines; "downward" for encoding a message, "upward" for decoding a message. Thus a stratificational grammarian would not say that "a morpheme is made up--or consists of--phonemes," but rather that a morpheme is "realized" in phonemes (on a different stratum).

Allen agrees with an evaluation by Gleason that this grammar promises the formalization of even those linguistic processes with which TG grammar is unable to cope. "But," writes Allen, "one of its severe limitations, in my opinion, is that it does not pay enough attention to the various kinds of units within the syntax that even small

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<sup>43</sup>Cf. supra, pp. 45, 48.

<sup>44</sup>See Sydney M. Lamb, Outline of Stratificational Grammar (Washington, D.C.: Georgetown Univ. Press, 1966). Lamb credits Hjelmslev's glossematics and Hockett's structural linguistics with contributing to much of the theoretical foundation for stratificational grammar (See Allen, n. 1, p. 139; and n. 33, p. 150).

children, I believe, learn to recognize as units rather than as reductions from full sentences. . . .<sup>45</sup> Nor does stratificational grammar allow for the 'general overall meanings' of fixed positions, or for the importance of functions, especially those which I call 'metafunctions.' (Transformational grammar also has these limitations.) It was partly in order to find a way of handling such concepts that I have developed sector analysis . . . (pp. 155-56)."

Sector analysis is a hybrid grammar. It shares much in common with Pike's tagmemics but is not derivative of it, for it was conceived before its creator had become familiar with the theories of Kenneth L. Pike. It was Pike who gave to the fundamental units in grammar "the name tagmemes, from the Greek word tagma meaning 'arrangement'" (p. 124), and whose theory emphasized grammatical units rather than grammatical relations (pp. 124-25), although as far as Allen had been able to determine by 1964, "unfortunately . . . there has been no detailed analysis of English along tagmemic lines."<sup>46</sup> According to Allen, "The conception of a tagmeme (i.e., a slot-class correlation) as a unit in itself, is Pike's original contribution and

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<sup>45</sup>See supra, p. 41. In sector analysis, Allen refers to these units as "prepositional phrases," "noun clusters," "included clauses," and "predicatives" (non-finite predicates).

<sup>46</sup>Allen, The Verb System of Present-Day American English, p. 84.

offers promise of being one of the most productive procedures of linguistic analysis":<sup>47</sup>

Tagmemic grammar is thus able to offer a solution to a problem that has plagued many teachers of English: the problem of whether to call the word amusement, for example, in a construction like an amusement park, a noun or an adjective. . . . A tagmemicist . . . would say that indeed in this construction amusement manifests the tagmeme "adjective slot filled by a noun." And he would insist, furthermore, that such a tagmeme is more truly a basic grammatical unit than either the form-class or the position (or function) alone [p. 125].

However, while most tagmemicists stress the concept of "levels" at which tagmemes and constructions may be identified and described (a concept developed by Longacre, who is one of the few to apply tagmemic analysis to English sentences<sup>48</sup>), there is little agreement on the

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<sup>47</sup> See Kenneth L. Pike, "On Tagmemes, Née Gramemes," International Journal of American Linguistics, 24 (1958), 273-78; "The grammatical hierarchy has the tagmeme as its minimum, with various kinds of tagmemic constructions as higher-layered units in the hierarchy . . . . A tagmeme . . . always has as one of its basic characteristics a correlation between a functional slot and a morpheme (or morpheme-sequence, etc.) distribution class" (pp. 275-76). See also Pike's "Language as Particle, Wave, and Field," Texas Quarterly, 2 (1959), 37-54; and Language in Relation to a Unified Theory of the Structure of Human Behavior, 2nd, rev. edn., Janua Linguarum, Series Maior, 24 (The Hague: Mouton & Co., 1967). For other discussions of tagmemic grammar, see Benjamin Elson and Velma B. Pickett, An Introduction to Morphology and Syntax (Santa Ana, Calif.: Summer Institute of Linguistics, 1962); and the following by Robert E. Longacre: "String Constituent Analysis," Language, 36 (1960), 63-88; "Some Fundamental Insights of Tagmemics," Language, 41 (1965), 65-76; and "The Notion of the Sentence," in Blansitt, pp. 15-25. See also Walter A. Cook, Introduction to Tagmemic Analysis, Transatlantic Series in Linguistics (New York: Holt, Rinehart and Winston, Inc., 1969).

<sup>48</sup> Allen, The Verb System of Present-Day American English, p. 84.

specific number of levels to be recognized. As Allen points out, Longacre and other tagmemicists, for wanting to keep the number of levels to a minimum and for preferring "to have all the different kinds of clauses described together in one place in the grammar, all the different kinds of phrases described together in another place, and so on," tend to ignore certain significant grammatical features (pp. 127-28).<sup>49</sup> Hence, Allen prefers to analyze sentence components on as many or few layers as are indicated in the construction of any given sentence.<sup>50</sup> In sector analysis:

Each level [later called "layer"] is named after the type of construction which occupies the entire level; . . . there seem to be only nine or ten different construction types in English, and therefore only nine or ten different kinds of levels, although, because of the recursiveness to be found in all languages, the same kind of level may appear again and again at greater depths as the analysis of a sentence--that is, the

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<sup>49</sup>Cf. Allen, "Sector Analysis: From Sentence to Morpheme in English," pp. 160-61.

<sup>50</sup>See *ibid.*, pp. 161-62, where Allen points out that Ruth Crymes significantly "found that she had to assume--as does sector analysis--the existence of at least one predicational level between the phrase and clause levels, just as she had to distinguish between the cluster and phrase levels. She has shown that English has a well developed substitute system for the entire predicate--i.e., for the verb plus its complements--quite distinct from the substitutes for the verb alone, or from those for noun constructions alone, and even from those for whole clauses." Cf. Allen, English Grammars, p. 128, where Allen also cites Ruth H. Crymes, Some Systems of Substitution Correlations in Modern American English with Implications for Teaching of English as a Second Language (The Hague: Mouton & Co., 1968).

total number of levels that one finds in analyzing it --provides some measure of the complexity of the sentence . . . .<sup>51</sup>

From Allen's point of view, a prepositional phrase, for example, "normally consists of a preposition plus a noun construction: a noun construction, then, belongs to a set that fills one of the two slots in a prepositional phrase. And yet Longacre treats both noun constructions and prepositional phrases as being on 'the phrase level'" (p. 128). Moreover:

In analyzing specific sentences, tagmemic grammarians identify the various slots that are filled and the constructions that fill them, but they usually say little or nothing about the relationships between one tagmeme and another. For example, in spite of his claim that "the goal of tagmemic analysis is not simply to isolate constituents but to reveal relations," Longacre /in "Some Fundamental Insights of Tagmemics," p. 66/ segments the clause The slow, lumbering covered wagon pulled the pioneer's family across the prairie just yesterday into "functional segments which manifest five clause-level tagmemes . . . ." However, he says no more about the relation of the predicate to the subject or of the object to the verb than can be inferred from the labels "actor," "action," and "goal" /as discussed in Longacre, "String-Constituent Analysis," pp. 63-88/. And yet the relationship of one tagmeme to one or more other tagmemes is as much a part of its function as the position it occupies on a specific level /p. 129/.

Therefore, Allen finds it unfortunate that "Longacre argues 'from expansions'. This expansive, as opposed to reductive analysis greatly weakens the effect of Longacre's discussion . . . ." <sup>52</sup> Yet although he rejects some of

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<sup>51</sup>Allen, "Sector Analysis: From Sentence to Morpheme in English," pp. 162-63.

<sup>52</sup>Allen, The Verb System of Present-Day American English, p. 84.

Longacre's principal approaches, Allen, in developing sector analysis, did use a procedure similar to Longacre's in order to determine the basic positions which are usually filled in a sentence in a fixed sequence. Here Allen himself invites comparison between his own and Longacre's procedure as set forth in the latter's statement: "In describing the substitution points within a string we use the tagmeme concept as developed by Pike, i.e., 'a minimal functional segment of a sentence type in which the sentence type is divided according to grammatically functional parts rather than into phonological or lexical parts.'<sup>53</sup> The concept of the sector, on the other hand, is Allen's. Allen assigns the term sectors to positions on the three or four higher layers of the sentence, which are primarily predication-making units (p. 164), i.e., "in the hierarchy of functional positions within the English sentence," those positions "of primary importance in the recognition of a sentence as opposed to a non-sentence. . . . Sectors . . . can generally be distinguished from other positions by the fact that no single sector serves as the position for a

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<sup>53</sup>Allen, The Verb System of Present-Day American English, n. 1, p. 98; quoted from Longacre, "String Constituent Analysis," p. 63. In Verb System, p. 87, Allen points out that James Sledd, who makes a similar distinction as Pike between form and function, however considers form overriding, as exemplified in his calling certain pronominals "nouns" because they take plurals. Sledd's approach is also found to be handicapped by its expansiveness. See James Sledd, A Short Introduction to English Grammar (Chicago: Scott, Foresman and Company, 1959), p. 79.

modifier of any other single sector, and no single sector serves as the position for an 'introducer' of any construction other than the whole sentence. It seems, furthermore, that only units appearing in sectors are regularly shiftable to other sectors."<sup>54</sup>

Sector analysis has in common with TG analysis first, reductiveness; second, an acknowledgement of the existence of deep and surface structure; and third, a refusal to use meaning as the basis for grammatical classification. However, these are similarities not in practical methodology, but in point of view. First, Allen points out that no successful syntax has yet been built on the basis of an expansive analysis:<sup>55</sup> "A shortcoming to be found in most if not all descriptions based on expansive rather than reductive analysis is that no allowance is made for positions that might happen to be unfilled in a given sentence. . . .

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<sup>54</sup>Allen, The Verb System of Present-Day American English, p. 98 (Italics mine).

<sup>55</sup>Ibid., p. 82. Allen finds the nearest approach to a successful expansive syntax to be Archibald Hill's Introduction to Linguistic Structures. In both Verb System, p. 82, and English Grammars, p. 95, Allen cites W. Haas's review of Hill's book: "If we tried to keep strictly to Professor Hill's programme--ascending from sound to sentence, and never looking at any higher level before we have reached it--then, we might travel but surely never arrive. Reductive analysis has arrived from the start; it looks back at familiar country--total meaningful utterances --and reduces it to a linguistic map. By the expansive procedure on the other hand, we are supposed to reach lands unknown--and this without a map, even without being allowed to look ahead. . . ." See W. Haas, "Linguistic Structures," Word, 16 (Aug. 1960), 260.

No analysis of English can be truly satisfactory unless it allows for unfilled or vacant positions" (p. 130). Allen succinctly explains his reductive approach as follows:

The principal emphasis is placed on the identification of the positions on higher levels: that is, the positions on the sentence, clause, clausid, trunk, predicate, and predicatid levels. (A predicatid is a non-finite predicate; a clausid is made up of a subject plus a predicatid.) The positions on these levels are called 'sectors', to distinguish them from the 'slots' on lower levels; hence the term 'sector analysis'. After the various positions have been identified, the analyst then notes all the different types of constructions that may occur in any given position . . . . At the same time he may look for the different meanings suggested by a given tagmeme, as for instance by the tagmeme 'subject position filled by a noun cluster'.<sup>56</sup>

With respect to the second point, Allen finds that "it may be true that the grammar of a language includes a transformational structure, as Chomsky suggests," i.e., in Syntactic Structures; "it is noteworthy, nevertheless, that sentences generated by transformations fit into the same sectors as do their source-sentences."<sup>57</sup> Hence, although the concept of transforms becomes theoretically useful in some instances of sentence analysis, the depths which concern sector analysis are manifestable in the total number of layers that one finds in analyzing "predication-making units as sets filling fixed positions in the sentence."<sup>58</sup>

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<sup>56</sup>Allen, "Sector Analysis: From Sentence to Morpheme in English," p. 162.

<sup>57</sup>Allen, The Verb System of Present-Day American English, p. 96.

<sup>58</sup>Allen, "Sector Analysis: From Sentence to Morpheme in English," p. 162.

Third, in sector analysis, meaning is no more the basis for grammatical classification, i.e., in the way that traditional grammarians have used it, than it is in TG grammar. However, semantic meaning is considered when structures are analyzed as to form-function correlation; Allen questions whether it is actually possible to make any complete analysis of the grammatical structure of a language without at some points taking into account semantic considerations. "An analyst may find it helpful--or even necessary in certain cases--to use a change on the semantic level as an aid to discovering grammatical differences."<sup>59</sup> Allen finds attractive the analytic technique of binarity, favored among Prague School linguists. By means of the theory of binarity the whole of language should be reducible to sets of "binary opposites."<sup>60</sup> Its staunchest proponent, Roman Jakobson, holds--according to Allen--that "every grammatical category displays a semantic invariant--a 'general meaning' or 'Gesamtbedeutung'--which provides a common denominator for all the variant forms of that category. His method is to determine the binary oppositions between one grammatical category or set of categories and another . . . . One is considered to be

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<sup>59</sup>Allen, The Verb System of Present-Day American English, p. 95.

<sup>60</sup>According to André Martinet, "Structural Linguistics," Anthropology Today, ed. A. L. Kroeber (Chicago: Univ. of Chicago Press, 1953), p. 585 (Cited in Allen, Verb System, p. 90).

'marked' while the other is 'unmarked.'"<sup>61</sup> Marking implies the presence of a particular property which is absent from its negative, the unmarked term; e.g., gander is the marked term which contrasts with its unmarked binary opposite, goose. These categories have significance with respect to grammar, as Allen demonstrates:

Thus the general meaning of the marked category "past tense" (or simply "past") would be something like "reference to some (identified) past time"--but the general meaning of the corresponding unmarked category "present tense" (or "present") would not really be so much "reference to present time" as merely "absence of reference to some (identified) past time." This is borne out by the fact that the so-called "present tense" forms of most English verbs do not really refer to the present moment of speech but rather to such concepts as habitual or repeated actions, "eternal truths," or actions or states continuing through "all time": I teach English, for example, does not suggest that I am teaching English at this very moment in the present, but rather that I teach English regularly; that is my profession. The sun rises in the east does not mean that the sun is rising in the east at this moment but that it always rises in the east, . . . eternally.<sup>62</sup>

Allen believes the procedure involving binary oppositions, "with the related concepts of marked versus unmarked forms (and of neutralization), and of general or overall meanings," to be very promising.<sup>63</sup> But his major reservation

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<sup>61</sup>Allen, The Verb System of Present-Day American English, p. 90; see also pp. 91-95, and English Grammars and English Grammar, pp. 141-46. Cf. Roman Jakobson, e.g., "Boas' View of Grammatical Meaning," American Anthropologist, 61 (1959), 139-45.

<sup>62</sup>Allen, English Grammars and English Grammar, pp. 142-43.

<sup>63</sup>Allen, The Verb System of Present-Day American English, p. 96. An example of "neutralization" would be the interchangeable use of the words chicken and hen, except in contrast with rooster. Cf. Edward Sapir's early use of such principles in Language: An Introduction to the Study of Speech, Harvest Books (New York: Harcourt, Brace & World, Inc., 1921), e.g., p. 83.

is the great unlikelihood that different analyses--by different analysts or even the same analyst on separate occasions--of the semantic structure of a message, especially if long or complex, could be identical, because of differences in perception: "Not all of the total context or situation within which the recipient of a linguistic message decodes the message enters into the 'meaning' which he ascribes to it, but only that part of the context which he perceives as relevant."<sup>64</sup>

Adopting Chomsky's (1957) and Weinrich's (1963) stand on grammatical description, Allen classifies grammatical facts by virtue of "Bloomfield's definition of the function of a form as, collectively, the positions in which the form may appear," and by replacing Jespersen's "threefold division" of grammatical facts consisting of form, function, and notion with his own.<sup>65</sup> Allen's threefold division includes position, function, and form, so that "the phrase over the fence in the sentence Over the fence is out, for example, could be called a 'subject nominal phrase'." The "function" label nominal includes

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<sup>64</sup>Ibid., p. 97.

<sup>65</sup>See *ibid.*, pp. 85-86. See also: Noam Chomsky, Syntactic Structures (The Hague: Mouton & Co., 1957), pp. 92-105; Uriel Weinrich, "On the Semantic Structure of Language," Universals of Language, ed. Joseph H. Greenberg (Cambridge, Mass.: M.I.T. Press, 1963), p. 116; Leonard Bloomfield, Language (New York: Henry Holt and Company, 1933), p. 185; and Otto Jespersen, The Philosophy of Grammar (London: Allen & Unwin, and New York: Henry Holt and Co., 1924), p. 56.

all the positions which may be filled by nominal forms, e.g., subject position, object complement position, etc. And the "form" label includes all the construction types which may occur in the different positions which a nominal can fill, e.g., noun-cluster (The king of England is . . .), clausid--i.e., a subject plus a nonfinite predicate--(I watched John playing tennis), etc. Allen insists that as units functioning within their contexts, forms should be discussed in terms of their function/position.<sup>66</sup> Hence, a tagmeme may be defined as "the correlation between a function or position and the set of form-classes that may occur in, or fill, that position" and may be symbolically represented by means of a capital letter indicating the function/position, followed by a colon and an abbreviation indicating the set of form-classes that may fill the position, e.g., S:Nom (p. 170).

"In tagmemic theory," writes Allen, "specific grammatical meanings are a function of tagmemes, not of forms alone. . . . For instance, a word like light has only potential meaning (or meanings); the specific meaning that the word may have for any given occurrence depends upon the slot or context in which it occurs." We are asked to "compare, for example, the different meanings of light" in "Needing some light to see by, the burglar crossed the

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<sup>66</sup> Allen, The Verb System of Present-Day American English, pp. 86-87.

room with a light step to light the light with the light green shade" (p. 132). In this respect Pike's distinction between the labels emic (applied to items of behavior significant to communication) and etic (applied to those which are not significant to communication) pertains to the relation between grammar and meaning in sector analysis, where all relationships are emic. Allen calls all relationships in sector analysis "directed relationships," a term which implies more specific kinds of relationships than those claimed, for instance, in stratificational grammar (p. 160).<sup>67</sup> Directed relationships "'are best described as the relation of something to something else, not as the relation holding between two or more elements'" (pp. 160-61).<sup>68</sup>

Accordingly, in a paper on the structure of meaning, Allen explains that Pike's slot-class correlation may extend to any given linguistic form in a context or setting. A form usually has only potential meaning until it "takes on signification by virtue of its occurrence in some utterance."<sup>69</sup> Allen suggests "that a linguistic form, be it a morpheme or construction, has a signification only

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<sup>67</sup>See supra, pp. 41-42; and cf. supra, p. 133.

<sup>68</sup>Robert L. Allen is quoting himself in "On Linguistic Metafunctions," paper read at the Sixteenth Annual Conference on Linguistics, sponsored by the International Linguistic Association, New York, N.Y., March 13, 1971.

<sup>69</sup>Robert L. Allen, "The Structure of Meaning," in Lunt, p. 424.

where it participates in the expression of some focus/context relationship, since only such relationships are significant," i.e., signify actual as opposed to potential meaning.<sup>70</sup> Allen submits that linguistic significance--"the specific combination of semantic components denoted or connoted by the form in a specific situation"<sup>71</sup>--always involves the relation of a given "focus of attention" to "that part of its context that is perceived as relevant."<sup>72</sup> The significant utterance or "linguistic unit most commonly used to express a focus/context relation is the sentence." The sentence in turn is "basically a means for bringing some context (usually expressed as a so-called 'predicate') into a relevant or significant relationship with some focus (usually expressed as the 'subject') . . . . Many of the transformations described by transformational

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<sup>70</sup>Ibid., pp. 423-24.

<sup>71</sup>Ibid., p. 421.

<sup>72</sup>Ibid., p. 422. As Allen also points out (pp. 422-23), "Such a theory of significance has implications for more than just the use of language . . . . Probably nothing has significance in and of itself; only when something is perceived as focus in relation to some relevant context does it become meaningful. (The specific relationship perceived as holding between a focus and its context will of course differ from situation to situation. It may be one of several possible kinds of relationship, such as identity, similarity, contrast, and the like--or possibly even a combination of these.)

grammarians seem to be primarily means for building up complex foci or complex contexts."<sup>73</sup>

Naming is a "special case" where the focus itself signifies, i.e., "where that part of the context of the focus perceived as relevant is the focus itself." In other instances "the focus may change while the relation between the focus and its relevant context does not change."<sup>74</sup> An example would be the sun/son pun in Donne's "A Hymne to God the Father" (ll. 15-16): "Sweare by thy selfe, that at my death thy Sunne / Shall shine as it shines now, and heretofore . . . ." In the relation of focus to context, according to Allen, "the focus must be unitary," i.e., "The focus of one's attention must always be some kind of unit or gestalt, but the context within which the focus is perceived may be either structured or unstructured, either one unit or more than one unit--or no unit at all."<sup>75</sup>

Thus, in the sentence The ball in this box belongs to my son, the prepositional phrase in this box is part of the relevant setting of the noun ball but not of the noun son. But it may happen that the relevant setting for a given linguistic form will lie outside the utterance in which that form occurs--perhaps in a preceding

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<sup>73</sup>Ibid., p. 423. Allen illustrates his point: "The cup is in my hand expresses a simple focus/context relation; then by means of a transformation this focus together with its context can be made to serve as the focus for another context, as in The cup in my hand is big. This in turn can be transformed into The big cup in my hand, to serve as the focus for still another context." (Cf. supra, pp. 41-42.)

<sup>74</sup>Allen, "The Structure of Meaning," p. 425.

<sup>75</sup>Ibid., p. 426.

sentence, or even (as in the case of deictic signs) in the speech situation in which the form is uttered.<sup>76</sup>

That context which is itself a unit, or which contains one, may serve as the focus for another signification. Allen calls this process a "shift of focus," exemplified in "such expressions as Caesar was stabbed by Brutus and the stabbing of Caesar by Brutus, derived from Brutus stabbed Caesar."<sup>77</sup>

In general, a speaker uses different kinds of linguistic forms for the expression of different parts of focus/context structures. We may say, roughly, that an English speaker uses nouns for the expression of simple foci; verbs--or, more exactly, verbs with their complements--for the expression of contexts; such words as prepositions, and such endings as the possessive suffix, for the expression of relations between different elements within his utterance; modifiers like adjectives and some adverbs for the expression of relations between elements in his utterance and other elements (possibly unexpressed) which may be present in the given speech situation, or which the speaker may merely assume to be part of his audience's past experience.<sup>78</sup>

Hence, in a grammar where all relationships are "directed" ones, in the analysis of a sentence such as Percy put the hat on the table in the hall, it would not suffice to point to on and in as prepositions each of which introduces a prepositional phrase; rather, it is highly important to distinguish in, with its object of the noun construction the hall, from on, which includes the former in its object of the noun construction the table in the hall (p. 161; cf. pp. 16-17).

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<sup>76</sup>Ibid., pp. 424-25.

<sup>77</sup>Ibid., p. 426.

<sup>78</sup>Ibid., p. 425.

Sector Analysis and the Study  
of Literary Language

Robert Allen finds especially useful in stylistic analysis Halliday's concept of the functions "given" and "new" as set forth in the second of a three-part essay, "Notes on Transitivity and Theme in English," published in the Journal of Linguistics, 3 (Oct. 1967). Allen quotes from page 204 of Halliday's article as follows:

"Information focus reflects the speaker's decision as to where the main burden of the message lies. It . . . is one kind of emphasis, that whereby the speaker marks out a part (which may be the whole) of a message block as that which he wishes to be interpreted as informative. What is focal is 'new' information; not in the sense that it cannot have been previously mentioned, although it is often the case that it has not been, but in the sense that the speaker presents it as not being recoverable from the preceding discourse."

Positing a relation between Halliday's concept of new information (in contrast to that which is given) and his own concept of mismatch--i.e., "the mismatching of syntactic structure with semantic structure for special effect, as in the placing of 'new' information in a part of a sentence where one would expect to find something 'given'"--Allen supplies the example of a remark in which the new information occurs in the included clause rather than in the main predication, where one would ordinarily expect to find it: "That's a lovely dress that you've worn to the last five receptions" (p. 141).

Similarly, Josephine Miles observes in literature "a normative function, a preserving of choices," the

presence of which is testified to by the tradition of comedy, since the effectiveness of comedy often depends upon thwarting the public's expectations (i.e., a collective conservatism) with respect to syntactic structures. "So much of the comedy of language," she writes, "plays upon the contrast between adjectival assumptions and verbal assertions," as in the riddle joke "'Why does Uncle Sam wear red, white, and blue suspenders?'" For the puzzled listener the focus of attention, as Allen calls it, will be on the adjectives red, white, and blue, until the answer "'To keep his pants up,'" prompts a shift in that focus. Ms. Miles uses further examples of humorous word play to illustrate her discussion of shifts in "normative function" for stylistic purposes:

"How would you like to be shaved, sir?" asks the barber. "In silence," replies the customer, shifting the assumption of manner from passive to active. Even the ambiguity of qualification itself can be played upon: does the phrase qualify noun, verb, or predication in "Would you hit a woman with a child?" "No, I'd hit her with a brick." The shift is double: from woman with to hit with, turning upon the predicate would you hit? Such jokes play upon and across the breaks of the language: the breaks between nucleus and adjunct, between assertion and assumption, between the act of sitting on a chair and the assumption that it is there to sit on.<sup>79</sup>

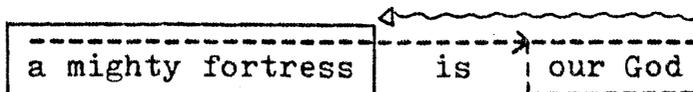
Deliberate linguistic ambiguity is hardly confined to the domain of humor; any literary artist in a serious mode, regardless of genre, would be hard put without the

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<sup>79</sup> Josephine Miles, Style and Proportion: The Language of Prose and Poetry (Boston: Little, Brown and Company, 1967), pp. 20-21.



When we test our tentative analysis by trying to convert the trunk into a yes-no question, however, we find that the real subject is our God: the yes-no question would be Is our God a mighty fortress?, not \*Is a mighty fortress our God? (unless we happen to belong to a cult of fortress worshipers).<sup>83</sup> Thus the x-word test for subjects shows that the real subject is the noun cluster our God, and the predicate is is a mighty fortress.<sup>84</sup> We can show the mismatch between the two analyses by using broken lines for the true syntactic analysis and by superimposing one analysis on the other:



Allen finds that "tagmemic grammar," moreover, "offers a very cogent way of explaining the structural ambiguity that commonly results when a given construction could occur in either of two adjacent positions of which only one is filled. . . . It follows that the occurrence of the same construction in different positions will result in tagmemes of different meaning" (p. 134).<sup>85</sup> An example is the sentence The union accepted Saturday morning (p. 136).

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<sup>83</sup>The yes-no question in sector analysis is used to identify the subject in a trunk, i.e., by changing its form from that of a statement to that of a question which can be answered yes or no (p. 177).

<sup>84</sup>X-words are members of a group of words that regularly shift position when a sentence is changed from its statement form to its yes-no question form. See the "Glossary of . . . Terms Used in Sector Analysis," infra, s.v. "X-word" and "X-word test."

<sup>85</sup>Allen goes on to point out that in English, the most frequent occurrences of ambiguity are in the second half of a sentence, where "the lines of demarcation between one kind of material and another" are less clear cut than those demarcations which occur in the first half "between a subject and a following auxiliary or verb," for example (p. 135).

According to Allen, "Two different analyses are possible: it may be that the union accepted Saturday morning as the time at which something was to happen, or it may be that the union accepted the terms offered by the company on Saturday morning." He shows the difference between these two analyses as follows:

	Object	Adverbial
The union finally accepted	Saturday morning.	
The union finally accepted		Saturday morning.

A common occurrence in English is the ambiguity resulting from a confusion of sentence adverbials (which may follow as well as precede the rest of the sentence) with predicate adverbials (which are part of the predicate only), as in the sentence The old man died happily.<sup>86</sup> In spoken English the distinction between the two "is often," though not necessarily, "signaled by a terminal contour . . . , which can be inserted before a sentence adverbial";<sup>87</sup> however, in written English, unless the author of the sentence were available for consultation, either or both of the following analyses would result:

	Predicate Adverbial	Sentence Adverbial
The old man died		happily
The old man died	happily	

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<sup>86</sup>Cf. the following definitions in the "Glossary of . . . Terms Used in Sector Analysis," *infra*, s.v. "predicate adverbial," "sentence adverbial," "insert," and "writer's comment."

<sup>87</sup>Unless aware of potential ambiguity, most speakers omit such a terminal contour if the utterance is short.

The first sentence can be taken to mean that it is fortunate that the old man died, for instance, instead of suffering longer, while the second can be taken to mean that the old man died in a happy state of mind (pp. 136-37).

Some linguists insist that in the absence of contextual clues to help resolve syntactic ambiguities, one interpretation must preclude another. For example, in attempting to interpret Hopkins' "dapple-dawn-drawn Falcon," A. A. Hill has written: "I see no way to tell whether the best substitute for 'drawn' is 'attracted' or 'sketched.' The individual reader can make his own arbitrary choice, but I believe that he must choose, and cannot keep both meanings."<sup>88</sup> The present writer finds disturbing the notion (prompted perhaps by analogy with certain assumptions in mathematics) that only one interpretation of an ambiguous linguistic unit can ultimately stand accepted. Allen's contention that "either--or both--of the two possible analyses [*i.e.*, given in the preceding paragraph] must be accepted as correct" provides welcome corroboration of this

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<sup>88</sup>Hill qualifies his statement as follows: "There are instances in this poem where multiple meanings must be recognized, but these occur only when there is positive evidence for more than one interpretation. Multiple meaning is not acceptable when there is merely a choice between two meanings which are both formally and structurally satisfactory." The present writer questions Hill's argument with respect to the number of possible interpretations of "dapple-dawn-drawn Falcon" and his use of the term "positive evidence" as well as his assumption of the necessity of choosing between valid interpretations. See Archibald A. Hill, "An Analysis of The Windhover: An Experiment in Structural Method," PMLA, 70 (1955), 971.

writer's own view that awareness of alternatives is far more important in interpretation than the choosing:

As long as both interpretations are justified by the linguistic evidence, and as long as no contextual clues have been provided for resolving the ambiguity, both interpretations must be considered to be right. It follows, therefore, that any linguistic theory, to be valid, must allow for the possibility of different analyses by different interpreters of any but the simplest sentences. The fact that interpreters differ in their analyses does not reflect a weakness in the procedure; on the contrary, this disagreement reflects a subtle ambiguity inherent in the structure of English. And it should be pointed out that much of the power of the English language rests upon just this kind of flexibility and variability [pp. 137-38].

Hence, as surely as the ability to draw upon this power of the English language is vital to the artistry associated with literature, the ability to discover valid options in meaning is a requisite of literary interpretation.

Allen's work in publication--consistent with his goal of developing sector analysis as a tool for the systematic interpretation of written English--provides an excellent theoretical foundation and practical framework, if not a complete working model, for the analysis of syntax in whole literary passages.<sup>89</sup> Supplementary to Allen's own work, and under his sponsorship, two doctoral dissertations in which sector analysis has been applied to prose make

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<sup>89</sup>See Allen, The Verb System of Present-Day American English, p. 126: The verb clusters examined were indeed "taken at random from novels, works of non-fiction, and plays (all by different writers) as well as passages from several different periodicals." However, neither Verb System nor English Grammars and English Grammar includes practical demonstrations in the analysis of more than an exemplary "literary" sentence or two.

contributions of some relevance to the present study.<sup>90</sup>

Most significantly, they both demonstrate the usefulness of sector analysis as a tool for investigating a particular problem in literary syntax. In each, that problem happens to concern syntactic structures of repetition--a topic perhaps even more consistently germane to poetry than prose. One of the studies to be discussed combines sector analysis with a particular approach to stylistic analysis. Both, moreover, conclude with expressions of confidence that their respective techniques have implications for teaching composition and literature.<sup>91</sup>

Between these studies, the present one, and Allen's

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<sup>90</sup>See Jessie Brome Sackler, "A Linguistic Technique for Marking and Analyzing Syntactic Parallelism," Diss., Columbia Univ., 1972; and Margaret Shute, "Structural Repetition in Prose: A Linguistic and Stylistic Analysis," Diss., Columbia Univ., 1971. It should be noted that two other unpublished dissertations also involve sector analysis. In approach and method, however, these lie outside the domain of the present inquiry--i.e., as that domain has been identified in Chapter I, and in terms of assumptions set forth in the first section of the present chapter: A brief study by Thomas Edward Wenstrand, promisingly entitled "An Analysis of Style: The Application of Sector Analysis to Examples of American Prose," Columbia Univ., 1967, is too rudimentary in its treatment of syntax and too limited in its concern with the literary corpora to shed much light on the use or usefulness of sector analysis in the study of literary syntax. A far more complex and scholarly effort by Ken Futch, "The Syntax of C. S. Lewis' Style: A Statistical Look at Some Syntactic Features," Univ. of Southern California, 1969, employs an eclectic descriptive method in which the role of sector analysis is merely subsidiary (though this speaks well for the flexibility of Allen's system), and it places too heavy an emphasis upon statistical description to be compatible with the goals of the present study.

<sup>91</sup>See Sackler, pp. 149-50, and Shute, pp. 165-69.

own, there are--as might well be expected--some points of difference, which should be qualified. In their tagmemic orientation to syntactic analysis, both studies share with Allen's, and with the present effort, a focus of attention upon ways in which specific tagmas fit into an already "given" syntax (i.e., as opposed to a syntax to which the discovery of tagmemes is central).<sup>92</sup> However, while the concept of hierarchical structures is all-pervasive in Allen's approach to syntax, in the first dissertation to be discussed the selective emphasis on tracing syntactic repetition of tagmas allows for the treatment of "'grammatical forms' . . . as if they were not hierarchical structures."<sup>93</sup> The author of the second dissertation to be discussed shares to some extent the present writer's aim of discovering syntactic patterns which can offer clues to stylistic peculiarities in the sentences analyzed. Yet in each of the dissertations literary prose is treated as an expedient means to a methodological end in linguistics, and thus is not viewed as a target of critical interest in its own right. Since the major purpose of each paper is to examine structures of repetition, neither is concerned, as is the present study, with analyzing the entire spectrum of syntactic structures in contiguous sentences.

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<sup>92</sup>Cf. Sackler, p. 38. As this author points out, p. 32, sector analysis is applicable to sentences in any language, though it "may well produce different models, using different tagmemes" for a given layer of analysis.

<sup>93</sup>Ibid., p. 146.

However painstaking her examinations of syntactic parallelism, Jessie B. Sackler's investigation is, by definition, restricted to such structures as represented by the underlined portion of the following sentence: "'In these short volumes I have tried to set down some aspects of the evolution of life upon this island, since the ages when it lay as nature made it, a green and shaggy forest, half water-logged. . . .'"<sup>94</sup> The emphasis in Sackler's dissertation is on ways of analyzing examples of "rhetorical syntactic parallelism"--structures which are parallel by reason of syntactic choice on the writer's part--in sentences appearing in rhetoric texts.<sup>95</sup> Toward this end her major contribution is an experimental technique for displaying the "hierarchical layers of grammatical forms without

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<sup>94</sup>Ibid., p. 73.

<sup>95</sup>See *ibid.*, p. 124, where the author acknowledges the defeat of her original expectations that the comparison of "the relative amounts of parallelism in two different parallel constructions. . . . would be susceptible to some simple arithmetical computation, and . . . would be expressible in relation to some kind of mean." However, see also Dissertation Abstracts International, 33 (1972), 6693A, where Sackler explains in summary form that her study does make it possible "to compare two different parallel constructions along a variety of parameters; the amount of parallelism in each construction, as determined by the number of identical or similar tagmas in each; the 'depth' of each construction, as determined by the number of tagmas in the longest strand; the 'breadth' of each construction, as determined by the number of chains or strands in each construction; the 'effectiveness' of each construction, as determined by the number of variable tagmas (a construction made up of invariable tagmas is not rhetorically parallel at all); the amount of lexical identity . . . ; and the 'rigor' of each construction, as determined by the number of identical rather than similar tagmas in each."

reference to words" in order to facilitate comparing "grammatical structures on a layer by layer basis" and to resolve some of the difficulties of simultaneously representing the analysis of more than one construction.<sup>96</sup> Her system of notation makes it possible to display vertical patterns of the progression of tagmas both as "strands" (sequences of tagmas viewed without considering branching) and as "chains" (patterns which may include branching sequences of tagmas), and to display the separate analyses of sectors from the same layer on one horizontal "line."<sup>97</sup> The advantage of spatial orderliness in Sackler's exacting diagrammatic system may be weighed against that of Allen's more relaxed organization, which is based on the underlying assumption that in sector analysis "once two units have been separated, they are no longer analyzed as being related to each other" (n. 20, p. 210).

For the professional analyst, Sackler's notation may well prove an effective alternative to Allen's diagrams, which, though more explicit and boldly drawn, are less compact and less symmetrical. Albeit a form of shorthand, Sackler's "checkerboard" diagrams do not appear to conserve a great deal of space. And they are probably too

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<sup>96</sup>Sackler, Diss., p. 62.

<sup>97</sup>Explained *ibid.*, pp. 58-65. Truncated illustrations of this system of notation, which appear throughout the microtext, are clearly readable; regrettably, however, those pages of figures demonstrating complete analyses are for the most part illegible.

cluttered with symbolic minutiae to be readily adaptive to classroom use. Allen's diagrams appear to lend themselves more easily to mastery in a short period. The amount of space taken up by the performance of either technique is less of a hindrance on the blackboard or work sheet than the printed page (where limitations of space do repeatedly necessitate Allen's foregoing the complete for the partial analysis of a sentence, or his constructing a diagram in which several layers have been "collapsed" into one).

While the relatively informal appearance of the work sheet and minimal rules of diagrammatic order may be reassuring to the nonprofessional analyst, these factors in no way detract from the potential accuracy of the system described in English Grammars. For as Allen reminds his readers, "Once a unit has been 'taken out' of a construction and has been brought down to the next lower layer for further analysis, it makes no difference where on the paper its analysis appears" inasmuch as "the capital letter on the left of each line of analysis should identify the position from which the unit being analyzed was brought down" (n. 20, p. 210).<sup>98</sup> Hence, Allen's diagrams as presented in his 1972 publication have the advantage of clarity and simplicity even while making it possible to show lexical content simultaneously with the symbolic representation of

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<sup>98</sup>The reader may find it helpful to consult the glossary following the present study. The diagrammatic format referred to here is employed throughout Chapter IV.

grammatical relationships, as well as to identify types of constructions on all layers of analysis.

In Sackler's performance of sector analysis, the attention is primarily upon patterns of strands and chains rather than sectors and construction-types. Without an elaborate system of notation, Margaret Shute also uses sector analysis to investigate grammatical structures of repetition, this time as appearing in the prose of six American authors.<sup>99</sup> Her dissertation describes and compares the

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<sup>99</sup>The selection of prose specifically by Edgar Allan Poe, William Dean Howells, Henry James, Katherine Anne Porter, Edmund Wilson, and John Updike is not highly significant in this study, for the interest in structural repetition is relative primarily to its nature as an "SD" (stylistic device) per se, rather than to its role in distinguishing the styles of these particular authors. See Margaret Shute, "Structural Repetition in Prose: A Linguistic and Stylistic Analysis," Dissertation Abstracts International, 32 (1971), 2319A (Columbia Univ.); the relative emphasis inherent in the following passage is characteristic of that in the dissertation itself: "1) There is no invariable stylistic device. The fact that a linguistic feature occurs frequently does not guarantee that the particular feature is always a point of emphasis. Although Porter and Howells use the largest number of parallel structures, James and Howells use the largest number of parallel SDs. The earlier essays reveal a higher proportion of parallel SDs than do the later essays. We note a decrease in the use of parallel structures as a stylistic device in the prose of the twentieth-century writers. 2) The context surrounding or preceding an SD is equally as important as the SD. The context helps to space out the SDs. 3) Since the SD is measurable in terms of contrast with features in its surrounding context, we may describe a 'strong' effect, with some objectivity, as consisting of an accumulation of SDs. 4) The SD is an objective tool for comparative analysis. Authors place SDs in different paragraph positions. All authors except James place more repetition SDs in the complement sector; James places more in the verbal sector. Of the four most frequently occurring types of parallel structures, prepositional phrases are most likely to occur as SDs. Many of these occur in the predicate adverbial position."

frequency and distribution of repetition in at least eight coordinate construction-types, which comprise the majority of structures of repetition; several different word classes; grammatical constructions in appositional relations, which have extra-linguistic referents; and, least frequent, patterns of formal repetition, which are usually accompanied only by lexical (not positional or functional) repetition and which are often separated by sectors, layers, sentences, or even paragraphs. The quantitative results are summarized in especially lucid charts; and the writer fulfills her purpose of demonstrating that a generally unfavorable attitude toward repetition on any level, from grammatical to rhetorical, belies "the abundance and distribution of grammatical repetition as well as its use as a stylistic device" in English.<sup>100</sup>

Shute supplements her grammatical analysis of repetition with stylistic analysis "in relation to the response of the decoder."<sup>101</sup> Following a procedure suggested by Michael Riffaterre, her stylistic analysis consists of identifying those structural repetitions which "are significant to the reader" as stylistic devices (SD's) because they "stand out as contrasting features within a context," i.e., because they are marked, hence compelling attention "as least expected by the reader."<sup>102</sup> In accordance with

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<sup>100</sup>Shute, Diss., pp. 2-3.

<sup>101</sup>Ibid., p. 3.

<sup>102</sup>Ibid., p. 5.

Michael Riffaterre's "Criteria for Style Analysis,"<sup>103</sup>

Shute explains:

The analyst first perceives the SD as a structural contrast made up of two elements, one marked and the other un-marked. The marked element is un-predictable and in contrast with an un-marked, predictable element called the micro-context. In a repetition pattern, the first instance of the repeated pattern is the un-marked element. The second instance is an un-predictable contrast. Once the SD is identified, it is defined by contrast with the preceding or surrounding context [*i.e.*, what Riffaterre calls the "macrocontext"].<sup>104</sup>

Indeed, Shute's description does reveal "characteristics of the stylistic device which an inventory of linguistic features does not reveal."<sup>105</sup> Moreover, the process of distinguishing features which compel the reader's attention by reason of their contrasts within supporting contexts can be instrumental in enabling students to "learn to distinguish between frequency of occurrences and artistic effect."<sup>106</sup> These are valid claims based on such evidence as is summarized in the following paragraph:

Comparison of the total number of SDs with the total number of parallel structures indicates higher percentages for Poe, James and Howells than for Wilson, Porter and Updike. The figures indicate a decrease in the twentieth century. These observations do not correspond to the figures for the total number of parallel

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<sup>103</sup>Word, 15 (1959), 207-18; rpt. in Seymour Chatman and Samuel R. Levin, eds., Essays on the Language of Literature (Boston: Houghton Mifflin Company, 1967), pp. 412-30. Hereafter, this collection is cited as "Chatman and Levin."

<sup>104</sup>Shute, p. 132; Riffaterre, "Criteria for Style Analysis," p. 430.

<sup>105</sup>Shute, p. 154.

<sup>106</sup>Ibid., p. 168.

structures, where Porter and Howells use the largest number of parallel structures.<sup>107</sup>

Though it is difficult for this reader to accept as valid any century-sweeping claim about language usage that is based on evidence in passages from only three writers, however eminent, it is more difficult to reconcile the dual advantages which Shute repeatedly claims for her Riffaterrean method of stylistic analysis: on the one hand, its service "as an objective tool for comparative analysis";<sup>108</sup> on the other, its fulfillment of the requirement that "analysis from the decoder's point of view . . . complete the description of the total act of communication."<sup>109</sup> This reader is able to accept neither the implied mutual inclusiveness of the terms objective and from the decoder's point of view, nor the assumed feasibility of describing a total act of communication. The greatest difficulty, however, inheres not in some minor imperfections in a doctoral dissertation which meets the requirements of its discipline, but in the state of the discipline itself, in the fact, as H. G. Widdowson recognizes, "that stylistic analysis which derives from an interest in deviant sentences adopts an orientation to literature which is essentially different from that of the literary scholar, and that its findings have no necessary relevance to the concerns of

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<sup>107</sup>Ibid., p. 165; cf. similar statements, p. 154 and as quoted supra, n. 99, p. 161.

<sup>108</sup>Shute, p. 154.

<sup>109</sup>Ibid., p. 151.

literary criticism."<sup>110</sup> In its utilization of Riffaterrean principles, Shute's dissertation is merely characteristic of many studies which arrive at a destination for the student of linguistics, yet skirt the route sought by the student of literature. The major problem concerning the present study is, as Stanley Fish puts it, "simply that most methods of analysis operate at so high a level of abstraction that the basic data of the meaning experience is slighted and/or obscured."<sup>111</sup>

It has been observed that the theories about language and meaning to which Robert L. Allen is especially drawn include Jakobson's adaptation of binary opposition as an aid in the discovery of differences in grammatical meaning, his own synthesized theory of significance involving the dynamics of focus and context relationships, and Halliday's concept of the functions of given and new information to account for some of the ways in which an encoder directs the responses of the decoder."<sup>112</sup> These theories all share in common with several others, such as Jan Mukařovský's theory of foregrounding in poetic language, Riffaterre's theory of SD's, and even Philip Wheelwright's theory of

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<sup>110</sup>H. G. Widdowson, "On the Deviance of Literary Discourse," Style, 6 (1972), 295.

<sup>111</sup>Stanley Fish, "Literature in the Reader: Affective Stylistics," New Literary History, 2 (Autumn 1970), 129.

<sup>112</sup>See supra, respectively, pp. 141-42, pp. 145-48, and p. 149.

"plurisignation," an assumption based on the human mind's inherent capability of distinguishing contrastive features in ever shifting contexts.<sup>113</sup> Accordingly, in life and/or art, affective messages can be encoded and decoded because of the mind's capacity for discriminating between a presupposed or expected general norm and specific or marked violations of the predictable, i.e., deviations from the unmarked norm.

Between proponents of these "contrast" theories there are, of course, differences with respect to terminology, application, and tributary assumptions. Riffaterre, for example, is distinguished from "other practitioners of 'contrast' stylistics because he locates the disrupted pattern in the context rather [than] in any pre-existing and exterior norm."<sup>114</sup> Mukařovský regards standard language as "the background against which is reflected the esthetically intentional distortion of the linguistic components of the work" of poetry. The latter is comprehensible since "the violation of the norm of the standard" is "systematic."<sup>115</sup> "Foregrounding," which "is the opposite of

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<sup>113</sup>See: Jan Mukařovský, "Standard Language and Poetic Language," in Paul Garvin, ed. and trans., A Prague School Reader on Esthetics and Style (Washington, D.C.: Georgetown Univ. Press, 1964), pp. 17-30. Michael Riffaterre, e.g., "The Stylistic Function," in Lunt, pp. 316-22, and "Stylistic Context," Word, 16 (1960), 207-18; rpt. in Chatman and Levin, pp. 431-41. And Philip Wheelwright, "On the Semantics of Poetry," Kenyon Review, 2 (1940), 263-83; rpt. in Chatman and Levin, pp. 250-63.

<sup>114</sup>Fish, p. 156.

<sup>115</sup>Mukařovský, p. 18.

automatization," is used by the poet "in order to place in the foreground," i.e., at the forefront of consciousness, "the act of expression, the act of speech itself."<sup>116</sup>

Mukařovský and Riffaterre are in agreement about the importance of noting that "the devices by which poetic language achieves its maximum of foregrounding" are relative to each other and to the context, and therefore "must . . . be sought elsewhere [sic] than in the quantity of foregrounded components."<sup>117</sup> For, poetry works by what Philip Wheelwright designates as "plurisignation": No isolated quantitative entity, the plurisign "is partly contextual in meaning," "may . . . alter its meanings from instance to instance," and "tends . . . to carry a plurality of meanings in any given instance."<sup>118</sup>

Mukařovský's concept of "the norm of the standard language" raises unanswered questions, for example with respect to the perception of linguistic norms relative to historical change in a given language. To what extent might present norms as internalized affect the consciousness of even an historical linguist who is reading poetry composed during the seventeenth century? Mukařovský submits that "the structure of a work of poetry can change completely from its origin if it is, after a certain time, projected against a certain background."<sup>119</sup> Similarly

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<sup>116</sup>Ibid., p. 19.

<sup>117</sup>Ibid., p. 20.

<sup>118</sup>Wheelwright, pp. 252-53.

<sup>119</sup>Mukařovský, p. 27.

conceived is critic C. S. Lewis' characterization of metaphysical poetry as "'twice born'":

No literature could begin with it. It uses discords on the assumption that your taste is sufficiently educated to recognize them. If the immemorial standard of decorum were not in your mind before you began reading, there would be no point, no 'wit'; only clownish insipidity. We may thus describe metaphysical poetry either as being 'parasitic' (it lives on other, non-Metaphysical poetry) or as being of a 'higher' logical order (it presupposes other poetry.)<sup>120</sup>

This description might be summarized in paraphrase to the effect that metaphysical poetry is foregrounded, i.e., is a marked genre, in contradistinction to its microcontext, i.e., unmarked context, which consists of the poetry immediately surrounding it in historical time. But such a statement serves, if at all, merely as a preamble to insights concerning the experience of metaphysical poetry.

"The fact remains," contends Widdowson, that if the linguist "wishes to say anything enlightening about texts, he cannot just treat them as exemplification of linguistic categories. Sooner or later he must say something about how and what they communicate since it is of the nature of texts that they do communicate meanings and are not simply patterns of formal objects."<sup>121</sup> And sooner or later the analyst must risk the leap from objectivity into subjective experience. For, when Riffaterre's premise that "what is

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<sup>120</sup> C. S. Lewis, English Literature in the Sixteenth Century, Excluding Drama, Oxford History of English Literature, III (Oxford: Clarendon Press, 1954), p. 541.

<sup>121</sup> Widdowson, p. 299.

needed" in criticism "is a statement of existence, not a value judgment," is carried to its logical conclusion, the result is the dead end which forced Margaret Shute, in her conscientious pursuit of objectivity, to stop short of communicating to her readers any experiential facets of the literature so carefully analyzed.<sup>122</sup> Notwithstanding his own proclivity toward contrast theories, Allen concedes that the principle of binary contrasts, with its emphasis on objectivity, has limited application in rhetorical analysis (i.e., analysis of matters having to do with syntactic choice), because of the inevitable function of selective perception on the analyst's part.<sup>123</sup>

In the following case study, as it were, Stanley Fish fully diagnoses the vexing symptoms for which pro tempore relief is being sought here:

"Stylistic effect is created." But to what end? What does one do with the SDs or with their convergence once they have been located by the informer-reader? One cannot go from them to meaning, because meaning is independent of them; they are stress. ("Stress" occupies the same place in Riffaterre's affections as does "impulse" in Richards's and they represent the same narrowing of response.) We are left with a collection of stylistic effects (of a limited type), and while Mr. Riffaterre does not claim transferability for them, he does not claim anything else either. And their interest is to me at least an open question. (I should add that Riffaterre's analysis of "Les Chats" is brilliant and persuasive as is his refutation of the Jakobson-Levi-Strauss position. It is an analysis, however,

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<sup>122</sup>See Riffaterre, "The Stylistic Function," p. 316.

<sup>123</sup>Cf. supra, pp. 142-43.

which depends on insights his own method could not have generated. He will not thank me for saying so, but Mr. Riffaterre is a better critic than his theory would allow.)<sup>124</sup>

Fish, who argues that efficient stylistics must focus on the developing responses of the reader, appreciates Riffaterre's similar concern but is critical of the latter's "distressingly familiar deviationist talk, with obvious roots in Mukarovsky's [sic] distinction between standard language and poetic language . . . ." It seems to Fish that Riffaterre's conception of the relation between them is "more flexible and sophisticated than most, but nevertheless . . . shares the weakness of its theoretical origins, the a priori assumption that a great deal doesn't count."<sup>125</sup>

Geoffrey N. Leech, who concludes that a linguistic deviation is artistically significant when the reader makes a judgment to that effect, comments significantly:

This conclusion . . . is salutary if it teaches us the difference between the objectivity (at least in

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<sup>124</sup>Fish, p. 159, at the first, quoting from Riffaterre's analysis of a sentence in Moby Dick, in "Criteria for Style Analysis," pp. 428-29; later referring to Riffaterre's "Describing Poetic Structures: Two Approaches to Baudelaire's Les Chats," Yale French Studies, 36-37 (1966), 200-242.

<sup>125</sup>Fish, p. 155. The author bases this criticism on such passages as the following in Riffaterre's "Describing Poetic Structures," p. 200: "Poetry is language, but it produces effects that language in everyday speech does not consistently produce . . . . In everyday language, used for practical purposes, the focus is usually upon the situational context, the mental or physical reality referred to . . . . In the case of verbal art, the focus is upon the message as an end in itself, not just as a means . . . ."

spirit) of linguistic analysis, and the subjectivity (in the last resort) of critical interpretation. It should also teach us that linguistics and literary criticism, in so far as they both deal with poetic language, are complementary not competing activities. Where the two meet is above all in the study of foregrounding.<sup>126</sup>

The notion of foregrounding need not, however, be associated with "deviations" only. In a broad sense of the term, parallelism--which takes many more forms and functions in poetry than, say, merely grammatical structures of coordination--may be regarded as foregrounding by reason of "the introduction of extra regularities, not irregularities, into the language."<sup>127</sup> A similar point of view toward foregrounding in poetry as variation rather than deviation is implied in Wheelwright's distinction between ambiguity as "either-or" and plurisignation as "both-and." The former "is a looseness and duplicity of reference in would-be literal language"; but the latter "is a controlled variation and plurality of reference in language that deliberately transcends the literal."<sup>128</sup>

René Wellek advocates "a literary stylistics" which concentrates "on the aesthetic purpose of every linguistic device" precisely in order to avoid "the atomism and isolation which is the pitfall of much stylistic analysis."<sup>129</sup>

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<sup>126</sup> Geoffrey N. Leech, A Linguistic Guide to English Poetry, English Language Series (London: Longmans, Green & Co. Ltd., 1969), p. 61.

<sup>127</sup> Ibid., p. 62.

<sup>128</sup> Wheelwright, p. 252.

<sup>129</sup> "From the Viewpoint of Literary Criticism: Closing Statement," in Sebeok, p. 418.

Riffaterre's statement that critics are "misled in trying to use formal analysis only to confirm or infirm their esthetic evaluations" contains questionable assumptions about what critics actually intend and what they do.<sup>130</sup> Could it not be the case, counter to Riffaterre's implications, that literary critics sometimes do proceed on the basis of some sort of informal analysis, and that value judgments as such are not always their primary concern? William O. Hendricks, recognizing "serious shortcomings" in several previously attempted "solutions to the problem of the relation between grammar and poetry,"<sup>131</sup> suggests that "a plausible alternative to Riffaterre's means of evaluating the analysis of a serious literary work would be an appeal to interpretations advanced by the literary critics" (an approach adopted in the present study), on the grounds that critics vary more than they actually diverge in their opinions, and that they usually base their exegeses of a given work upon implicit, intuitive structural analysis.<sup>132</sup>

Hence, the present writer's insistence upon the potential merits of alliances (Leech's complementary relationships) between old fashioned literary criticism

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<sup>130</sup>"The Stylistic Function," p. 316.

<sup>131</sup>William O. Hendricks, "Three Models for the Description of Poetry," Journal of Linguistics, 5 (Apr. 1969), 1.

<sup>132</sup>Ibid., pp. 20-21.

and contemporary linguistics, certainly even at the risk of violating traditional disciplinary purity (to echo Fowler's contention, cited *supra*, p. 121). Hence also, the rejection here of the notions that grammatical analysis of poetry need be regarded as an end in itself, that subjectivity need be avoided in all processes connected with the systematic study of literature, and that literary language need be considered either only as choice or only as deviation. However, adopting the assumptions, conversely, that grammatical analysis should serve as a means to an interpretive end in the study of poetry, that subjectivity ought to be openly acknowledged as inevitable in interpretive matters, and that the language of poetry may be regarded as both choice and deviation does not imply the further assumption that it is possible to analyze the "totality" of the experience or meaning of a given work of literary art. George Steiner provides reinforcement of this view:

Wherever and whenever we are studying a literary text, we have chosen as between a Whorfian and a Chomskian methodology. Whether we trouble to define such frameworks for ourselves or not, our perceptions of language in literature are relativist and, if the term may be allowed, ultra-Whorfian.

. . . When we read a poem or piece of prose with full response, we are implicated in a matrix of inexhaustible specificity. The more we get on with the job, the more enmeshed we are in an experience of irreducibly complex, singular life-forms.<sup>133</sup>

Although it is probably a good idea for an analyst to adopt the hypothesis that any poem, by definition, is

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<sup>133</sup>George Steiner, "Whorf, Chomsky and the Student of Literature," New Literary History, 4 (Autumn 1973), 27.

potentially to be experienced as an organic whole, the emphasis here is placed on the more pragmatic view that systematic analysis is only partial at best, its results only contributory to one's understanding of "the work as a whole." In an essay, which, though purely theoretical, is here regarded as a significant clarification of problems for which a practical resolution will be attempted, George Steiner also writes:

Invariably the sum of our understanding will fall short of the facts of meaning before us. If it were otherwise, our exegesis would produce an active tautology, a counterpart to the poem which would in every respect of significance be the equal of the original. . . . The best criticism will serve the poem or the play by making visible, by making analytically expressive, the distance which separates it from the object of its attention.

A major work of understanding, for Steiner, is one which acknowledges such limitations and still "leaves the work itself more spacious, more autonomously lucid . . . ." <sup>134</sup>

It has been argued, following Levenston and Leech, that the need is great for syntheses of observations about regularities and irregularities in poetry. It has also been argued that students of poetry should be shown how to utilize linguistic observation, particularly concerning syntax, in the study of literature as literature, and not as Hough's "corpus vile." It has been pointed out, moreover, that while theories to this effect abound, practical models are quite rare, as are, for that matter, both

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<sup>134</sup>Ibid., p. 29.

practical exercises in the study of syntax in poetry and appeals to literary critics by linguistic analysts. Sector analysis having been identified as a method of syntactic analysis compatible with present multiple purposes, there yet remains to be discussed the means by which a complementary relationship--if only a provisional one--between "linguistic facts" and "rhetorical values" might be effected.

Sector Analysis, Syntactic Variation, and a  
Procedural Model for Including the Poem

Because his own study exemplifies a successful marriage of rhetorical analysis and literary criticism, considerable weight is given here to William E. Baker's conclusion that "syntactic analysis has a legitimate bearing on literary questions, whether they involve a poem, a poet, or a period."<sup>135</sup> Baker's phrase "legitimate bearing" implies Hough's keynoted statement that linguistic observations must be used to draw meaningful conclusions about the literature being examined. Yet, as Baker points out, "Of the important steps in linguistic science--observing, describing, comparing, constructing, and generating--only the first three are relevant to literary study, and they become relevant not as the foundation and beginning of such study, but only after the most important decisions have been made."<sup>136</sup> In other words, while the linguist conscientiously makes empirical observations from the outset, the critic, of necessity, no sooner than he begins to read,

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<sup>135</sup>Baker, Syntax in English Poetry, 1870-1930, p. 24.

<sup>136</sup>Ibid., p. 3.

consciously or unconsciously responds evaluatively. An attempt to clarify a problem in literary criticism by means of coordinating linguistic analysis with experiential analysis, thus becomes a matter of trying "to bring empirical analysis and subjective response into definite and meaningful relation to each other."<sup>137</sup> George Steiner acknowledges that every writer "is susceptible of lexical and grammatical investigation." However:

The difficulty lies in the bluntness, in the improvised character of what Coleridge called our "speculative instruments." It is not only that we know next to nothing about the anatomy of the inventive proceedings, about the translation of private feelings into public form, but that the elements of particularity which a work of literature offers to examination are formidably numerous, subtle, and interrelated. It is likely that they are, in the arithmetic and logical sense of the term, incommensurable.<sup>139</sup>

And even though it is highly dubious that linguistics is able to achieve a complete descriptive formalization of the "literally open-ended dynamics of even the simplest of literary texts," the critic and the student of literature have much to learn from linguistics, according to Steiner.<sup>139</sup>

What Stanley Fish refers to as "experiential analysis" is capable of revealing what formal analysis might miss. He demonstrates his case by comparing the results of formal and experiential analyses of three sentences by different writers, one of them taken from a sermon by Donne:

"And therefore, as the mysteries of our religions are not the objects of our reason, but by faith we rest on God's decree and purpose (it is so, O God, because it is thy will it should be so) So God's decrees are ever to be considered in the manifestation thereof."

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<sup>137</sup>Ibid.

<sup>138</sup>Steiner, p. 29.

<sup>139</sup>Ibid., p. 31.

Fish argues that the above-quoted sentence affords the clearest and most interesting support of his case for affective stylistics, and his approach as illustrated below shall serve as the cement in a composite procedural model to be followed in the subsequent chapter of this study.

Here the "not"-- . . . logically controlling--is subverted by the very construction in which it is imbedded; for that construction, unobtrusively, but nonetheless effectively, pressures the reader to perform exactly those mental operations whose propriety the statement of the sentence--what it is saying--is challenging. That is, a paraphrase of the material before the parenthesis might read--"Matters of faith and religion are not the objects of our reason"; but the simple act of taking in the words "And therefore" involves us unavoidably in reasoning about matters of faith and religion; in fact so strong is the pull of these words that our primary response to this part of the sentence is one of anticipation; we are waiting for a "so" clause to complete the logically based sequence begun by "And therefore as." But when that "so" appears, it is not at all what we had expected, for it is the "so" of divine fiat--it is so O God because it is thy will it should be so--of a causality more real than any that can be observed in nature or described in a natural (human) language. The speaker, however, completes his "explaining" and "organizing" statement as if its silent claim to be a window on reality were still unquestioned. As a result the reader is alerted to the inadequacy of the very process in which he is (through the syntax) involved, and at the same time he accepts the necessity, for limited human beings, of proceeding within the now discredited assumptions of that process.

Of course, a formalist analysis of this sentence would certainly have discovered the tension between the two "so's," one a synonym for "therefore," the other shorthand for "so be it," and might even have gone on to suggest that the relationship between them is a mirror of the relationship between the mysteries of faith and the operations of reason. I doubt, however, that a formalist analysis would have brought us to the point where we could see the sentence, and the mode of discourse it represents, as a self-deflating joke ("thereof" mocks "therefore"), to which the reader responds and of which he is a victim.<sup>140</sup>

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<sup>140</sup> Stanley Fish, "Literature in the Reader: Affective Stylistics," pp. 133-34.

Hence, Fish subordinates formal analysis to experiential analysis, approaching the text unhesitatingly and openly in the role of competent reader-informant. For the question "What does this sentence mean?" he would substitute "What does this sentence do?" He believes that when observations about sentences as utterances are transformed into accounts of their experience, a given sentence "is no longer an object, a thing-in-itself, but an event, something that happens to, and with the participation of, the reader." In his assertion that "it is this event, this happening--all of it and not anything that could be said about it or any information one might take away from it--that is . . . the meaning of the sentence," Fish approximates Robert Allen's theoretical assumption of subjective variables in semantic interpretation. While Fish's belief that the reader should be taken fully into account in literary analysis is compatible with Riffaterrean theory, his reasoning that the act of reading continually involves ranges of possibilities within which the reader's expectations and even predictions are either confirmed or refuted, only briefly crosses paths with Riffaterre's argument for SD analysis. For, Fish diverges significantly from Riffaterre and other proponents of deviation theories by reason of the former's emphasis upon the importance of understanding the entire linguistic event.<sup>141</sup>

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<sup>141</sup>Ibid., pp. 123-25.

If analysts who follow deviation theories are justifiably accused of excluding too much from scrutiny, it is nonetheless irrefutable that syntax in poetry does characteristically exhibit striking features, and these must be dealt with in analysis. Widdowson would supplement the concept of deviance--the violation of grammatical rules--with what Halliday terms "deflections," which, according to Widdowson, "though grammatically impeccable," illustrate "the recursive properties of a grammar."<sup>142</sup> Still, for the reader who accepts striking syntactic patterns as inherently proper to poetry, also for the instructor eager to promote in others an affirmative response to poetry, repeated references to "deviations" or "violations" can be obtrusive, foisting upon the concept of poetic syntax connotations of abnormality, perhaps transferrable to the concept of poetry itself. Hence, in keeping with the spirit, though not the letter of Widdowson's suggestion, William Baker's use of the semantically neutral term "syntactic variations" is adopted here as a cover term for categories of striking features in poetry. And Baker's method of classifying syntactic variations, efficient and suitable for instructional use, is to be followed during analysis in subsequent chapters.

Not only is Baker's terminology immediately comprehensible, but his division of syntactic variations into the

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<sup>142</sup>H. G. Widdowson, "On the Deviance of Literary Discourse," p. 297.

three categories of dislocation, elaboration, and fragmentation rests on a fundamental grammatical principle which is quite commensurate with underlying assumptions in sector analysis:

Any word or word group in a sentence can be said to have two distinct grammatical qualities: "character" and "location."<sup>143</sup> In the sentences "John loved Mary" and "Mary loved John," the noun "John" has in both cases the same character--the wordclass to which it belongs remains the same--but its location in the sentence and thus its grammatical function are different. In "John likes popcorn" and "John likes to swim," "popcorn" and "to swim" occupy the same location but have a different character, as is evident if we try to add "swiftly" to the ends of both sentences.<sup>144</sup>

Like Robert Allen, William Baker is ever mindful of the difficulties in terminology that the unsophisticated analyst encounters in modern linguistics. Baker points out that the terms character and location "are the equivalents of but rather more immediately comprehensible than Sapir's 'concrete concepts' and 'relational concepts,' or Hill's 'language entities' in 'recurrent designs,' or Harris's 'classes' and 'diagnostic co-occurents.'"<sup>145</sup> In sector

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<sup>143</sup>These terms were suggested to Baker by Josephine Miles; see Baker, n. 6, p. 179.

<sup>144</sup>Ibid., p. 17.

<sup>145</sup>Ibid., pp. 17-18. See also Sapir, Language: An Introduction to the Study of Speech, p. 88; Archibald A. Hill, Introduction to Linguistic Structures, p. 5; and Zellig Harris, "Co-occurrence and Transformation in Linguistic Structure," Language, 33 (1957); rpt. in Jerry A. Fodor and Jerrold J. Katz, eds., The Structure of Language: Readings in the Philosophy of Language (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964), p. 156.

analysis, as in tagmemics generally, the basic grammatical unit (tagmeme) is a correlation between location (positionally determined function) and character (form class occurring in a given position).

"A variation from the regular pattern of a sentence occurs when words are added, deleted, or rearranged," according to Baker.<sup>146</sup> He also observes, "Since grammarians by no means agree on what a sentence is, one has some liberty in his choice of a definition."<sup>147</sup> In The Verb System of Present-Day American English, Allen states, "A SENTENCE is here defined as any utterance which the analyst, if he is a native speaker of English, accepts as being grammatical. . . . It may be noted in passing," Allen continues, "that a sentence may also be defined as a tagmeme (or 'hypertagmeme') consisting of a certain form performing a certain function as it occurs in a certain position in a sequence of sentences."<sup>148</sup> In a section of English Grammars and English Grammar subtitled "Traditional Definitions That Do Not Fit the Facts," Allen concludes that "the definition of a complete sentence . . . should include a statement to the effect that the sentence must contain at least one finite (or time-oriented) verb or verb phrase," and that "an accurate definition of a complete sentence for formal writing should also stipulate that a sentence may not be made up of only a subordinate clause" (p. 4). Baker

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<sup>146</sup>Baker, p. 17.

<sup>147</sup>Ibid., p. 16.

<sup>148</sup>Allen, Verb System, p. 103.

gives this working definition of a sentence:

An independent finite verb is considered the indispensable kernel of any sentence. The verb ordinarily functions among and with word groups related grammatically to it. Of these word groups, the subject and complement or object (of transitive verbs) supply in most cases necessary pieces of the pattern and are therefore called fundamental elements. The other elements--modifying words, phrases, and clauses--may be ordered about the principal ones with some flexibility, depending on their function. In general the irreducible skeleton of a sentence is the subject, verb, and complement in that order. To this skeleton could be appended an infinite number of other words and groups of words, as long as each of these new elements is related, either to one of the fundamental elements or to another element ultimately related to a fundamental one.<sup>149</sup>

What Baker means by fundamental element, Allen attributes, for the most part, to the term construction-type--in sector analysis "a unit made up of two or more words that function together as a single grammatical unit and that together fill either a sector or slot on some layer higher than the word layer" (p. 164).<sup>150</sup> For the purpose of describing syntactic structures by means of sector analysis, in contrast with that of identifying syntactic variations, it is also necessary to take into account Allen's practical definition of the written sentence as a "punctuation unit" (p. 171). More particularly, as Allen states in English Grammars, "A sentence may be said to consist of a hierarchy of words or constructions nested within larger constructions occurring in fixed sequences of positions on

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<sup>149</sup> Baker, p. 16.

<sup>150</sup> See also the "Glossary of . . . Terms Used in Sector Analysis," *infra*, s.v. "construction-type."

successively higher layers of structure. Or, to put it differently, a sentence may be said to comprise a string of tagmemes each of which is made up in turn of other strings of tagmemes, down to the word layer" (p. 165).<sup>151</sup> The remaining sixty-one pages of Allen's book on English grammar are devoted to illustrating the last definition.

Both writers are in fundamental agreement on the nature of a "regular" sentence: Allen considers as regular an arrangement of construction-types in accordance with a paradigmatic "sector spectrum" (pp. 217-18), i.e., of essential and optional structures in a "major" sentence (p. 165). For Baker, a regular or normal sentence "resembles the structure of unpretentious prose"<sup>152</sup>--equivalent, in effect, to the content of the sector spectrum for a major sentence.<sup>153</sup> Baker even includes an expression derived from tagmemics when he remarks, "A 'regular' sentence is,

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<sup>151</sup>See *ibid.*, s.v. "sentence."

<sup>152</sup>Baker, p. 17.

<sup>153</sup>The "sector spectrum" is not invariable. The following representation of a sector spectrum provides for recursiveness as well as the relative positions of sectors, although it is important to bear in mind that "in any given sentence several of the sectors will undoubtedly be unfilled" (p. 217), while some sectors might be filled by more than one construction of the same type; moreover, the constructions included in triple-barred parentheses represent only one of several possible manifestations of the Y:Pr tagmeme (pp. 217-18):

$$S_n = +cap \ \underline{+L} \ \underline{+F} \ \bar{+} \bar{X} \ \bar{+}S \ \bar{+}M \ \bar{+}X \ \underline{+M} \ \bar{+} \ \bar{+}V \ \bar{+}C \ \bar{+}B \ \underline{+O} \ \underline{+B} \ \underline{+C} \ \bar{+} \ \underline{+D} \ \bar{+} \ \underline{+PP} \ (\underline{+E} \ \bar{+}punc)$$

All symbols and abbreviations shown above, as well as schematizations of individual construction-types, are included infra in the "Glossary of Symbols, Abbreviations, and Terms Used in Sector Analysis."

of course, a string of words of appropriate character in their customary locations."<sup>154</sup> As a consequence of the compatibility between Allen's grammar and Baker's stylistics, it becomes possible hereupon, in discussing the non-regular sentence, to employ the idiom of sector analysis even while summarizing Baker's description of the properties of types of syntactic variation which commonly occur in poetry.<sup>155</sup>

Baker defines syntactic elaboration as "a quantitative change in character, in that an extra-ordinary number of word groups with the same character function together in one sentence and often in the same location."<sup>156</sup> Hence, an elaborate sentence is one which contains a profusion of construction-types, a depth of constructions exceeding the "regular," i.e., great recursiveness by dint of embedding or repetition, including parallelism. Yet, although elaboration is characterized by "an unusual number of elements . . . joined to form a single sentence," its effect tends to be one of complexity rather than only of length: "Additional verbs or an extended series of modifiers acting in concert," for example, "may not only amplify but complicate thought."<sup>157</sup>

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<sup>154</sup>Baker, p. 18 (Italics added).

<sup>155</sup>Baker initially defines and discusses the three modes of syntactic variation, pp. 17-20. Analyzing each in further detail throughout, he emphasizes in turn dislocation, pp. 25-37; elaboration, pp. 37-53; and fragmentation, pp. 54-78.

<sup>156</sup>Ibid., p. 19.

<sup>157</sup>Ibid., p. 20.

Baker associates "excessive elaboration" with "the baroque," a label frequently attached to metaphysical poetry, as has been pointed out in chapter II.<sup>158</sup> As a means of achieving "phantasmagoric" effects--i.e., variety, contrast, and juxtaposition--elaboration may vary considerably in both kind and degree. Inordinately long or complicated, yet without violating conventions of grammatical structure, an elaborate sentence may achieve coherence by means of structural repetition and/or semantic overlap. In other words, its recursiveness may be owing to repetitions of similar construction-types on different layers (or in different slots), or to repetitions of concepts in the absence of any duplication of construction-types), or, of course, to both. Minimal complexity may be achieved, for instance, by the presence in a sentence of several finite verbs, or clusters, or embedded clauses. Sometimes, however, double or even triple elaboration may occur; more than one kind of construction-type may be elaborated in the same sentence, e.g., a combination of several verbs as well as a series of modifying clusters.

With respect to the effects which one might anticipate as a result of elaboration, it is interesting to note Baker's observation that some elaborations seem to derive from the epic simile in that they shift "completely the reader's focus of attention and his mood; what seems at

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<sup>158</sup> See supra, pp. 73-74.

first a radical digression" may thus be achieved "smoothly, continuously." In other instances, elaborations may serve to unify images from several different, even contrasting contexts. Often, when the trunk of a sentence is made to bear an excessive freight of subordinate structures, "this peculiar imbalance allows the poet to introduce a quite new topic and develop it . . . without apparently dropping an earlier subject which still receives a purely structural emphasis."<sup>159</sup>

The device which Allen calls "mismatch" is subsumed by the category of syntactic dislocation, defined, according to Baker, "as an alteration in the normal location of words or word groups, although radical dislocation may also introduce ambiguity about the character of some sentence element."<sup>160</sup> In simple dislocation, writes Baker, "fundamental elements are shifted out of their standard order (subject + verb + object); or a modifying element is displaced from its normal position beside, or after, the element it modifies; or standard word order is interrupted by a parenthetical statement" (called "insert" in sector analysis).<sup>161</sup> As consistently as possible, the present study follows Allen in determining which are the sequences to be classified as dislocations, or, conversely, which

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<sup>159</sup>Baker, p. 39.

<sup>160</sup>See supra, pp. 151-52, and Baker, p. 18.

<sup>161</sup>Baker, p. 20.

are the sequences conforming to regular word order.<sup>162</sup> In this study, where usage itself allows flexibility in the positioning of units, such as the M (or middle adverb) sector, no dislocation will be noted. Hence, for present purposes, regular patterns consist of the obligatory as well as optional relations between units which have been schematized in sector analysis--the result of Allen's discovery procedures.<sup>163</sup>

The use of dislocation is especially widespread in traditional poetry, as Baker points out, since poets who "cast their material in a rigid rhyme scheme," and who "adhere more or less to a metrical pattern," tend to find quite serviceable "any device to increase the flexibility of the disposition of words in a line." At the same time Baker finds remarkable "the startling variety in the degree of dependence on this device . . . among poets equally orthodox in their execution," as it is possible for rhymed, metrically regular verse to flow without a high degree of

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<sup>162</sup>Baker, on the other hand, follows various linguists, e.g., Fries and Francis in determining the usual position of a one-word adjective in relation to a noun, or Hill in deciding the normal relations between adverbs ending in -ly and the adjectives they modify, etc. See pp. 20-21.

<sup>163</sup>See supra, n. 152, p. 183. See also infra, the "Glossary of Symbols, Abbreviations, and Terms Used in Sector Analysis": Included under "Symbols" are schematizations of construction-types, e.g., s.v. "augmented-trunk-unit," "cluster," "predicate," etc. Included in many of the entries under "Terms" are explanations of positional relations between units in regular syntax, e.g., s.v. "adjectival."

dependence on syntactic dislocation, while, conversely, for some poets, dislocation might prove the norm.<sup>164</sup> Perhaps the units most commonly shifted from their customary positions are those belonging to structures of modification, but since there is no end to the inventiveness of poets of any age, analysts may expect to find all sorts of striking arrangements--by reason of the displacement, postponement, or inversion of sectors themselves or of units within a given sentence sector. For, as Baker wryly observes:

Actually, even in an "uninflected" language like English, the poet finds himself at considerable liberty to alter the order of words in a sentence. And often, not content with the customary ways of varying that order, he takes even more liberties than a generous grammarian would like to allow. As a group, in fact, poets are notoriously disrespectful of the conventions of language, and their irrepressible habit of saying things in an original fashion manifests itself in "ungrammatical" structures, "misplaced" modifiers, or an "impossible" sequence of words.<sup>165</sup>

But the rather conventional shifts, such as "poetic inversion" or the repositioning of a single unit, even a good many words away from its regular or expected location, neither confuse the grammatical relations between sentence units nor interfere with a reader's immediate comprehension.<sup>166</sup> More radical dislocation is illustrated in Allen's example of the mismatch between subject and predicate in such a line as "A mighty fortress is our God."<sup>167</sup> Here

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<sup>164</sup>Baker, p. 26.

<sup>165</sup>Ibid., pp. 26-27.

<sup>166</sup>Cf. *ibid.*, pp. 28-29.

<sup>167</sup>See the "Glossary of . . . Terms Used in Sector Analysis," *infra*, s.v. "mismatch."

is the kind of dislocation which is perhaps more of an alteration in character than in location, for it confuses the usual correlation of a position-as-function and a form class which may fill it, i.e., by placing the wrong specific tagma in the right sector or slot, as it were. Still, no strain is placed on the reader's comprehension despite the confusion of grammatical relations. Interruption, however, "produces in a reader effects very different from those of ordinary dislocation," as Baker points out: "'Poetic inversion' marks a style as mannered, artificial, for the most part unlike all other discourse in the language; but the device of interrupting the normal word order of one sentence by another sentence or by a fragment gives poetry one of the most obvious characteristics of common, unpremeditated, colloquial language."<sup>168</sup> Called "parenthesis" by classical rhetoricians, an interruption is semantically bound to its context but fractures the grammatical progression:

In the first place, one may not always simply rearrange the interrupted parts to reconstruct a single, coherent, grammatical sentence, identical in meaning to the dislocated version. The interruption, though unorthodox, may impose a rigid logic of its own in the sentence; then the intruding elements can function correctly only if they intrude where they do.<sup>169</sup>

Thus, the distinction between dislocation and fragmentation may become blurred, especially, according to Baker, "where several words can function equally well--but not

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<sup>168</sup> Baker, p. 32.

<sup>169</sup> Ibid., p. 30.

jointly--in the same role in a hypothetical 'sentence,' or one word can have more than one role in several sentences." In the latter instance, the structural ambiguity of a particular word "may immediately make fragments of the alternative candidates for the position." Baker refers to the "'leftovers'" that result after the "reconstruction" of a dislocated sentence, as fragments.<sup>170</sup> Consequently, syntactic fragmentation is defined as "an unusual alteration in location; it occurs when a word or word group is without an orthodox location with respect to other words." It is easily recognized, according to Baker, usually by reason of the disappearance of the verb.<sup>171</sup> This type of fragment is called a non-finite semi-sentence in sector analysis.<sup>172</sup> Baker regards exclamatory fragments as "subcategories within this primary mode of variation."<sup>173</sup>

Just as fragmentation can occur as the by-product of syntactic dislocation, it can also develop out of elaboration. In the latter case, the fragment may serve as the quasi-participant of an "orbit" also occupied by structurally defined units; but in extreme instances, the fragment may be autonomous--in limbo syntactically, if not semantically as well.<sup>174</sup> Such units are, in Baker's experience,

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<sup>170</sup>Ibid., p. 36.

<sup>171</sup>Ibid., p. 19.

<sup>172</sup>See the "Glossary," *infra*, s.v. "semi-sentences."

<sup>173</sup>Cf. "Glossary," *infra*, s.v. "attention getter" and "exclamatory word."

<sup>174</sup>Cf. Baker, p. 45.

usually nominals. "The noun is the irreducible, primary element of fragments, elaborate or simple, much as the verb is central in the ordinary sentence; and fragments can be linked by the repetition of key words, as sentences are related by means of grammatical signals (pronouns, conjunctive adverbs, parallel structure, and the like)."<sup>175</sup>

In the subsequent chapter of this study the "elements of particularity," as Steiner puts it, which are to receive the focus of attention are the syntactic structures in Donne's "Goodfriday, 1613. Riding Westward." The method of linguistic examination, of course, is to be sector analysis. But the complete procedural model to be applied is a synthesis, which includes an appeal to relevant literary scholarship and interpretive discussion of the poetry from an experiential point of view. While sector analysis will be developed and used to discover the variety of syntactic structures and their organization into significant patterns, Baker's method of stylistic analysis will be followed in order to identify relations between categories of syntactic variation and rhetorical effects. Each component of the procedural synthesis is considered vital to any degree of fulfillment of the objectives of the present study, not the least of which is the leverage to move from grammar to poem.

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<sup>175</sup>Ibid., p. 48.

## CHAPTER IV

### SYNTACTIC STRUCTURES IN JOHN DONNE'S "GOODFRIDAY, 1613. RIDING WESTWARD"

#### Modus Operandi

The present chapter serves two main purposes: demonstrating the step-by-step performance of sector analysis, especially of a continuous literary unit, and, at the same time, investigating relations between the linguistic analysis of syntactic structures in John Donne's "Goodfriday, 1613. Riding Westward" and less systematic, experiential approaches to this poem. The latter concern implies inclusions of relevant previous literary criticism as well as the analyst's responses to rhetorical values. The former intent dictates the necessity for detailed explanations of procedures in sector analysis. For the sake of avoiding frequent disruptions in the continuity of an already two-fold demonstration, yet in order to provide the reader with a convenient source of reference, a separate glossary comprised of three alphabetical sections, listing in turn symbols, abbreviations, and terms used in sector analysis, has been appended to this study, *infra*, pp. 463-91.

The procedure to be used is as follows: Each sentence-as-punctuation-unit will be analyzed separately,

though in sequence. Quoted first, just as it appears in the text, such a sentence will be followed immediately by a lexical gloss defining those items which an undergraduate would need to learn collaterally with the syntax (A numerical line reference to the corresponding poem will precede each lexical entry).<sup>1</sup> Thereupon, sector analysis of all the layers in the sentence will be performed, accompanied by commentary about the process of analysis as well as relations of the syntax to the poem as literary experience. While some findings will be set forth cumulatively, as opportune, and others will be summarized after a particularly elaborate sentence has been examined, the results of analysis will be summarized comprehensively in the final section of this chapter.

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<sup>1</sup>Unless otherwise stated, all quotations of Donne's poetry are taken from John T. Shawcross, ed., The Complete Poetry of John Donne, The Anchor Seventeenth-Century Series (Garden City, N.Y.: Doubleday & Company, Inc., 1967). The following sources have been consulted in the compilation of the complete lexical gloss for "Goodfriday, 1613": OED; Herbert J. C. Grierson, ed., The Poems of John Donne (London: Oxford Univ. Press, 1912; rpt. 1966), II, 238-39; Helen Gardner, ed., John Donne: The Divine Poems (Oxford: Clarendon Press, 1952), pp. 98-100; Shawcross, pp. 366-68; W. Nelson Francis, "Donne's Goodfriday 1613. Riding Westward," Explicator, 13 (Feb. 1955), Item 21; M. L. Rosenthal and A. J. M. Smith, "Metaphysical Poetry," Exploring Poetry (New York: Macmillan Company, 1955), pp. 481-82; George Herman, "Donne's Good-friday, 1613. Riding Westward," Explicator, 14 (June 1956), Item 60; A. B. Chambers, "Goodfriday, 1613. Riding Westward: The Poem and the Tradition," ELH: Journal of English Literary History, 28 (1961), 31-53; Louis L. Martz, The Poetry of Meditation: A Study in Religious Literature of the Seventeenth Century, rev. ed. (New Haven: Yale Univ. Press, 1962), pp. 54-56; and Frederick A. Rowe, I Launch at Paradise: A Consideration of John Donne, Poet and Preacher, Fernley-Hartley Lecture, 1964 (London: Epworth Press, 1964), pp. 217-19. Subsequent direct references will be made parenthetically in sections of the gloss.

Donne's "Goodfriday, 1613": The Process

(1) Let mans Soule be a Spheare, and then, in this,  
 The'intelligence that moves, devotion is,  
 And as the other Spheares, by being growne  
 Subject to Forraigne motions, lose their owne, 4  
 And being by others hurried every day,  
 Scarce in a yeare their naturall forme obey;  
 Pleasure or businesse, so, our Soules admit  
 For their first mover, and are whirld by it. 8

1. Soule: "the moving principle, or 'forme' to the body" (Gardner, p. 98).
1. Spheare: heavenly body, i.e., according to the OED, a hollow globe enclosing the earth or another heavenly body, and at all points equidistant from the center; a province in which one's activities find scope.
2. intelligence: guiding spirit or angel that moves each sphere of the Ptolemaic universe (Shawcross, p. 366).
2. devotion: pious devotion; according to Chambers (p. 42), by analogy with the Reason, which traditionally looks to God, devotion, viz. Good Friday's devotion, looks to Christ.
4. Forraigne motions: deflections of planetary movement caused by the influence of motions of other spheres.
6. naturall forme: essential nature, i.e., in the Aristotelian sense (Rosenthal and Smith, p. 481); the natural motion of the spheres (Gardner, p. 98).
8. first mover: the primum mobile, outer sphere which imparts motion to each inner sphere of the created universe (Shawcross, p. 366); philosophically, the "creative aspect of God" (Rosenthal and Smith, p. 481); according to Gardner (p. 98), the natural motion of the spheres, as "guided by their Intelligences, was from west to east" every day, but, as Rowe puts it (p. 217), "the Primum Mobile (the 'first mover'--8 and other influences, like the ninth sphere ('forraigne motions'--4) resist this successfully and cause them to travel from east to west, as Donne himself is doing."

In sector analysis the positions on the sentence layer, as a written unit, i.e., positions for initial, or



experienced analyst might wish to omit this step, perhaps finding it unnecessarily laborious to reproduce a sentence the length of (1) above simply to identify three self-evident, easily listed elements on the "SENT layer." For present purposes, however, a practical justification for copying out poetic sentences in full--and as often as appropriate--rests on the assumption that the student analyst will thereby become the more familiar and thus better able to deal with them in analysis.

Line divisions in poetry are disregarded in the spatial arrangements of units being diagrammed in sector analysis. In the diagram above, the spatial divisions of SENT<sub>1</sub> into three sections merely anticipates the subsequent identification of sentence (1) as a "compound sentence-unit." Here, on the sentence layer, however, the symbol U refers to the entire sentence minus end punctuation and capitalization. Hence, the diagram indicates that the "construction-type" Sn is manifested by the "U sector," which is comprised indivisibly (or collectively) of all the words on the SENT<sub>1</sub> layer. "It is important to remember," writes Robert L. Allen (p. 174), "that a sentence-unit is a construction--a single unit filling a single position on one layer, although it is itself made up of other constructions," reiterating that such a construction is obviously "made up of other constructions, but we do not examine the makeup of the sentence-unit itself on the higher layer. On that layer we examine the sentence-unit in terms of the way it functions

as a whole. Only when we analyze the sentence-unit itself on the next lower layer of structure, do we look at its constituents."

Accordingly, the second step in the sector analysis of this particular sentence will be to set up a sentence-unit layer, or "U layer," on which the position of each "coordinator" functioning to compound the sentence-units is marked before its removal, and each coordinate sentence-unit is identified as a "sector" in a compound sentence-unit (Ut+Ut):

$U_1$   $+_1$

U: let mans Soule be a Spheare, and

$U_{2+1}$

then, in this, The'intelligence that moves,

$+_2$

devotion is, And

$U_{3+2}$

as the other Spheares, by being growne Subject  
to Forraigne motions, lose their owne, And  
being by others hurried every day, Scarce in a  
yeare their naturall forme obey: Pleasure or  
businessse, so, our Soules admit For their  
first mover, and are whirld by it =Ut+Ut

Subsequent steps in diagramming will include analyzing each U or U+ sector on its own U or U+ layer. But prior to further analysis, it might be observed that while the sentence punctuation and capitalization have been removed (as a result of the first step in sector analysis), internal

punctuation and capitalization still remain intact--including those instances which indicate, respectively, the termination or beginning of a line of verse. Internal punctuation will be removed as those constructions it encloses or separates are analyzed on their own layers. Capitalization, however, unless it functions only to mark the beginning of a new sentence, will be left undisturbed during the entire course of analysis because it does not affect syntactic structures directly (as does punctuation), although it may well have semantic or even prosodic significance:

No one is sure of the meaning of the rise and fall of internal capitalization from the sixteenth to the nineteenth centuries; yet there it is, and it certainly is not an orthographic device, nor a purely decorative one. It seems to have added a delicate emphasis, like a subdued italicization, until eventually it came to be so overused that it no longer served its function.

Thus write co-authors Morse Peckham and Seymour Chatman, conceding, however, that their theory is "perhaps not much more than a guess."<sup>4</sup>

As anthologizers of poetry composed between the sixteenth and nineteenth centuries, Peckham and Chatman also point out that they "find the punctuation of the original, whether it be the author's or one of his contemporaries', far more expressive and informative than attempts to punctuate in a modern style," since it "is just as much a part of the semantic dimension of a written piece of

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<sup>4</sup>Morse Peckham and Seymour Chatman, Word, Meaning, Poem (New York: Thomas Y. Crowell Company, 1961), p. 13.





analysis is founded upon the notion that common sense ought to prevail in the construction of a grammar, the application of a grammar--whether sector analysis or any other method--should never have to depend solely upon common sense. Hence, built directly into the procedures of sector analysis is a step known as the "X-word test," or the "yes-no question" test, which acts as a safeguard against faulty analysis at the crucial level of the sentence trunk.

An "X-word," e.g., do, functions as the carrier of the tense morpheme and/or as the carrier of the major stress in a sentence trunk. When a major sentence trunk is converted into a yes-no question or an emphatic statement, the X-word shifts around the subject and thus identifies it, as in the following example:

(a)            birds        fly south in winter

When (a) is converted into its yes-no question form and also into its emphatic statement form, the X-word do may be observed to shift from its location before birds in sentence (b) to its location after birds in (c):

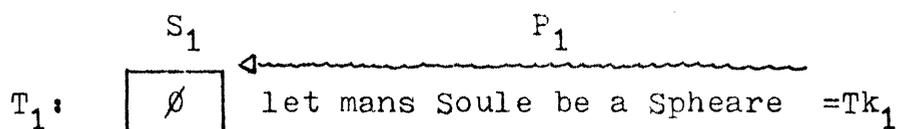
(b)             $\tilde{X}$                     X  
do    birds            fly south in winter?

(c)             $\tilde{X}$                     X  
          birds do fly south in winter

The behavior of the X-word demonstrates that sentence trunk (a) definitely has a subject, and, moreover, that the subject of sentence (a) is birds. In the terminology of sector analysis, the above application of the X-word test has identified the noun "nucleus" birds as the "specific tagma"

occupying the subject sector on the trunk layer of sentence example (a).

When, on the other hand, the  $T_1$  layer of  $SENT_1$  in "Goodfriday, 1613" is converted into both a yes-no question and an emphatic statement, the respective results are \*do let mans Soule be a Spheare? (cf. \*mans Soule do let be a Spheare?) and do let mans Soule be a Spheare (cf. mans Soule do let be a Spheare). The fact that no shift occurs in the position of the X-word do implies the absence of any "unit" for the X-word to shift around. By thus applying the X-word test, the student analyst would have proof, as it were, that the S sector on the  $T_1$  layer is unfilled, wherefore let mans Soule be a Spheare must be treated as a "minor sentence" construction-type, i.e., one in which a position ordinarily considered to be obligatory is vacant. While publications by the originator of sector analysis, Robert L. Allen, do not include guidelines for analyzing minor sentences, one can nonetheless devise coherent procedures for doing so, by extending and by making deductions from those procedures which Allen's model sets forth explicitly. Hence the following analysis:



The diagram shows that  $T_1$  is a minor sentence trunk manifested by a "predicate" only. The vacant S sector has been indicated by means of the same symbol which Allen uses elsewhere to account for an obligatory element which is

implied (i.e., understood to be existent in a grammatical sense) though unspecified (i.e., neither phonologically nor graphically manifested), as in the present tense morpheme of a verb in the first or second person.<sup>7</sup> The predication expressed in the P sector of  $Tk_1$  is in the form of a command (traditionally often described as the imperative mood), but it also appears to be subjunctive in mood. In one contemporary grammar "commands with let" are diagnosed as imperatives which are "formed by preposing the verb let followed by a subject in the objective case" as in "let each man decide for himself."<sup>8</sup> However, as might be inferred from the concept of the X-word test, an explanation which blurs the distinctions between position and form would not be relevant to a method of analysis whose purpose is to identify grammatical structures by reason of correlations between position or function and form. In terms of the ground rules of sector analysis, then, the diagram of  $Tk_1$  is valid as constructed above.

Albeit the mechanisms built into sector analysis permit the informed amateur to bring the analysis of  $Tk_1$  to

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<sup>7</sup>If an obligatory sector is vacant in the sense just described, it may be assigned a subscript and tallied as though it were filled (unlike, e.g., an unfilled F or E sector on the U layer). However, when an obligatory position is vacant because of an already-expressed unit (not the case here, in the very first predication of the poem under analysis), then a "triangle" as dummy symbol is used instead of the "slashed through zero" to mark the vacancy.

<sup>8</sup>Randolph Quirk, et al., A Grammar of Contemporary English (New York: Seminar Press of Harcourt Brace Jovanovich, Inc., 1972), p. 404.

a rapid conclusion (as will subsequently be demonstrated), an instructor might consider it warranted to pause at this point in order to shed some relatively traditional light on the grammar of let mans Soule be a Spheare, by dint of the forms let and be.

According to definition 14 of let in the OED, "the imperative with sb. or pronoun as obj. often serves as an auxiliary, forming the equivalent of a first or third person of the vb. which follows in the infinitive." The transition to this use from let in the sense of "to suffer, permit, allow" (definition 12) or "to cause" (definition 13) is evidenced in "those instances . . . in which let may be taken either in its ordinary sense, expressing a request addressed to a person, or in its function as an auxiliary." The construction-type  $Tk_1$  fits a syntactic pattern which O. L. Abbott, in his study of American writings of the seventeenth century, describes as "the formal subjunctive." Abbott points out that while quite familiar in present-day usage, the construction "let + the infinitive to show a subjunctive idea" occurs with more frequency still in the seventeenth-century works examined.<sup>9</sup>

The dual nature, i.e., subjunctive and imperative, of  $Tk_1$  can perhaps best be understood in terms of Ralph

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<sup>9</sup>The works examined include twenty-eight pages of The Poetical Works of Edward Taylor. See O. L. Abbott, "The Formal Subjunctive in Seventeenth-Century American English," American Speech, 36 (1961), 181-87.

and Dorothy Long's joint explanation: "The predicators of main-imperative clauses are sometimes described as imperative in mode, while those of subordinate-imperative clauses [cf. the relationship of mans Soule be a Spheare to let mans Soule be a Spheare] are described as subjunctive. But for the most part the forms are identical." The Longs include the illustration, "The class insists that you be the spokesman."<sup>10</sup> While the structure of a trunk such as Tk<sub>1</sub> does not constitute a syntactic variation in any of the senses described in the previous chapter of the present study, "the clause markers [of main imperatives] are present-tense subjunctive verb forms, which do not occur in main clauses of any other types," as the Longs point out.<sup>11</sup> Moreover, according to Jespersen, "Imperatives are often used in such a way that no real request is meant; the hearer or reader is only asked to imagine some condition, and then the consequence is stated."<sup>12</sup> That the stated consequence may take the form of a coordinate predication in the present tense is borne out in an example from current English such as "Let my back be turned, and the puppy gets into mischief." Hence, neither tense nor mood are to

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<sup>10</sup>Ralph B. Long and Dorothy R. Long, The System of English Grammar (Glenview, Ill.: Scott, Foresman and Company, 1971), p. 246.

<sup>11</sup>Ibid., p. 103.

<sup>12</sup>Otto Jespersen, Essentials of English Grammar (University, Ala.: University of Alabama Press, 1964), p. 295.

be held accountable for the syntactic roughness one may sense in Donne's ". . . and then, in this, / The'intelligence that moves, devotion is," as later examination will show.

Below, as throughout this analysis, the introduction of subscripts is dictated by the eventual need for ease of reference in distinguishing between similar units on different layers or even on the same layer in the sentence being examined. The predicate sector on the  $T_1$  layer is now diagrammed on its own layer of structure:

$$P_1: \begin{array}{ccc} X_1 & & Y_1 \\ \emptyset / \text{let mans Soule be a Spheare} & = & Pt_1 \end{array}$$

In sector analysis the "P layer" is comprised of two obligatory sectors, X and Y. The "X sector" may be filled by an X-word, by a tense morpheme, or, as above, by the "zero form" of a finite verb (i.e., a verb showing orientation in time). By definition, the "Y sector" contains everything in a predicate except the filler of the X sector, i.e., all the non-finite constituents of the predicate.

Together, the X and Y sectors, which are embedded in the P layer, always manifest the predicate as construction-type (Pt). On its own layer the Y tagmeme manifests a "predicator (Pr)," as in the tagmemic formula Y:Pr. Here, however, for the first time in the analysis of this sentence-unit, the construction-type embedded in a sector may vary. Hence, in diagramming the "Y layer," as below, it no longer suffices to use the same terminology--

notwithstanding separate abbreviations--to denote both the layer analyzed and the construction-type manifested:

$$Y_1: \left\{ \begin{array}{c} V_1 \\ \text{let} \\ \boxed{\text{mans Soule be a Spheare}} \\ O_1 \end{array} \right\} =Pd_1$$

The  $Y_1$  layer manifests a "predicatid," i.e., a type of predicator which begins with an obligatory "verbal," in turn a unit whose essential constituent is a "verbid."<sup>13</sup>

Although in this instance no "auxiliary" components accompany the verbid filling the verbal sector, the latter is regularly analyzed on its own "V layer" to show the constituency of the verbal-unit as construction-type:

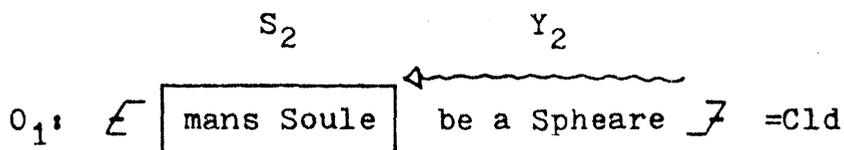
$$V_1: \begin{array}{c} V \\ \text{let} \\ =Vl_1 \end{array}$$

The verbal is the only obligatory unit in a predicatid. The optional "O sector" in a predicatid is filled when the preceding verb is transitive, and, as Allen points out (p. 196), "is, as a rule, a position for the same kinds of units that can fill the subject sector; we will show this in our diagramming by enclosing the unit in the O sector in a rectangle, as we do with the unit in the S sector. Like

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<sup>13</sup>Allen derives the term verbid from Otto Jespersen, A Modern English Grammar on Historical Principles, 7 vols. (Heidelberg: C. Winter, 1909-1949). Allen writes (pp. 193-94): "If we use the suffix -id to mean 'non-finite' or 'lacking in time-orientation,' we can call a non-finite verb form a verbid, and we can call a predicator introduced by a verbid a predicatid." In like manner, Allen uses the suffix -ex and the notation X, including the hyphenated prefix X-, to mean "finite" or "expressing time-orientation."

the subject," Allen continues, "the object often comprises a construction containing several embedded units, all of which should in turn be analyzed on lower layers," thus describing the procedure to be followed with respect to the  $O_1$  sector in the present analysis:



The  $O_1$  layer above contains two sectors, S and Y. In the absence of an X-unit these two sectors combine (in accordance with the tagmemic formula  $S:Nom + Y:Pr = Cld$ ) to form a "clausid," i.e., a non-finite clause or quasi-clause. Examined on its own layer, the  $S_2$  sector is found to consist of the construction-type "noun cluster (nK)":

$$S_2: \quad \text{Xmans SouleX} =nK_1$$

$\xrightarrow{\quad}$ 
\*

$$*: \quad \text{Soule} =n_1$$

At this level of analysis each constituent is described as filling a "slot" rather than a sector. Soule fills the slot for the nucleus of the noun cluster, while mans occupies that of an "adjectival" modifier preceding the nucleus. Below the  $S_2$  layer, the nucleus is identified as a "noun." Mans, perhaps contrary to its appearance, consists of two units, thus requiring two further steps in analysis. For, the specific tagmas of the adjectival modifier in  $nK_1$  are the noun man and the "possessive" ending in -s, or, in

this instance of seventeenth-century orthography, in -s.<sup>14</sup>  
 Together these manifest a possessive as construction-type:

→ : man s =Pv

Embedded in the possessive construction, the unit man functions as a "cluster," though consisting only of a single nucleus noun:

:  $\langle \text{man} \rangle$  =nK<sub>2</sub>  
 \*

\*: man =n<sub>2</sub>

With the removal of the Y sector from the O<sub>1</sub> layer in which it is embedded, the syntactic analysis of Ut<sub>1</sub> of Sn<sub>1</sub> may be completed as follows:

Y<sub>2</sub>:  $\left\langle \begin{array}{c} V_2 \\ \text{be} \end{array} \right. \left. \begin{array}{c} C_1 \\ \text{a Spheare} \end{array} \right\rangle =Pd_2$

V<sub>2</sub>:  $\begin{array}{c} V \\ \text{be} \end{array} =V1_2$

C<sub>1</sub>:  $\langle \text{a Spheare} \rangle$  =nK<sub>3</sub>  
 → \*

→ : a =d<sub>1</sub>      \*: Spheare =n<sub>3</sub>

On the first line of analysis above, the Y<sub>2</sub> layer is shown to manifest a "base-form predicatid." Differing in make-up from Pd<sub>1</sub> (diagrammed supra, p. 207), Pd<sub>2</sub> optionally

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<sup>14</sup>The now obligatory apostrophe for the genitive singular of nouns did not become fairly regular until the late seventeenth century, according to Barbara M. H. Strang, A History of English (London: Methuen & Co., Ltd., 1970), p. 109.

contains a "C sector," i.e., a "complement" tagmeme, which can take the form of various construction-types. When, as in layer  $Y_2$ , the O sector of a predicatid is unfilled, the complement in the C sector functions to make a "secondary predication" about the filler of the preceding subject sector, in this instance, mans Soule ( $S_2$ ). On the second line of analysis above, the constituency of the verbal unit is diagrammed on its own layer. On the final two lines of analysis the constituency of the noun cluster is diagrammed, first on the complement layer, then on the word layer, indicating that the tagma C:nK (of the C:Nom tagmeme) consists of a noun as nucleus preceded by a "single-word adjectival" in the "determiner" slot.

Thus far, each sector of the first coordinate sentence-unit in compound sentence (1) of Donne's poem has been identified as to the layer of the sentence in which it is embedded and, simultaneously, as to the construction-type it manifests in combination with any other sectors occupying the same layer. In other words, the position and/or form of each unit in  $Ut_1$  has been correlated with its function. In sector analysis, once the syntactic structures have been fully diagrammed, i.e., once the word layer has been reached, an optional final step consists of identifying the "word-class" of every "word" or lexeme in the sentence-unit analyzed, e.g., the following list:

<u>let</u> = v.	<u>be</u> = v.
<u>man</u> = n.	<u>a</u> = det.
<u>Soule</u> = n.	<u>Spheare</u> = n.

Admittedly redundant, since identifications of lexeme classes are already included in the diagrams (where they differ only in that the abbreviations used do not take periods), such a list serves as an additional organizing device or means for review.

Indeed, the methods involved in sector analysis include numerous options, among them the convenience of subscripts. In the present study these are being used to keep a running tally of the frequency of occurrence of similar grammatical units within a given sentence, irrespective of their differing locations. Another option concerns multiple sectors embedded in a preceding layer or in a coordinate layer of a given sentence. It bears remembering that the order in which such sectors and their constituents are diagrammed is also a matter of the analyst's convenience. Hence, the order in which subscripted numerals are assigned to recurring types of units has no special significance but is merely determined by the order in which such units are analyzed. As the present step-by-step analysis continues, it should be noted that while a great deal remains to be explained concerning processes in sector analysis, procedural details already covered will not be discussed repetitively--although such reinforcement would, of course, be appropriate in a classroom.

The layers, together with their sectors, which are embedded in the second coordinate sentence-unit of SENT<sub>1</sub> will now be examined. When analyzed on its own layer of

structure, the sector previously marked  $\underline{U}_{2+1}$  (supra, p. 197) must be diagrammed first on an "augmented-sentence-unit layer (U+)" because of the presence of a "linker (L)":

$L_1$	$U_2$
$U_{2+1}$ :	then, in this, The' intelligence
	that moves, devotion is = $Ut_{2+1}$

As the subscripts indicate, the above diagram is of the second coordinate sentence-unit to be diagrammed in  $Sn_1$ , but it is of the first to be examined on an augmented-sentence-unit layer. In this particular sentence-unit, then serves optionally to link  $Ut_2$  with the preceding  $Ut_1$ . According to Allen (p. 172):

The presence of a linker in a sentence-unit (in the L position) does not really result in a new construction-type: the sentence-unit is still a sentence-unit. However, it is augmented by the addition of the linker, which must be recognized in the analysis of the sentence. In order to have the sentence-unit itself appear alone on a separate line in the analysis--without any added elements such as linkers or extraneous inserts--it is helpful to recognize one more layer above the U layer when necessary, a layer labeled "U+," that is, an augmented-U layer . . . .

By way of clarification, it is worth noting that in its function of semantically indicating "the connection between what is being said and what was said before," then is recognized by Randolph Quirk et al. as belonging to a class of adverbs called conjuncts,<sup>15</sup> which, in contrast with coordinators (i.e., more traditionally, conjunctions), "can

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<sup>15</sup>A Grammar of Contemporary English, p. 270.

be preceded by conjunctions."<sup>16</sup> According to Robert L. Allen's analysis of English syntax, however, then is identified as a linker in form as well as positional function, for sector analysis does not recognize adverbs as a lexeme class. For one thing, as Allen observes, words traditionally recognized as adverbs appear to function more diversely than as modifiers just of verbs, adjectives, or other adverbs. In support of this argument he cites the sentence "All of the students in this class, especially the boys, will have to work much harder" (p. 14). For another thing, as Allen also explains (p. 18), traditional handbooks "consistently confuse the layers of structure" on which adverbial modifiers function.

The linker having been identified and removed, the  $U_2$  layer proper may now be analyzed:

$$U_2: \begin{array}{ccc} F_1 & & T_2 \\ \text{in this)} & \text{The'intelligence} & \\ & \text{that moves, devotion is } (\emptyset) & \text{=Ut}_2 \end{array}$$

Here, the front adverbial sector is occupied, while the end adverbial sector, as on the  $U_1$  layer (diagrammed supra, p. 199) is an "unfilled position." "Sentence adverbials," the units which may occupy the F or E sectors to make predications about the entire sentence trunk, can usually be identified by means of the "shifting test," i.e., for their

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<sup>16</sup>Ibid., p. 554.

potentiality for being shifted from the F to the E sector--or from the E to the F sector--without basically changing the meaning of the sentence-unit," according to Allen.

"This shifting test will not work in all instances, however," he warns. "In some sentence-units these adverbial positions can be identified only . . . on the basis of the similarity in structure between such sentence-units and others already analyzed," i.e., by their "patterning" (p. 175).

The linker then (especially if viewed in context on the SENT<sub>1</sub> layer, supra, p. 195) occupies a fixed position, i.e., is located where, after a subjunctive predication, one would ordinarily expect to find it (cf. the sequential pattern in most if + then clauses). On the other hand, in this, the filler of F<sub>1</sub> on the next lower layer of structure, might occur elsewhere within Ut<sub>2</sub>, e.g., after moves (where it would function as a "predicate adverbial"), without producing any noticeable effect of syntactic irregularity--although such an arrangement would wreak havoc with the pattern of sound in the first two lines of "Goodfriday." Allen recognizes that many "adverbials" are capable of filling sectors on more than one layer of analysis. The present study follows his proposal "in each instance" to "analyze the function of such an adverb according to the position it happens to fill" (p. 186):

$$F_1: \begin{array}{c} P_1 \\ <in \end{array} \begin{array}{c} P_0_1 \\ \boxed{\text{this}} \end{array} > =Phr_1$$

The diagram shows  $F_1$  to manifest a "phrase (Phr)." In sector analysis the only construction-type recognized as a phrase is that which is made up of a "preposition (p)" followed by an "object nominal (pO)."

The constituency of the  $pO_1$  slot on the next lower layer involves a "substituting introducer." Robert Allen and Ruth Crymes have each produced studies of substitution based on the former's analysis of modern English syntax.<sup>17</sup> Pertinent to the analysis of  $pO_1$  to follow is this clarification by Ruth Crymes:

The difference between substitution and ellipsis is the difference between replacement and deletion. Replacement implies paradigmatic correlations. A substitute and the item to which it is tied have a simultaneous association, not a proximate one. Deletion, on the other hand, implies syntagmatic relations. When a construction is repetitive of another construction, it may under certain conditions be deleted if it is recoverable from linguistic context, as, for example, is the second predicate in Jim can play tennis better than Sam can / play tennis /, where the modal auxiliary can is retained to represent that part of the predicate which has been deleted. Allen has pointed out that such items as can would occur as part of the construction that they represent if that construction occurred in full. Deriving from ellipsis, such items as these (can, might, should, etc.) will be classed as secondary

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<sup>17</sup> See Robert L. Allen, "The Classification of English Substitute Words," General Linguistics, 5 (Spring 1961), 7-20; and The Verb System of Present-Day American English, Janua Linguarum, Series Practica, 24 (The Hague: Mouton & Co., 1966), pp. 116-17. See also Ruth Crymes, Some Systems of Substitution Correlations in Modern American English, Janua Linguarum, Series Maior, 23 (The Hague: Mouton, 1968).

substitutes and called REPRESENTERS.<sup>18</sup> They are closed-listed items for which substitution is a secondary function. Primary substitutes (he, it, thus, do so, etc.)--also closed-listed items--have substitution as their only function. They do not occur in the constructions which they replace, when those constructions are occurrent. They will be called REPLACERS.<sup>19</sup>

Although both authors describe and classify various structures of substitution, neither Allen nor Crymes provides a model for analyzing diagrammatically those structures which contain ellipses recoverable from preceding linguistic context. It therefore becomes necessary to devise a notation for identifying this on the  $pO_1$  layer and the word layer as a substituting introducer, and for showing its grammatical relation to a vacant slot representing an already-expressed unit:

$$pO_1: \kappa \text{this } \Delta \kappa \xrightarrow{*} \cancel{\kappa} K_1$$

In the preceding diagram of the  $pO_1$  layer, this is shown in the position of an adjectival modifier in what

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<sup>18</sup>In The Verb System Allen calls these substitutes "replacers," defining them as "comprising those lexemes that may either introduce constructions or instead substitute for all or part of constructions such as they ordinarily introduce" (p. 117). In the present study, they are called "substituting introducers," a term derived from Allen's definition but considered less confusing, more self-explanatory than either of the foregoing, especially in the light of Crymes's use of the word replacers.

<sup>19</sup>Crymes, pp. 34-35. These substitutes labelled "replacers" by Crymes are called "pro-substitutes" by Allen, who defines them as "comprising lexemes that do not occur in constructions but may replace them" (Verb Systems, p. 117). The present study, following Allen, glosses such primary substitutes under the generic term "pro-form" and classifies them more specifically according to their grammatical functions, e.g., as "pro-possessives," "pro-predicatis," etc.

would be a noun cluster if the slot for the nucleus were filled. The vacant noun nucleus slot, which stands for an anaphoric reference, i.e., to Spheare, is indicated with a triangle--the dummy symbol which Allen uses solely to mark the vacant position for an already-expressed unit in a wh-question (See Allen, pp. 178-79). Because the construction-type manifested by this on the  $p0_1$  layer is thus not a cluster proper but only an implied cluster, it will be called a quasi-cluster. And because the quasi-cluster on the  $p0_1$  layer is literally a noun cluster minus the noun, the n in the abbreviation for a noun cluster has been slashed through--by analogy with the slashed through zero (although the vacancy signified by the latter is not recoverable from the linguistic context). The subscripted numeral 1 has been used above in order to begin the enumeration of a distinct class of constructions; to count  $\backslash K$  as a member of the  $nK$  set of construction-types would be to confuse types of grammatical relations. The constituency  $\backslash K_1$  on the word layer is shown as follows:

$$\longrightarrow: \begin{array}{c} d_2 \\ \text{this} \end{array} =\text{subs introd}_1 \quad * : \begin{array}{c} n \\ \Delta \end{array} =\text{Spheare}$$

This, the filler of the adjectival modifier slot, is identified lexically as a determiner presently signalling its secondary function as a substituting introducer. And the nucleus is identified as a dummy noun representing the word Spheare.

The logic of Donne's having positioned the adverbial unit in this as close as possible to its antecedent,

Spheare, is sufficient in itself. Yet this particular syntactic choice seems to have been motivated even more deliberately by a desire for the effects of sound and pace produced in lines 1 and 2 by the alliteration on /ð/ of three proximate syllables: then, this, and The in The'intelligence. In any case, since the same adverbial can often fill several positions in a given sentence, its occurrence on one layer rather than another would not usually count as a dislocation in syntax.

The trunk of Ut<sub>2</sub>, incorporating line 2 of the poem, does however contain at least one syntactic dislocation. Without recourse to sector analysis, it is quite obvious that is would regularly precede devotion. But the possibility of a further dislocation is revealed by sector analysis when the X-word question test is applied to sector T<sub>2</sub>,<sup>20</sup>

$\tilde{X}$  X  
 (is) The'intelligence that moves, devotion (?) is

To mark a yes-no question (as shown in parentheses above), the X-word is may occur in its shifted position before The'intelligence that moves. But it may neither shift to another position nor remain stationary, as demonstrable in the following diagram:

$\tilde{X}$  X  
 \*The'intelligence that moves (is) devotion (?) is ?

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<sup>20</sup>In diagramming, a shifted position is always denoted by a tilde.

Since, because of the poet's dislocation of is, the X-word can only shift around both nominal units in  $T_2$ , the question is raised as to which of these units constitutes the real subject and which, the real complement.

If Donne had written "The'intelligence that moves is devotion," there would be no structural ambiguity to contend with. Instead, however, between moves and devotion he placed a comma which may or may not be functioning as a plurisign. The comma functions in any event to prevent the ambiguous reading of devotion as the object of moves; but it might likewise be intended to mark devotion + is as a dislocation--in terms of sector analysis, a shifted unit consisting of S + X. Since the poet's use of punctuation in this instance provides no clear-cut evidence of his intent, a clue may be sought in the semantic relationship between the two nominal units involved. The reader who recalls Allen's discovery of the syntactic "mismatch" between the subject and complement sectors in "A mighty fortress is our God" (p. 223)<sup>21</sup> is especially likely to entertain the notion that the real subject in line 2 of the poem might be devotion instead of The'intelligence that moves.

In Allen's example analysis of A mighty fortress is our God, on the one hand, the syntactic mismatch between subject and complement, which the X-word test places in bas relief, is attributable to the fact that the concepts

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<sup>21</sup>See also the present study, *supra*, pp. 151-52.

expressed by a mighty fortress and our God are not mutually inclusive. Thus, it matters which nominal unit precedes and which follows is. The generic category is expected to precede; the particularizing one, to follow--as also, for example, in the sentence This man is my uncle, where This man (the focus) is particularized by my uncle (the context).<sup>22</sup> When line 2 of Donne's poem is placed under similar scrutiny, it is found, on the other hand, that The'intelligence that moves (a count nominal unit, which sector analysis would show to be distributed on several layers of structure) and devotion (a mass nominal, occupying a single layer of structure) are mutually inclusive.

Alternative analyses are schematized below in two pairs of contrasting examples, for present purposes with the word order regularized and without the customary regard to separation of layers. In each pair--(d) and (e), then (f) and (g)--the X word is shown first in its shifted position, to mark a yes-no question, then in its usual position between the subject and complement, to mark a statement, emphatic or not. Accordingly, ". . . then, in this," i.e., in this soul-sphere, either (d) and (e), or (f) and (g):

X̃	S	C
(d) is the'intelligence that moves		devotion?

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<sup>22</sup>Cf. \*My uncle is this man, which is syntactically valid only if this receives the major stress to indicate that the uncle is a particular selection from a context of more than one candidate.

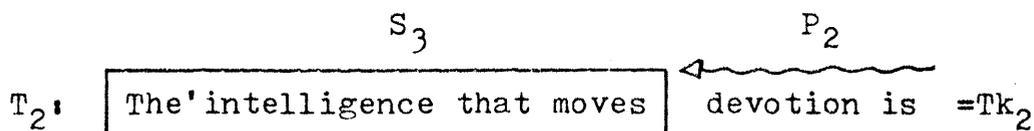
- (e)                   S                   X           C  
 the'intelligence that moves is devotion
- (f)    X           S                           C  
 is devotion       the'intelligence that moves?
- (g)                   S           X                   C  
 devotion is the'intelligence that moves

Examples (d) and (e) show the X-word capable of shifting around the'intelligence that moves as the subject, while examples (f) and (g) indicate that the subject might just as feasibly be devotion. Since no semantic distinction is signified between focus and context (cf. naming, mentioned supra, p. 147), it does not matter grammatically which unit is diagrammed as the subject and which as the complement. Therefore, while a more extensive discussion of the poetic appropriateness of Donne's choices of word order will be held in reserve until the poem has been more fully subjected to sector analysis, it now becomes important to observe that the relative emphasis, in sound as well as sense, upon devotion would seem to be the result of a purposeful manipulation of word-order.

That the mind seems to retain best and thus place the greatest emphasis upon what has been put before it last or most recently is a psychological principle which poets have always utilized. Indeed, poetry making is sometimes described as the highest fulfillment of a delighted fascination for verbal maneuvers. And the act of performing sector analysis on poetic syntax is especially intended to stimulate awareness of this facet of the poetic process.

Hence, the sector analysis of a poem may be judged a successful learning experience if the student who attempts the exercise is compelled to pause to consider why the poet may have sought to put a particular unit of language here and not there or there. For this practitioner of sector analysis the initial question concerning Donne's grammatical intent in line 2 remains moot, though the problem in diagramming is far from irresolvable. As stated in the previous chapter (*supra*, p. 226), no dislocation will be counted where usage allows flexibility in the positioning of grammatical units.

In the absence of structural or lexical reasons to the contrary, the analyst may feel free to invoke the principle of Ockham's razor, identifying is as the sole dislocation in syntax, and The'intelligence that moves as the subject of  $T_2$  simply because Donne positioned this unit prior to devotion.  $T_2$  is thus diagrammed as follows, beginning with its own layer of structure:



The symbolic representation of a syntactic dislocation must reflect the fact that a dislocated sector is distinct from a shifted one--the latter predictably filling an optional position in the sector spectrum. In the diagrams of sector analysis, therefore, broken lines are used to contrast expected patterns of position or form with the variations

actually manifested. In the provisional diagram of  $P_2$  below, for example, a broken virgule is used to show that the X sector would regularly be expected to precede the Y sector:

$$P_2: \quad / \quad \overset{Y}{\text{devotion}} \quad / \quad \overset{X}{\text{is}} \quad =Pt_2$$

Instead of having this format, however, because the X-word is functions as the sole verb in  $Pt_2$ , the diagram should show the tense morpheme (-s) in the X sector and--in anticipation of showing the obligatory "V sector" in  $Pd_3$ --the remaining verbid (be) in the Y sector, as follows:

$$P_2: \quad / \quad \overset{Y_3}{\text{devotion}} \quad \text{be} \quad / \quad \overset{X_2}{-s} \quad =Pt_2$$

On the  $Y_3$  layer it is more convenient to use broken lines to indicate the usual position of the C sector than that of the V sector. Even though the verbid should be shown as dislocated, the inconsistency does no harm to the relationships being schematized:

$$Y_3: \quad \left( \overset{C_2}{\boxed{\text{devotion}}} \quad \overset{V_3}{\text{be}} \quad \left[ \phantom{\text{devotion}} \right] \right) =Pd_3$$

$$C_2: \quad \text{Kdevotion} \text{K} \quad =nK_4$$

$$*: \quad \text{devotion} \quad =n_4$$

$$\overset{V_3}{V_3}: \quad \text{be} \quad =Vl_3$$

Diagrams of V layers with auxiliaries are less redundant in appearance than those of V layers analyzed thus far in  $Sn_1$ .

Examined on its own layer, the subject sector ( $S_3$ ) turns out to be a noun cluster in which a clause is embedded:

$$S_3: \left\langle \begin{array}{c} \text{The} \\ \xrightarrow{\quad} \end{array} \right\rangle \text{intelligence} \left\langle \begin{array}{c} \text{that moves} \\ \xleftarrow{\quad} \end{array} \right\rangle = nK_5$$

$$\xrightarrow{\quad}: \text{The} = d_3$$

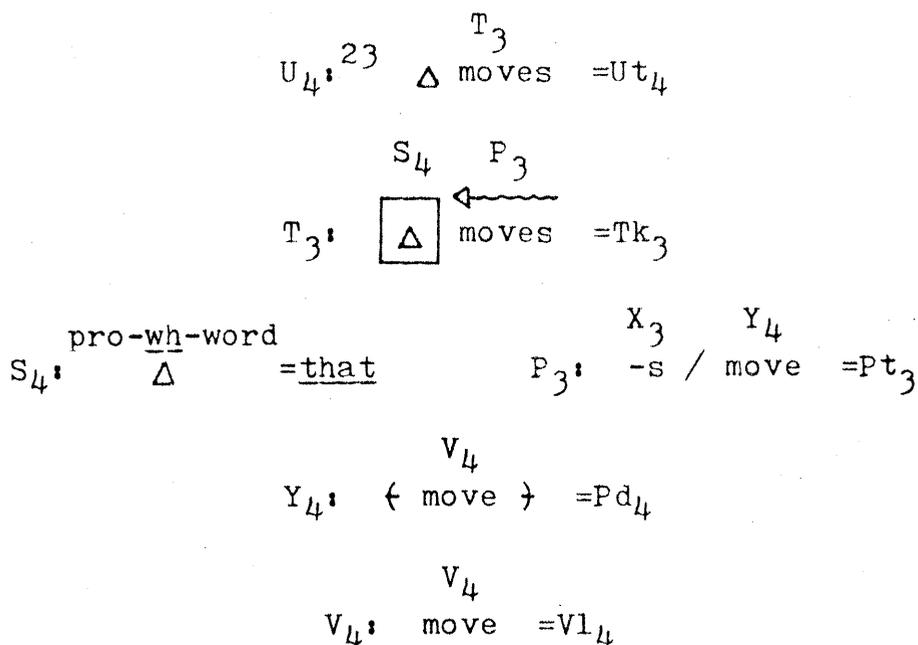
$$*: \text{intelligence} = n_5$$

$$\xleftarrow{\quad}: \left[ \begin{array}{c} I_1 \\ \text{that} \end{array} \mid \begin{array}{c} U_4 \\ \Delta \text{ moves} \end{array} \right] = Cl_1$$

The adjectival modifier which follows the noun nucleus intelligence is an "included clause ( $Cl$ )."<sup>1</sup> Allen prefers this term in order to emphasize "the fact that a subordinate clause is not linked to a main clause but is included in it" (p. 19). Allen moreover asserts that "only restrictive clauses are considered to be adjectival in sector analysis; non-restrictive clauses are treated as 'inserts'" (n. 17, p. 208). As a matter of fact, the only kind of clause recognized as such in sector analysis is the included clause, i.e., one which is introduced by an "includer (I)," whose function it is to incorporate the clause within a larger construction.

The includer in  $Cl_1$  is the "pro-wh-word," that. Like all "wh-words," it simultaneously performs two functions, hence filling two positions. On the layer of modification it occupies the I sector, which regularly precedes the rest of the clause. On subsequent U and T layers, where the clause is analyzed as an embedded sentence-unit

in its own right, this particular includer also occupies the S sector, where it of course functions as a nominal. Here it is marked in diagramming with the triangular dummy symbol:



The lexemes in  $Ut_2$  and their classifications are reviewed below, by way of augmenting the illustration begun supra, p. 225, and in order to demonstrate once more the appropriateness to classroom exercises of this optional step in sector analysis:

<u>then</u> = linker	<u>intelligence</u> = n.
<u>in</u> = prep.	<u>that</u> = includer
<u>this</u> = substituting introducer	<u>move</u> = v.
<u>The</u> = det.	<u>devotion</u> = n.
	<u>be</u> = v.

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<sup>23</sup>Though not yet analyzed,  $U_3$  has already been identified as the third coordinate sentence-unit on the  $SENT_1$  layer.

Such a list will no longer be repeated since lexemes are already being identified on their respective word layers during the course of analysis, and since a comprehensive summary of results is to conclude the present chapter.

While each of the sentence-units in compound  $Sn_1$  is structurally distinct, the syntax of the third coordinate sentence-unit contrasts strikingly with the relative structural simplicity of the first two. Comprising six lines of the poem (See lines 3-8, supra, p. 194),  $Ut_3$  includes several instances of syntactic variation, verbal repetition and contrast, and a heavy freight of structures of modification. Indeed, the syntax appears so tangled at first that a special arrangement on the page becomes almost prerequisite to figuring out the major steps in analysis:

$U_{3+2}$ : as the other Spheares,

by being growne Subject to Forraigne motions,

lose their owne, And

being by others hurried every day,

Scarce in a yeare

their naturall forme

obey:

Pleasure or

businesse,

$\wedge_1$   
so, our Soules admit

For their first mover, and

are whirld

by it

= $Ut_{3+2}$

Well warranted would be one's initial impression of a sentence elaborate in structure and meaning, paradoxically characterized by a combination of roughness and symmetry. For, what begins, in the first two lines of the poem, as a deceptively simple analogy between planetary spheres and human souls erupts, in the next six, into a conceit whose currents and crosscurrents of thought the syntax must adequately channel.

Since the presence--immediately noticeable--of the tagma so necessitates analyzing  $Ut_3$  on an augmented U layer, the very first diagram affords an opportunity to display this discontinuous sentence-unit in such a way as to indicate some of its syntactic relationships without disturbing the original word order. It thus becomes possible to begin discerning a pattern which further sector analysis should verify and render more detailed. In the preceding diagram similar structures are vertically aligned, the broken continuity between subjects and their predicates is repaired by means of horizontal arrangements, and spaces directly above or beneath dislocated units mark their more usual positions. The sentence-unit appears to consist primarily of a comparison beginning with an included adverbial clause, itself embedded with coordinate predicatids (on two different layers of modification), the clause and the main sentence trunk both featuring coordinate predicates.

In contrast with the analysis recognizing a linker on the  $U_{2+1}$  layer (diagrammed supra, p. 212), the preceding

diagram of  $U_3+2$  identifies so as an "insert ( $\Lambda$ )." According to Quirk et al., so, together with as, belongs to a list of "correlatives" which may combine in such a way that "a subordinate adverbial clause comes first, the main clause being marked by an optional adverb . . . which merely emphasizes the relationship indicated by the subordinator."<sup>24</sup> In terms of sector analysis, so in its present position in  $Ut_3$  is not to be classified as an adverbial, however, because it does not make a predication about any part of the trunk. Nor does it qualify as a pro-form, for it does not replace the construction to which it indeed points anaphorically. But it does function optionally and independently of the trunk--in accordance with the above-quoted description--to emphasize the relationship previously indicated by the adverbial includer, as. Shifting their attention to the function of as "in a manner clause which involves comparison," Quirk et al. again stipulate, "If this type of as-clause is placed initially, the correlative form so, in formal literary English, may introduce the main clause." And, without explicitly calling so an insert, these authors illustrate its limited role by placing it

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<sup>24</sup>A Grammar of Contemporary English, p. 728. This comprehensive effort by Randolph Quirk, Sidney Greenbaum, Geoffrey Leech, and Jan Svartvik, which may be gainfully consulted as a collateral reference to the present mode of grammatical analysis, represents the authors' "own compromise position" between "long-established tradition and . . . the insights of several contemporary schools of linguistics" as "a fair reflection of the way in which the major theories are responding to influence from others" (Ibid., p. vi).



sometimes disorderly and shapeless syntactic stretches that serve him as sentences. Progress toward the modern system (derived from the Aldine Press) was slow; individual practices remained extremely variable, both in degree of self-consistency and in the principles conformed to by those who were consistent."<sup>26</sup> Even during the seventeenth century, as she also points out, "the modern system of punctuation had not fully evolved."<sup>27</sup> Were a contemporary poet to compose such a sentence as (1), he would less likely place the colon after obey than after business, since "an appositive relation is typical between units separated by a colon" in contemporary grammar.<sup>28</sup>

Though not conventional by modern standards, Donne's placement of the colon seems appropriately to heighten one's sense of the analogy between the spheres of the included as-clause and the souls of the correlative so-trunk. It should become increasingly clear, however, that Donne usually manages to resist the neatly drawn parallel, in structure or meaning, with some manifestation of paradox. The present instance is no exception, for, in view of the postponement of so, the colon also serves to call attention to an inverse semantic relationship between the dislocated verb obey and the dislocated objects (of a different verb) Pleasure or businessse. On the one hand, the

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<sup>26</sup> A History of English, p. 159.

<sup>27</sup> Ibid., p. 110.

<sup>28</sup> Quirk, et al., p. 1066.

colon implies a juxtaposition of explanatory equivalents, whereby Pleasure or businesse might even be momentarily perceived as suitable objects of obey. But on the other hand, the same colon creates an emphatic separation within the sentence, suggesting the possibility of strong contextual differences. And as it turns out, the spheres' failure to obey their natural impulse is analagous, but only in consequence, with the souls' admitting pleasure or business for their prime mover. For, the dynamics of the two acts of waywardness are the converse of one another: The spheres, which "Scarce in a yeare their naturall forme obey," are denying an innate impulse, while the souls are admitting the extrinsic motives of pleasure or business.

The front adverbial sector of Ut<sub>3</sub>, comprising lines 3-6 of the poem, is twice the length of the sentence trunk and bears the greater proportion of syntactic variation, as further analysis shall reveal. In the first two diagrams of this sector, respectively featuring the F<sub>2</sub> layer and the U<sub>5</sub> layer embedded in it, ellipsis marks are used in order to conserve space, since much of the analysis merely entails placing a single abbreviation over long stretches of otherwise unmarked text.

F <sub>2</sub> :	[	I <sub>2</sub>		the other Spheares . . . lose their		U <sub>5</sub>	
		as		owne, And . . . Scarce in a yeare their			
				naturall forme obey]			=Cl <sub>2</sub>



of any type of grammatical unit which is nonrestrictive. Hence, an insert, occurring optionally between sectors, i.e., in positions which are not syntactically fixed, is not considered to be a sector at all. Inserts vary in purpose. So ( $\Lambda_1$ ), previously analyzed on the augmented sentence-unit layer because it occurs outside the trunk, is redundant in structure, and functions to emphasize an already given semantic relationship rather than to add any new information to the sentence. But here, on the trunk layer, each of the inserts ( $\Lambda_2$  and  $\Lambda_3$ ) is parenthetical in structure by reason of its position after the nominal and before the main predication; yet neither is redundant. Both contribute new information to the trunk, though with interesting differences in relation to their respectively following P sectors.

There are differences in degree of semantic and grammatical significance when it comes to the new information contributed to the sentence by each of these units. While  $\Lambda_2$  contains the antecedent referent motions, upon which the choice of anaphoric their owne in  $P_4$  depends,  $\Lambda_3$  contains the substitute word others, which seems to anticipate and therefore depend upon the choice of their naturall forme in  $P_5$ . On the one hand,  $\Lambda_2$ , ". . . by being growne / Subject to Forraigne motions . . . ," furnishes a cause without which the effect expressed in  $P_4$ , i.e., loss of motion by "the other Spheares," cannot be adequately understood. On the other hand, although  $\Lambda_3$ , ". . . being by

others hurried every day," likewise provides a cause for the effect expressed in the following predicate ( $P_5$ ), and although it does communicate the new ideas of both acceleration (in hurried) and frequency (in every day),  $Sn_1$ --let alone  $Ut_3$ --would still retain its semantic and grammatical coherence if the entire fifth line, comprising  $\Lambda_3$ , were excluded from the poem. Of course, such an excision would destroy the poetic symmetry of sentence (1).

Samuel R. Levin affirms the importance of linguistic structure to those effects of variety in unity which are generally referred to as "poetic":

Meter of some kind is probably a necessary condition for poetry, but rhyme certainly is not. Neither meter nor rhyme, however, are sufficient conditions--as the various kinds of doggerel attest. The poetic effect--whatever it may be--can thus not be explained by exclusive recourse to these two structures. In poetry, these two structures accompany a linguistic structure which is itself 'poetic'.

This linguistic structure . . . . comprises the syntagmatic and the paradigmatic functions of language. It is a structure in which semantically and/or phonically equivalent forms occur in equivalent syntagmatic positions, the forms so occurring thus constituting special types of paradigms . . . . These semantic and phonic correspondences frequently extend throughout a poem, or through significant, multi-sentence portions of a poem.<sup>29</sup>

Levin refers to such correspondences as "poetic couplings": patterned relations between forms which are "equivalent" positionally, i.e., "in respect to linguistic environment(s)," and naturally, i.e., "in respect to some

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<sup>29</sup>Samuel R. Levin, Linguistic Structures in Poetry, *Janua Linguarum*, No. 23 (The Hague: Mouton & Co., 1964), p. 18. See also *supra*, pp. 57-58.

extralinguistic factors."<sup>30</sup> Levin insists that this concept of equivalence pertains exclusively to "features always to be understood as lying outside the forms in question."<sup>31</sup> But, as he also points out, "It is not necessary that semantic paradigms be organized only on the basis of meaning similarity; such paradigms may be and are organized on the basis of meaning opposition."<sup>32</sup>

The antistrophic relationship, as it were, between the opening syntactic units in each insert--by + being in  $\Lambda_2$ , and being + by in  $\Lambda_3$ --heightens the effect in sentence (1) of intersecting planes of structure and meaning. The configuration exemplified when such contrasts are latticed between parallels in character (e.g., expressing cause) and in location (e.g., between sectors on the trunk layer) no doubt contributes to the impression, persisting among literary critics, of Donne's verse as "dialectic." Again, between these two units a contrast in linear distribution is offset by a fairly close correspondence in length. Though  $\Lambda_2$  has a total of eleven syllables, and  $\Lambda_3$  has ten, each insert contains five stressed syllables. Yet, preceded only by the coordinator, And,  $\Lambda_3$  is self-contained in its occupancy of end-stopped line 5 of the poem, while  $\Lambda_2$  is incongruent with linear boundaries. The latter begins toward the end of line 3 and continues over the greater portion of

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<sup>30</sup>Ibid., p. 29; see also pp. 34-35.

<sup>31</sup>Ibid., p. 21.

<sup>32</sup>Ibid., p. 25.

line 4, which it shares with the predicate lose their own ( $P_4$ ). Upon further analysis--beginning with their own layers of structure, down to their respective word layers --the two inserted units continue to exhibit correspondences and contrasts, but more obliquely now, for similar construction-types are featured at different depths.

On its own layer of analysis  $\Lambda_2$  manifests a phrase:

$P_2$	$p0_2$	
$\Lambda_2$ :	< by	being growne Subject to Forraigne motions
	>	=Phr <sub>2</sub>

Prepositions are regularly followed by nominal predicatids introduced by "ING forms."<sup>33</sup> Ordinarily, the next layer to be diagrammed would manifest the predicator Pd. Here, however, on an intervening layer of structure--i.e., before they may be recognized in their own right--an "ING predicatid" and another phrase together occupy the  $p0_2$  slot, to form a "consociation."<sup>34</sup> In this grammatical relation, unique in sector analysis, two units, which may themselves be constructions (as is the case here), function together to fill a single sector on a higher layer. On the next lower layer, hence the  $p0_2$  layer diagrammed below, the two units respectively occupy an "H sector" and a "D sector" in

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<sup>33</sup>Allen, Verb System, p. 240.

<sup>34</sup>Allen first published his discovery of consociation in 1972 (See English Grammars, pp. 201-220, passim), apparently too recently to affect Crymes's use of sector analysis in her study of substitution published the same year.

a mutually obligatory relationship, to manifest the construction-type "consociate (Ct)":

$$pO_2: \quad \overset{H_1}{\underbrace{\text{\$being growne Subject}}_{\text{H}_1}} \quad \overset{D_1}{\underbrace{\text{to Forraigne motions \#}}_{\text{D}_1}} = Ct_1$$

The preceding diagram indicates that the "consociator (D)," to Forraigne motions, makes a secondary predication about the "head (H)," being growne Subject--the latter to be identified on the next level of structure as a type of predicator. It would be invalid to construe the functions of Subject and to Forraigne motions as those of "co-occurrent fillers" of the C sector in a Pr construction-type. These two units are not reversible (except in a deliberate syntactic dislocation). Nor is the construction being growne Subject to Forraigne motions to be interpreted as deriving from two separate predicators, \*being growne Subject and \*being growne to Forraigne motions. The state of subjection of "the other Spheares" in the poem is contingent upon, not co-occurrent with, the presence of foreign motions. For such reasons Allen's discussion of consociation emphasizes the relationship of D to H as "one of predication, of 'saying something more about'" (p. 203). Allen explains, "Fillers of the D sector are what we called 'predicate adverbials' . . . above. In earlier versions of sector analysis they were treated as modifiers of the main part of the predicate; it is only recently that the head and consociator within the predicate have been recognized as constituting a construction-type--the consociate--in

their own right. The recognition of consociates has clarified the analysis of many sentences that seemed to defy analysis beforehand" (n. 13, p. 203).

Consistent with customary practice in sector analysis, once a consociation has been identified, the H and D sectors are diagrammed separately. Here, the consociator is a phrase containing a noun cluster with an adjectival modifier:

$$D_1: \begin{matrix} p_3 & & pO_3 \\ < \text{to} & \boxed{\text{Forraigne motions}} & > \end{matrix} =Phr_3$$

$$pO_3: \begin{matrix} \text{KForraigne motions} \\ \xrightarrow{\quad\quad\quad} \end{matrix} =nK_6$$

$$\longrightarrow: \text{Forraigne} =adj_1 \quad *: \text{motions} =n_6$$

On its own layer of analysis the head of the consociation manifests a predicatid in which the C sector is occupied by a single-word "adjective cluster (jK)":

$$H_1: \begin{matrix} V_5 & & C_3 \\ \text{being growne Subject} & & \end{matrix} =Pd_5$$

$$V_5: \begin{matrix} aux_1 & V_6 \\ \text{being growne} & =v1_5 \end{matrix} \quad C_3: \begin{matrix} \text{KSubject} \\ * \end{matrix} =jK_1$$

$$*: \text{Subject} =adj_2$$

The combination of being, growne, and Subject raises some interesting questions concerning the nature of predicatids with be + N forms in relation to voice as well as of the form classes of growne and Subject.

According to Allen, "Predicatis are composed of verbid-clusters plus their complements, with or without following modifiers. The complements in predicatis do not differ from the complements in predicates. . . ." Allen also states that in a verbid-cluster comprised of a form of be tied to a succeeding "D-T-N form," the tie between the two forms signals the passive voice.<sup>35</sup> The verbid-cluster in the predicatid being growne Subject seems to conform to this description of the passive. However, as Allen later notes parenthetically, an ambiguous situation may occasionally develop because of the fact that "the d-t-n forms of some verbs occur also in active verbid-clusters . . . ." <sup>36</sup> Likewise, though somewhat more emphatically, the Longs point out that in contemporary grammar "sequences of be and words that are participial in origin are not always true passives, by any means," e.g., in "Zelda is married now."<sup>37</sup> According to historical linguist Elizabeth Traugott, "The passive was being built by X with overt progressive auxiliary and optional overt Agent did not develop until the end of the eighteenth century."<sup>38</sup> But, in the realization of perfect aspect, from Old English

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<sup>35</sup>Verb System, p. 234.

<sup>36</sup>Ibid., p. 257.

<sup>37</sup>The System of English Grammar, p. 290.

<sup>38</sup>Elizabeth Closs Traugott, The History of English Syntax: A Transformational Approach to the History of English Sentence Structure (New York: Holt, Rinehart and Winston, Inc., 1972), p. 144.

until well into Early Modern English, be + PP is preferred "if the Patient is not expressed."<sup>39</sup>

The historical explanation, moreover, involves the development of perfect aspect with mutative verbs, i.e., "verbs denoting some kind of change."<sup>40</sup> Traugott explains that perfect aspect is usually "expressed by the auxiliary verb have requiring a past participle on the following verb . . . . Perfect emphasizes that an event or state is completed," i.e., at the time of utterance, the utterance emphasizing the end-point, but not a specific moment in the past.<sup>41</sup> In Middle English and in Early Modern English, however, perfect aspect

is realized as have + PP with nonmutative verbs; with mutative verbs the auxiliary is usually be + PP, though have + PP is used more and more frequently during the period. Of the mutative verbs that favored be + PP perfect, come, become, arrive, enter, run, and grow are some of the most resistant to have + PP. As late as Shakespeare's time He is come is far more frequent than He has come and continues in regular use until the late nineteenth century.<sup>42</sup>

Indeed, Quirk et al. classify grow as a member of the subclass of dynamic process verbs as well as a "'resulting'

<sup>39</sup>Ibid., p. 145.

<sup>40</sup>Ibid., p. 92.

<sup>41</sup>Ibid., p. 45.

<sup>42</sup>Ibid., p. 144. Cf. the OED, which describes be with the past participle "in intransitive verbs, forming perfect tenses, in which use it is now largely displaced by have after the pattern of transitive verbs; be being retained only with come, go, rise, set, fall, arrive, depart, grow, and the like, when we express the condition or state now attained, rather than the action of reaching it, as . . . 'the children are all grown up.'"

copula."<sup>43</sup> The same authors describe subject (to) as an adjective which must take complementation (i.e., prepositional phrase postmodification) and which closely resembles a verb semantically.<sup>44</sup>

If a poet's manner of compressing a mile of experience into an inch of poetic text is traceable in the syntax, it is to be expected that linguistic analysis proceed for several miles before reaching a conclusive inch. And yet, the examination of even so brief a segment as  $\Lambda_2$  seems to corroborate certain impressions in literary criticism concerning Donne's realization of the Baroque manner. All told, the composition of the predicatid embedded in the H sector of  $Ct_1$  produces an effect much like that of an optical illusion in which the orientation of a geometric figure changes under steady scrutiny. Though  $pO_2$  is actually in the active voice, the perfective being growne structurally resembles the passive point of view. This quasi-ambiguity in syntax is reinforced by the semantic context; At the trunk level "the other Spheares" of the subject sector relate to "being growne Subject to Forraigne motions" as patient. Hence, at the level of  $\Lambda_2$  the action expressed implies a recipient rather than an agent. Moreover, while growne, which functions as the verb in  $Pd_5$ , can also be

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<sup>43</sup>A Grammar of Contemporary English, pp. 95 and 821, respectively.

<sup>44</sup>Ibid., pp. 263-64 and 823.

used adjectivally with be in a predicative position, it is the adjective subject, denotatively resembling the verb subjected, which realizes the predicative function by occupying the complement sector in Pd<sub>5</sub>. Thus does the grammar furnish an index to those convolutions of paradoxical thought which a literary analyst might experience as the phantasmagoria of Donne's intellect.<sup>45</sup>

Between their trunk and word layers,  $\Lambda_2$  and  $\Lambda_3$  respectively feature eight and nine different positional functions at least once; seven of these sectors and slots occur in both inserts. Each insert includes a variety of six construction-types, five of which are present in both units. While the types of constructions manifested in the two inserts are similar, the distribution of the construction-types varies with respect to frequency and depth of occurrence. As Allen points out in the conclusion to his English Grammars, "Writers do not differ very much in the different construction-types they use--after all, most good writers make use of all the limited number of different construction-types English places at their disposal. They do differ, however, in the sectors that they favor for one construction-type or another" (p. 224). Hence, it becomes helpful to posit the concept of the level. In the present study the depth of a writer's constructions will be gauged

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<sup>45</sup>See, e.g., F. J. Warnke, "Baroque Poetry and the Experience of Contradiction," Colloquia Germanica, 1 (1967), 44. See also *supra*, pp. 73-74.

in terms of diagrammatic levels, as distinct from layers though relative to them. The method by which any previously identified sector may be diagrammed on its own layer of structure anywhere on the work sheet is unarguably practical and convenient, although it precludes examination of the depth of a writer's constructions (in addition to their positions and frequencies). In response to this problem, the term level shall be used to denote an imaginary (horizontal) line of analysis on which all the "strings of tag-memes" occurring on layers which are vertically commensurate, in a given sentence, would be diagrammed side by side, if the paper were sufficiently wide to accommodate them.

The consociation in  $\Lambda_3$ , by contrast with that in  $\Lambda_2$ , is two layers deep and is first recognized on a higher level of analysis (which is to say that it is not introduced as is  $Ct_1$ ). Like that of  $Ct_1$ , the head of  $Ct_2$  also contains an ING predicatid; unlike  $Ct_1$ , however,  $Ct_2$  is occupied by two "predicate adverbials" in the D sector: every day ( $D_2$ ), a noun-cluster, and the phrase by others ( $D_3$ ), which will be counted as a syntactic dislocation because of its placement between the constituents of another sector:

$$\Lambda_3: \quad \begin{array}{c} H_2 \qquad \qquad \qquad D_2 \\ \text{€} \text{ being by others hurried every day } \text{€} =Ct_2 \\ \underbrace{\hspace{10em}} \quad \underbrace{\hspace{10em}} \end{array}$$

Sectors  $H_2$  and  $D_2$ , which are diagrammed next on their own

layers of structure, occur on the same level as the  $pO_2$  layer of  $\Lambda_2$  (among other layers within  $Sn_1$  at this level):

$$H_2: \text{ \# } \overset{H_3}{\text{being}} \overset{D_3}{\langle \text{by others} \rangle} \text{ hurried } \langle \text{---} \rangle \text{ \# } = Ct_3$$

$$D_2: \text{ \langle every day \rangle } = nK_7$$

The following units all occur on the same level of analysis as both  $H_1$  and  $D_1$  of  $\Lambda_2$ :

$$H_3: \text{ \langle being hurried \rangle } = Pd_6$$

$$D_3: \text{ \langle by } \boxed{\text{others}} \text{ \rangle } = Phr_4$$

$$\text{---} \rightarrow: \text{ every } = d_4 \quad *: \text{ day } = n_7$$

The concept of levels makes it possible to measure the breadth as well as the depth of a writer's constructions. Accordingly, on the penultimate level of analysis for both inserts,  $\Lambda_2$  is broader by one layer than  $\Lambda_3$ :  $V_7$  and  $pO_4$ , diagrammed below, share the same level with  $V_5$  and  $pO_3$  but also  $C_3$  of  $\Lambda_2$ . On the final level of analysis for either insert,  $\Lambda_2$  turns out to be broader by only one unit, or slot, than  $\Lambda_3$ --because of the constituency peculiar to others, embedded in the latter:

$$V_7: \text{ \overset{aux_2}{being} \overset{V_8}{hurried} } = Vl_6 \quad pO_4: \text{ \langle other } \boxed{-s} \text{ \rangle } = pro-nK$$

$$\text{---} \rightarrow: \text{ other } = adj_3 \quad *: \boxed{-s} = pro-n$$

Others, manifesting pro-nK (diagrammed just now), might at first glance appear similar in function as well as form to the plural noun nucleus motions (embedded in  $\Lambda_2$ ). Actually, however, the function of others more closely resembles that of Forraigne + motions.

Donne's choice of others in the fifth line of the poem is perhaps the most interesting grammatical and rhetorical feature in either of the two inserts. Presenting a problem for the analyst, literary or linguistic, such usage of others as is exemplified in Donne's "And being by others hurried every day" seems to have received scant attention either from descriptive linguists or from explicators of "Goodfriday, 1613." Even literary analysts intending only to render the paraphrasable content of the poem tend to beg the question when it comes to dealing with line 5, as, for example, in this portion of George Williamson's paraphrase: ". . . and as the other Spheres lose their own motion by becoming subject to outside motions, and being hurried every day by others, scarcely obey their natural orbit in a year. . . ." <sup>46</sup>

Allen classifies other and others as pro-forms, more specifically, "pro-nouns," though he gives no example sentences and limits his discussion to the following

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<sup>46</sup>George Williamson, Six Metaphysical Poets: A Reader's Guide (New York: Farrar, Straus and Giroux, 1967), p. 89; italics added. Cf., e.g., Rosenthal and Smith, p. 481; and Rowe, p. 217.

statement: "As a matter of fact, there are only four pronouns in English that regularly take the place of 'nouns' (as opposed to nominals). These are the substitute words 'one<sub>1</sub>,' with its plural 'ones,' and (less commonly) 'other,' with its plural 'others'--as in ('This clock on the red book is an alarm clock,') 'That one on the blue book is an alarm clock, too' (for 'That clock on the blue book . . .')." <sup>47</sup> Here one functions "on the morphological level" to replace the noun clock. However, as Allen carefully points out, proper nouns, mass nouns, and the plural forms of count nouns frequently occur without any modifiers, so that they "function simultaneously on both levels," i.e., morphological and syntactic, "both as nouns and as nominals." <sup>48</sup> The following may be taken to illustrate Allen's meaning:

- (h) The room was filled with clocks. One was a priceless antique; the others were only cheap reproductions.

On the basis of Allen's own discussion, the substitute one in example (h) may be said to refer to the antecedent clocks but to substitute for the indefinite or unidentified nominal a clock. <sup>49</sup> "A substitute is related to

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<sup>47</sup> "The Classification of English Substitute Words," p. 10.

<sup>48</sup> Ibid., p. 9.

<sup>49</sup> See ibid., p. 11. Cf. Charles F. Hockett, A Course in Modern Linguistics (New York: Macmillan Company, 1958), p. 257: "This situation seems to be typical: many of the members of the domain of a substitute will have some clear feature of meaning in common, but the domain will also include forms which do not share that semantic feature."

its antecedent not directly, but through a replaced construction," writes Crymes, adding that "a corollary of the assumption that a substitute can be described solely in terms of its antecedent is the assumption that substitutes always have antecedents." She concludes, "The distinguishing feature of substitutes is not their syntagmatic relation of reference to an antecedent but their paradigmatic correlation with replaced items." Whether or not a substitute has an antecedent, Crymes asserts, corroborating Allen, "it substitutes for a non-occurring, potentially occurring construction or word."<sup>50</sup> Like one, others in example (h) refers to the antecedent clocks. Unlike one, however, others appears to refer to a specified nominal, such as remaining clocks, which is neither wholly recoverable from the linguistic environment nor wholly potentially occurrent. Allen describes one group of substitute words which "even have special, related forms to replace constructions which they themselves introduce: instead of 'her clock' . . . , one might say 'hers.'"<sup>51</sup> But to assume an analogous relation between others and other clocks would be invalid, since it is not possible to demonstrate that other is substitutive in turn, in the same way that her in turn replaces a construction with which it is paradigmatically co-occurrent.

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<sup>50</sup> Some Systems of Substitution Correlations, p. 34.

<sup>51</sup> "The Classification of English Substitute Words," p. 13.

In short, the tie between others and one of the concepts to which it refers (e.g., remaining) is neither paradigmatic, i.e., having "a simultaneous association," nor syntagmatic, i.e., "recoverable from linguistic context," according to Crymes's definitions.<sup>52</sup> Nor does this concept belong to a practical context already assumed by the speaker and hearer (something pointed to deictically), whereby others would function as a "shifter." The question thus arises as to whether others functions as a substitute word at all. For while it is possible, for example, to use ones, as in six blue ones, to replace the nominal handmade cashmere shawls, the use of six others in a similar context would imply a reference to handmade cashmere shawls besides the blue ones. The behavior of others presumably as a pro-form seems anomalous.

The occurrence of others in an utterance seems always concomitant with (1) a reference to something--i.e., thing(s) or person(s)--already identified and (2) the contribution of new, contrastive information--i.e., denoting an addition or remainder. The domain (to borrow Hockett's term) of others seems consistently to be greater than its substitutive frame of reference. Perhaps that is why the Longs identify others as "the only plural form that occurs among the partial determinatives of identification," offering no further clarification than to point out that "it is

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<sup>52</sup>Some Systems of Substitution Correlations, p. 35.

used only when a nounal head is implied rather than expressed."<sup>53</sup> The conclusion having been reached, on the basis of these observations, that the function of others is partially substitutive, two questions must be resolved for present purposes: one concerning the morphological identity of the substitutive component, another having to do with the specific reference of others from its position in  $\Lambda_3$ .

In attempting to understand the grammatical--more particularly, substitutive--behavior of others, one is hard put to locate scholarly precedent. In her review of extant studies, Crymes demonstrates that "substitution as a grammatical relation in languages in general and in English in particular has not gone without attention," and yet "few textbooks either in English as a first or as a second language have dealt in any detail with substitution."<sup>54</sup> Gardner's literary analysis of the first ten lines of "Goodfriday, 1613" lends support to the hypothesis that others (line 5) functions, at least in part, to contribute new information to its sentence-unit. She comments that in

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<sup>53</sup>The System of English Grammar, p. 365; see also p. 349: "The determinative pronouns are words which are used characteristically . . . (1) as modifiers of following nounal heads and (2) in nounal functions." Listing three types, the Longs here also place other among "Partial determinatives of identification." Cf. Ralph B. Long's traditional treatment of the pronoun, described as being either nounal or determinative, in The Sentence and Its Parts: A Grammar of Contemporary English (Chicago: Univ. of Chicago Press, 1961), pp. 45-50.

<sup>54</sup>Some Systems of Substitution Correlations, p. 29.

addition to the Primum Mobile which hurried the planetary spheres against their natural motion (which was from west to east), "there were also other motions; that of the ninth sphere, postulated to account for irregularities which could not be accounted for by the orbital and diurnal motions, and the 'fourth motion' observed by Copernicus."<sup>55</sup> This interpretation, moreover, obviates the notion that others might refer to other Spheares (line 3), the filler of the S sector in Tk<sub>5</sub>. The reference of others, if not ambiguous, is vague, but such a reading would produce the tautology of other spheres' being hurried by other spheres. From the literary analyst's point of view others may refer back to Forraigne motions (line 4) to which it is tied by similarity of meaning, even while it anticipates naturall forme (line 6) with which it thus contrasts. For the grammatical analyst, however, the validity of any such interpretation is related to "the problem of differentiating pronouns from nouns," which, as Crymes points out, "remains."<sup>56</sup>

Hockett mentions bound substitutes "in many languages," associating them with "the variety of linkage by inflection called cross-reference." He lists only one example in English, "the -s suffix for third person singular subjects in the present tense."<sup>57</sup> It is Crymes who

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<sup>55</sup> John Donne: The Divine Poems, p. 98.

<sup>56</sup> Some Systems of Substitution Correlations, p. 17.

<sup>57</sup> A Course in Modern Linguistics, pp. 59-60.

provides the key (even if she does not unlock the door) to the analysis of others posited here. Like one and ones, she writes, "the -s in others, as in Put one chair here and put the others [other chairs] over there, also is a pro-head." But unlike one or ones, "it is a bound substitute and bound substitutes are not investigated in the present study."<sup>58</sup> In the analysis at hand, consequently, the plural ending in others is classified at the morphological level as a bound substitute, or pro-form, for a plural noun. More specifically, the -s morpheme functions as a pro-noun (See the final line of diagrams, supra, p. 244), in this instance substituting for the antecedent noun mo-tions (line 4). The stem other functions adjectivally to denote, according to definition 5 of the OED, "Existing besides, or distinct from, that already mentioned or implied; not this, not the same, different in identity; further, additional."

At the syntactic level, the two constituents, adjective and pro-noun, function together--much like the sectors in a consociation--to fill the object nominal slot embedded in  $\Lambda_3$ . As shown earlier in diagram (supra, p. 244), the construction-type manifested is a pro-noun cluster, i.e., a unit having the functional though not the formal properties of a noun cluster, in that a pro-nounal suffix fills the slot usually occupied by the noun nucleus. The

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<sup>58</sup> Some Systems of Substitution Correlations, n. 16, p. 107.

adjectival component, other (to which the substitutive affix -s is bound), furnishes a dynamic context for the focus upon motions (because of substitution by the -s). Crymes points out that anaphoric or cataphoric "reference to a stretch of utterance can also operate independently of substitution."<sup>59</sup> Accordingly, other--though itself non-substitutive--signals backward reference to Forraigne, moreover, in two respects: syntactic and lexical. The one is by positional analogy, since the adjective Forraigne precedes the noun nucleus motions as the adjective other precedes the pro-noun nucleus -s (replacing motions). The other is by means of denotative similarity, Forraigne sharing with other an element of lexical meaning equivalent to the definition "different in identity."

At the same time, other anticipates naturall in the noun cluster naturall forme embedded in P<sub>5</sub> (to be diagrammed subsequently). The comparative element inherent in the denotation "distinct from" requires completion. That is to say, the occurrence of other plus an explicit comparative element, which is signalled by either a noun nucleus or the pro-nuclear -s, implies a second comparative element in response to an implicit question, in effect, "other than how and/or what?" Here, the answer to "how?" is naturall, and the answer to "what?" is forme. In turn, as given in the lexical gloss (supra, p. 194), one meaning of naturall forme is "natural motion," i.e., of the spheres. The

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<sup>59</sup>Ibid., p. 34.

circularity of this exegesis reflects a deliberate circularity of thought in the poetic content.

Perhaps more than any other syntactic choice in the first sentence of this poem thematically concerned with direction, or directed motion, the grammatical relations of others can make one aware of the helical structure of the first eight lines (ultimately, the poem itself). Situated literally at the center of its linear sequence, others, together with its referent Forraigne motions, occupies the center of a rhetorical spiral whose intersecting planes of thought include categories of circularity (spherical forms), orbital motion (accelerating to a whirl), and centrality (of the soul and devotion, and ultimately, of the divine). The rhetorical effects of the grammatical relations resultant from Donne's choice of others can, however, best be appreciated upon completion of the sector analysis, at least of  $Sn_1$ .

As demonstrated in the diagram of  $Tk_5$  (supra, p. 232), each insert modifies the subject of the trunk as well as the predicate which it precedes. Hence, being by others hurried every day ( $\Lambda_3$ ) modifies the other Spheares ( $S_5$ ) as well as Scarce in a yeare their naturall forme obey ( $P_5+$ ). On its own layer the other Spheares of the subject sector manifests a noun cluster, which refers anaphorically to the "Spheare" identified in the first line of the poem with "mans Soule," and which also expresses contrast with it, i.e., implying: the spheres distinct from human, hence,

the heavenly spheres. In the previously diagrammed fifth line of the poem (See supra, p. 244), Donne's choice of other (adj<sub>3</sub>) in pro-nK also implies a contrast between the planetary and human, but that effect is delayed until the direct reference to human conduct recurs in the last two lines of Sn<sub>1</sub>: There, "Pleasure or businesse" are identified as the other motions which divert the human souls from their natural orbits, their appointed rounds. With respect to the third line, however, the converse situation holds for other (adj<sub>4</sub>) in nK<sub>8</sub>, as diagrammed below:

$$S_5: \quad \text{Kthe other Spheares} \rangle = nK_8$$

$\longrightarrow \quad \longrightarrow \quad \quad \quad *$

$$\longrightarrow: \text{ the } = d_5 \quad \longrightarrow: \text{ other } = \text{adj}_4 \quad *: \text{ Spheares } = n_8$$

In a context where the human sphere has just been explicitly introduced (lines 1-2), the choice of other rather than a more specific term like planetary or heavenly produces an immediate emphasis upon the human, with which it expresses contrast, over the stellar behavior to which it refers.

Analysis of coordinate predicate sector P<sub>4</sub> reveals the presence of a second quasi-noun cluster in Sn<sub>1</sub>. Each such cluster is embedded in the front adverbial sector of its sentence-unit--Ut<sub>2</sub> and Ut<sub>3</sub>, respectively. However,  $\text{K}_1$ , diagrammed earlier (See supra, p. 216), occurs on a much higher level of analysis than  $\text{K}_2$ , i.e., within a simpler construction-type, yet, so to speak, on a lesser

layer of structure, since it is directly embedded in an object nominal slot. Within a quite different structural context, i.e., an F sector containing a sentence-unit ( $Ut_5$ ), the breadth of which exceeds even that of  $Ut_1$  and  $Ut_2$  combined,  $\nabla K_2$  fills the object sector of the first of two predicates:

$$P_4: \begin{array}{c} X_4 \\ \emptyset / \end{array} \text{lose their owne} \begin{array}{c} Y_5 \\ =Pt_4 \end{array}$$

$$Y_5: \begin{array}{c} V_9 \\ \leftarrow \end{array} \text{lose} \boxed{\text{their owne}} \begin{array}{c} O_2 \\ \rightarrow \end{array} =Pd_7$$

$$V_9: \begin{array}{c} V_9 \\ \text{lose} \end{array} =Vl_7 \quad O_2: \begin{array}{c} \nabla K_2 \\ \text{their owne} \end{array} \xrightarrow{\Delta} \xrightarrow{*} =\nabla K_2$$

Analysis of the constituency of the  $O_2$  layer manifesting  $\nabla K_2$  is interesting for what it reveals about Donne's use of substitutive reference to nominals:

$$\begin{array}{ccc} \begin{array}{c} d_6 \\ \longrightarrow: \end{array} \text{their} =\text{pro-PV}_1 & & \begin{array}{c} \text{adj}_5 \\ \longrightarrow: \end{array} \text{owne} =\text{subs introd}_2 \\ & & * : \begin{array}{c} n \\ \Delta \\ =\text{motions} \end{array} \end{array}$$

Their, a "determiner pro-possessive," according to Crymes, signals "definite identification," or, a "second reference" to "an entity identical to one that has already been referred to," so that the antecedent--in this instance the nominal filler of  $S_5$ , the other Spheares--"is not the antecedent of the nominal cluster"--in the present case their

owne--"but of the pro-possessive alone."<sup>60</sup> Owne, on the other hand, functions as an introducer substituting for mo-  
tions, to manifest a quasi-noun cluster. Own, along with other and others, is classified as a "partial determinative of identification" by the Longs, who explain: "Though the partial determinatives of identification can modify singular forms of pluralizers they do not combine with these heads to form units that are freely usable in nounal functions, as the full determinatives do, and as possessives also do." The nominal own picture, for example, is not usable as a subject without the addition of a full determiner such as their. The most distinctive feature of own is that it "reinforces preceding possessives."<sup>61</sup>

Owne, at the end of line 4, is semantically antithetical to Forraigne motions, which precedes it on the same line of the poem, just as others, in line 5, is antithetical to naturall forme, which follows it in line 6. Hence, owne may be considered semantically equivalent to natural forme and antithetical to others. Owne, like others in the subsequent line of the poem, is a semantic emphaser.<sup>62</sup> It also receives major stress during articulation. With this observation a stylistic pattern begins to

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<sup>60</sup>Some Systems of Substitution Correlations, pp. 121-23.

<sup>61</sup>The System of English Grammar, pp. 365-67.

<sup>62</sup>Cf. Quirk et al., pp. 259-61.

emerge, whereby semantic and phonic emphases are coupled (in Levin's sense of this term) by virtue of syntactic units, substitutive or not, signalling anaphoric or cataphoric reference. This is not to imply that all such references in lines 1-8 are stressed: That (line 2), their (line 4), and their (line 6) are not. In sentence (1), however, more than twice as many units which signal anaphoric or cataphoric reference do also receive strong phonic as well as semantic stress: Examples besides owne include this (line 1), the first syllables respectively of other (line 3) and others (line 5), so (line 7), their (line 8), and it (line 8).

The second coordinate predicate sector ( $P_5$ ) in  $Tk_5$  is slightly over three times as long as the first ( $P_4$ ) and entirely occupies line 6 of the poem. Analyzed by itself, this construction must first be diagrammed on an "augmented-predicate layer" ( $P_5+$ ) to accommodate an embedded middle adverb sector:

$M_1$   $P_5$

$P_5+$ : Scarce in a yeare their naturall forme obey =Pt $_5+$

Within the  $M_1$  sector the adverbial tagma Scarce occupies the slot preceding--in this instance--a phrase, to perform the function of "construction modifier." Together the two units manifest a phrase cluster:

$M_1$ : Scarce <in a yeare> =PhrK  
\*

$P_5$   $p0_5$

Scarce =constr mod      \*: <in a yeare> =Phr $_5$

$$p_5^0: \text{Ka yeare} \xrightarrow{*} =nK_9$$

$$\rightarrow: a =d_7 \quad *: \text{yeare} =n_9$$

As the OED shows, in Donne's time the now obsolete adverbial use of scarce, especially with reference to time, to denote "seldom, scarcely ever, rarely," etc., was still an option alongside scarcely, defined, e.g., as "barely, only just," or "only just, if at all." Thus, the choice of Scarce is not to be tallied here as a dislocation in character. According to Traugott's History of English Syntax (p. 161), the nominal object in preverbal position occurs rarely in Early Modern English, and then only for special emphasis. Consequently, the inversion of V and O which follows Scarce in Pt<sub>5</sub><sup>+</sup> (and which is not to be confused with the inversion of S and X that may occur after certain adverbials functioning on a higher layer of structure--discussed infra, pp. 283-84) is indeed to be counted a positional dislocation:

$$P_5: \overset{X_5}{\emptyset} / \text{their naturall forme} \overset{Y_6}{\text{obey}} =Pt_5$$

$$Y_6: \left( \overset{O_3}{\boxed{\text{their naturall forme}}} \overset{V_{10}}{\text{obey}} \overset{Pd_8}{\boxed{\phantom{\text{their naturall forme}}}} \right) =Pd_8$$

$$O_3: \text{their naturall forme} \xrightarrow{*} =nK_{10} \quad V_{10}: \text{obey} =Vl_8$$

$$\xrightarrow{d_8}: \text{their} =\text{pro-Pv}_2 \quad \xrightarrow{\phantom{d_8}}: \text{naturall} =\text{adj}_6$$

$$*: \text{forme} =n_{10}$$

Like  $Tk_5$  embedded in the front adverbial sector of the same coordinate sentence-unit, though on a higher diagrammatic level,  $Tk_4$  contains two coordinate predicates, one of which also manifests a syntactic dislocation. As the X-word test would verify, the real subject of  $Tk_4$  is our Soules. Hence, the diagrams to follow below will indicate a discontinuous predicate sector ( $P_6$ ), which in turn manifests dislocated compound objects on the  $Y_7$  layer. The presence of a deictic word in the subject sector ( $S_6$ ) raises problems in classification not yet treated in the current study. For, unlike their (e.g., as analyzed supra, p. 255), our, occupying the pre-nuclear slot in  $nK_{11}$  below, is not a pro-form. Ruth Crymes sheds a great deal of light on the matter:

The personal nominals, I (me), you, and we (us), and the personal possessives, my, your, and our, and the -self variants, myself, yourself/selves, and ourself/selves, have been omitted from the list of pro-nominals because they do not replace strings which could occur in the same slot. Strings which it might be suggested that I (me), you, and we (us) replace, such as the person speaking, the person(s) addressed, and the person speaking and others he identifies himself with, correlate with he (him) or they (them) rather than with the personal nominals. And these same strings suffixed with genitive 's correlate with his, hers, or theirs rather than with the personal nominals. Furthermore, without the non-linguistic context, it is impossible to judge exactly what the real-world referents of the personal nominals or personal possessives are. . . . Both . . . are deictic, pointing to persons present at the utterance and orienting those persons to the speaker in conventional ways, but always in relation to the moment of speech. The personal nominals and the personal possessives are shifters.<sup>63</sup>

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<sup>63</sup>Some Systems of Substitution Correlations, p. 98.



While or (+<sub>5</sub>) semantically identifies Pleasure and businessse as alternatives, grammatically it signals that Pleasure and businessse fill coordinate object sectors on the H<sub>4</sub> layer below. For their first mover, like by it (infra, p. 262), is analyzed as a predicate adverbial. Unlike phrases in the C sector, phrases in D are capable of being dropped without affecting the grammaticality of the sentence trunks in which they occur. On the final line of analysis below, the single-word adjectival first, which is embedded in D<sub>4</sub>, is analyzed as a "numeral" on the word layer:

H<sub>4</sub>

Y<sub>7</sub>: ‡Pleasure or businessse admit

D<sub>4</sub>

<for their first mover>‡ =Ct<sub>4</sub>

0<sub>4</sub>          +<sub>5</sub>          0<sub>5</sub>          V<sub>11</sub>

H<sub>4</sub>: { Pleasure or businessse admit     } =Pd<sub>9</sub>

0<sub>4</sub>:  $\langle \text{K} \underset{*}{\text{Pleasure}} \rangle = nK_{12}$

0<sub>5</sub>:  $\langle \text{K} \underset{*}{\text{businessse}} \rangle = nK_{13}$

\*: Pleasure =n<sub>12</sub>

\*: businessse =n<sub>13</sub>

p<sub>6</sub>                          p<sub>06</sub>

D<sub>4</sub>: <for their first mover> =Phr<sub>6</sub>

p<sub>06</sub>:  $\langle \text{K} \underset{*}{\text{their first mover}} \rangle = nK_{14}$

→                          →

→:  $\underset{d_{10}}{\text{their}} = \text{pro-Pv}_3$

→:  $\underset{adj_7}{\text{first}} = \text{numeral}$

\*: mover =n<sub>14</sub>



which functions at the same time as a whole nominal. If the filler of the antecedent object sector were wanton pleasure or pressing business, for example, then the form it would clearly evince its function as the substitute for a nominal.

In the present demonstration of the applicability of sector analysis to the study of poetry, the first sentence examined happens to be the longest, by two lines, of any of the sentences slated for analysis. An inordinately detailed analysis of sentence (1), therefore, especially in view of the necessary initial explications of process, seems to warrant making the exception of some recapitulation prior to resuming analysis of the poem as a whole. Tables 1 and 2, which follow, provide two kinds of overview of the grammatical breadth and depth of sentence (1). Table 1 summarizes the numerical distribution of 154 sectors, 62 lexemes, 78 construction-types, and 20 units involved in syntactic variation--all relative to their level of analysis and, below the second level, each relative to the coordinate sentence-unit within which it is embedded. The SENT layer always occurs at the first level; and an augmented-unit layer is regarded as occupying one level higher than its non-augmented counterpart. Often, as in sentence (1) the primary U layer is diagrammed at the second level, but as Table 1 indicates, from level 3 down to level 13, at which the final word layers are analyzed, considerable variation is possible in the distribution of sectors and words.

TABLE 1  
 DISTRIBUTION AND NUMBER OF UNITS ANALYZED IN THE FIRST SENTENCE  
 OF DONNE'S "GOODFRIDAY, 1613. RIDING WESTWARD"

Depth of Level	Number of Sectors and/or Slots Filled			Number of Lexemes on the Word Layer			Number of Construction-Types			Number of Discontinuous Units			Number of Dislocated Units			Number of Compounded Units		
	Ut <sub>1</sub>	Ut <sub>2</sub>	To-tal	Ut <sub>1</sub>	Ut <sub>2</sub>	To-tal	Ut <sub>1</sub>	Ut <sub>2</sub>	To-tal	Ut <sub>1</sub>	Ut <sub>2</sub>	To-tal	Ut <sub>1</sub>	Ut <sub>2</sub>	To-tal	Ut <sub>1</sub>	Ut <sub>2</sub>	To-tal
1	1	1	3	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
2	1	1	5	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
3	1	1	3	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
4	2	2	6	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
5	2	4	12	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
6	2	7	16	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
7	3	4	17	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
8	4	3	27	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
9	5	2	28	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
10	1	2	20	3	1	4	1	1	2	1	1	2	1	1	2	1	1	2
11	1	1	16	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
12	1	1	1	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
13	1	1	1	1	1	2	1	1	2	1	1	2	1	1	2	1	1	2
To-tal	20	27	154	6	11	62	12	16	48	78	3	2 + 4	8	11	8	11	11	11

TABLE 2  
 NOTATIONAL SECTOR ANALYSIS SHOWING DISTRIBUTION AND CONTINGENCY OF  
 SEVENTY-EIGHT CONSTRUCTION-TYPES IN THE FIRST SENTENCE OF  
 DONNE'S "GOODFRIDAY, 1613, RIDING WESTWARD"

lev	el				
1		SEITcapUpune=Sn1			
2		U'U-U'U'Ut+Ut			
3		U'AU=U3+			
4		U'AU=U3+			
5		U'AU=U3+			
6		U'AU=U3+			
7		U'AU=U3+			
8		U'AU=U3+			
9		U'AU=U3+			
10		U'AU=U3+			
11		U'AU=U3+			
12		U'AU=U3+			

While merely a review of the syntactic analysis already performed, Table 2 affords an opportunity to display simultaneously the tagmemic constituency of all seventy-eight construction-types as well as their vertical and horizontal relations. Hence, Table 2 illustrates the variability in frequency and constituency as well as distribution of sectors. The diagrams in this resumé are skeletal, word layers, i.e., identifications of form classes being excluded. In the interest of conserving space, notations for construction-types whose constituency is unvarying, e.g.,  $p+p0=Phr$ , the notations for sectors or slots are omitted, e.g.,  $F:Phr$  instead of  $F:p+p0=Phr$ . Notations for sectors occupied by a zero form are slashed through, e.g.,  $\cancel{S}$  or  $\cancel{X}$ ; those for sectors occupied by a dummy unit are combined with a triangle, e.g.,  $\triangle S$  or  $\triangle_*$ . Such descriptive conclusions as those to follow presently may thus be reinforced with reference to the numerical data in Table 1, or verified with reference to the structural details in Table 2.

With such exceptions as identically constituted verbal-units (all of which are manifested by either  $V$  or  $aux + V$ ), two pairs of  $D:Phr$  constructions embedded in  $Ut_3$  (at levels 8 and 10), and the single-nucleus noun clusters Pleasure ( $nK_{12}$ ) and businessse ( $nK_{13}$ ) embedded in  $Ut_3$  (at level 9), seems to feature remarkably little structural repetition, let alone parallelism, in relation to its length. Predominantly, the sentence is characterized by the variety of its sectoral constituencies. Moreover, it manifests the

syntactic variation of elaboration (discussed supra, pp. 184-85). The most immediately obvious characteristics of this effect in sentence (1) include sheer duration, the sentence taking up eight lines of pentameter; the presence of five coordinators, i.e., four occurrences of and, one of so; and the organization of this punctuation unit into three coordinate sentence-units, each quite distinctive in character as well as length. However, elaborateness in a literary sentence is identified with syntactic complexity, not length alone.

Sector analysis may produce information quite specific concerning the distribution of units relative to complexity of structure, hence also of meaning. Sentence (1) bears the freight of eleven compounded units, as Table 1 indicates. A compounded unit is here defined as one of at least two similar, though not necessarily parallel, sectors occurring on the same layer of analysis, i.e., within the same construction-type. Contrary to convention, only those construction-types whose constituencies remain identical on two or more successive layers will here be called parallel. Relative to these criteria, the fillers of compound 0 sectors, Pleasure and businessse, manifest identical structures on their own respective layers but are insufficiently complex to be labelled parallel. The coordinate U sectors in Ut+Ut, at the second highest level of analysis, constitute a three-unit compound whose members are neither structurally identical nor parallel. Six remaining compounds, all within

Ut<sub>3</sub>, include two coordinate predicates within the sentence trunk at the fifth level of diagrams, and four sectors manifested at the seventh level of analysis in the trunk-unit, in turn embedded within the front adverbial clause: coordinate predicates (albeit one of them augmented) and the two inserts.

Aside from parallelism and compounding, two other modes of structural repetition may contribute to syntactic complexity, to make for what the literary critic might perceive as richness in the texture of an utterance. The first to be discussed is found on a vertical axis with respect to diagrams in sector analysis. It consists of recursiveness, i.e., the recurrence on a lower layer of one or more construction-types either similar or identical to that in which it is embedded on a higher layer of analysis. The word similar is here employed in reference to two or more constructions which are in complementary distribution, i.e., which differ by only one characteristic--whether formal, functional, numerical, or sequential--whether located in the manifesting tagmeme or in the constituent string. In contrast, the term identical is used to describe constructions exactly alike in these respects. Accordingly, in Ut<sub>1</sub>, as shown in the first column of Table 2, Pd<sub>2</sub> (at level 8) is similar to Pd<sub>1</sub> (at level 6) in which it is embedded. However, Vl<sub>2</sub> (at level 9) is not an instance of recursiveness in relation to Vl<sub>1</sub> (at level 7). The former is not embedded in the latter; these structurally identical verbals

instead account for the similarity between  $Pd_1$  and  $Pd_2$ , in which they are respectively embedded.

An interesting mode of structural repetition by embedding, which is manifested vertically in diagram, involves slots which are occupied, in turn, by sectors, e.g., a clause embedded in a noun cluster. One such instance, resulting in similar construction-types, occurs in  $Ut_2$ , as shown in the second column of Table 2. The clause that moves occupies the post-nuclear slot in  $nK_5$  (diagrammed at level 6), which noun cluster is embedded in the subject of the main trunk. Thus,  $Tk_3$  embedded in  $Ut_4$  (diagrammed at levels 9 and 8) is a recursive reduction from  $Tk_2$  embedded in  $Ut_2$  (at levels 5 and 4). Analyzed within  $Ut_3$ , as shown in the third column of Table 2, a clause included in the F sector results in the embedding of  $Ut_5$  (at level 6) in a similar construction, viz.  $Ut_3$  (at level 4). The location of the repeated construction in the F sector, however, precludes a corresponding similarity between the two trunk-units on respectively lower layers. Again within  $Ut_3$ ,  $Ct_3$ , which is analyzed at the ninth level, is recursively embedded in  $Ct_2$  on the next higher layer, to constitute the only occurrence in  $Sn_1$  of immediate vertical repetition of similar construction-types.

The second of the aforementioned additional modes of structural repetition to be discussed is the occurrence within a given sentence-unit of identically constituted construction-types, this time on a horizontal axis. At

level 3,  $Ut_2+$  and  $Ut_3+$ , though quite structurally similar, are not identical in constituency because of tagmemic differences between linkers and inserts. In this case, the linker then and the insert so occupy different positions on their respective trunk layers--then preceding, so following a front adverbial. Moreover, even though this linker and this particular insert both operate adverbially, the former is an expression of time while the latter expresses manner. At level 4, however,  $Ut_2$  and  $Ut_3$  do meet the qualification for structural equivalence on a given level. The two construction-types are manifested by an identical combination of sectors, both trunks preceded by front adverbials. They are not, however, parallel, as shown at the fifth level of analysis, where the two F sectors differ considerably in makeup, as do the two trunks.

Despite the presence of as many as eleven sets of identical constructions in  $Sn_1$ , including four  $X + Y$  predicates, few appear on the same level of analysis. Of three predicates occurring at level 6 ( $Pt_2$  in  $Ut_2$ ,  $Pt_6$  and  $Pt_7$  in  $Ut_3$ ) no two feature identical sector sequences. In  $Pt_2$ , devotion is, the X sector is dislocated, while the V and C sectors are reversed to manifest a syntactic dislocation in  $Pd_3$  on the next lower layer. In  $Pt_6$ , Pleasure or business admit for their first mover, the Y sector is discontinuous, to manifest dislocated coordinate 0 sectors at the next lower layer. Only in  $Pt_7$ , are whirled by it, do the sectors manifest a regular sequence of X followed by Y. Now, at

level 9, which has the highest number of sectors as well as construction-types,  $Vl_3$  and  $Vl_9$  are each identically constituted of a "base form," though they occupy different primary Ut's. Only  $0:nK_{12}$  and  $0:nK_{13}$  (mentioned earlier) manifest identical constituencies within the same Ut. At level 8,  $nK_4$  exhibits the same constituency as the latter pair but is manifested by a C rather than O tagmeme, while  $S:nK_1$  in  $Ut_1$  and  $S:nK_8$  in  $Ut_3$  vary in their constituencies. In like manner, one of the three phrases analyzed at level 8 in  $Ut_3$  is manifested by an insert while two are identically manifested by D tagmemes. Of ten constructions at level 10 (as compared with fourteen at 8 and sixteen at 9), a single set--within  $Ut_3$ --features structural identity:  $D:Phr_3$  (to Forraigne motions) and  $D:Phr_4$  (by others). Four of the nine constructions analyzed at level 11--again, within  $Ut_3$ --feature identical tagmemic strings:  $Vl_5$  (being growne) and  $Vl_6$  (being hurried) and also  $nK_6$  and  $nK_9$  (in  $Phr_3$  and  $Phr_4$ ).

While the frequency of structural repetition in a poetic sentence of eight lines is perhaps unexpectedly low, what does stand out, when one examines the distribution of construction-types as shown in Table 2, are the manifold combinations of sectors, especially in clusters and predicatids. For example, of the ten predicatids occurring on levels 6 through 11, six are manifested by Y tagmemes, while four fill H sectors on respective Y layers, to form conso-ciations with predicate adverbials before being identified on their own layers of analysis. Only two predicatids are

identically constituted: within  $Ut_1$ ,  $Pd_1$  at level 6 and, in  $Ut_3$ ,  $Pd_7$  at level 9. Each is manifested on the Y layer by a base form of the verbid followed by the filler of an object sector. They are not parallel, however, for the O tagmeme in the former manifests a clausid while that in the latter manifests a quasi-noun cluster. Surely such variegated arrays of sectors in constructions of the same type, as may be observed in  $Sn_1$ , contribute to the impression of roughness in texture, i.e., in the syntactic surface of these poetic lines.

Immediately noticeable, like the neatly criss-crossed by + being (in  $\Lambda_2$ ) and being + by (in  $\Lambda_3$ ), are such structures involving repetition as being growne ( $Vl_5$ ) and being . . . hurried ( $Vl_6$ ). While both the latter are embedded within the F sector of  $Ut_3$  at the same depth of analysis (level 11), where they appear parallel in structure, their grammatical relationship is asymmetrical, for each is embedded, on successively higher layers, in contexts syntactically different:  $Vl_5$  is embedded in a predicatid manifested by  $V + C$ , in turn embedded in the H sector of a consociate manifested by the "object nominal" of  $Phr_2$ ;  $Vl_6$  is embedded in a predicatid manifested by  $V$  alone, in turn embedded in the discontinuous H sector of a consociate itself embedded within another consociate. That  $Vl_5$  and  $Vl_6$  are not parallel, i.e., that their grammatical environments differ, seems characteristic in  $Sn_1$ . The paradoxical way in which such an ostensibly similar pair of constructions

contrast in context on higher layers or in content on lower ones makes for syntactic patterns which seem counterpointed in semantic paradox.

In the first place, the thematic context for sentence (1) is the paradoxical concept: loss of inherent motions. Secondly, the thematic structure is based upon a comparison between human souls and planetary spheres, each term in the analogy projecting a set of equivalents, the respective members of which are, however, diametrical opposites, as might be illustrated in (i) below:

	devotion=	authentic	natural
	first mover=	form	
(i) soul=sphere:intelligence=	(vs.)	(vs.)	(vs.)
	pleasure	inauthentic	foreign
	or	first mover=	motions
	business		

The paraphrasable substance of sentence (1), moreover, is itself a conceit on the relativity between contexts and contents: Man's soul--content--is identified with a sphere--context (end of Ut<sub>1</sub>)--within which moves an intelligence--content--which is identified with devotion--literally, the content of the sphere (end of Ut<sub>2</sub>), but thematically, the context for the entire statement. Human spheres--enlarged content--are now (as of Ut<sub>3</sub>) identified with planetary spheres--enlarged context--which grow subject to foreign influences--new context, until the latter are admitted by the former to become their content. Contributing further to the blurring of distinctions between context and

content in sentence (1) are three syntactic dislocations, which feature displacement of one or the other nominals manifested by complement or object sectors preceding their verbs:

(j)	S		C		V	
	intelligence	+	devotion	+	is	(line 2)
	S		O		V	
	Spheares (line 3)	+	forme	+	obey	(line 6)
	O		O		S	
	Pleasure	+	businessse	+	Soules	+ admit (line 7)

Notably, while contrasting with devotion (situated near the end of line 2), the two objects Pleasure and businessse (located at the beginning of the penultimate line of the sentence) themselves express contrasting alternatives.

The coupling of syntactic and semantic contrasts can be illustrated in larger patterns of structure. In "by being growne / Subject to Forraigne motions, lose their owne" (lines 3-4), the semantically mutative verb growne, embedded in the grammatically active construction being growne Subject, expresses an idea connoting a passive or involuntary occurrence. Similarly, the concept of losing one's possessions, as in lose their owne, is expressed in the active voice, implying a volitional or deliberate act of abandonment. But in the particular context of sentence (1), the soul's losing its inherent motions (motivating influences) turns out to be the result of its being acted upon, by influences from without, to such a degree that the choice of lexis to describe the activity is whirld. Still

another contrast inheres in are whirld by it, for the verbal unit is in the passive voice while the semantic content of the N-verbid expresses the height of activity.

In "And being by others hurried every day, / Scarce in a yeare their naturall forme obey" (lines 5-6), the passive construction being by others hurried serves as the environment for a verb, hurried, whose semantic expression is of a rush of activity, the extent of which is reinforced by every day. Examined in juxtaposition, being by others hurried (comprised of aux + p + p0 + V) and are whirld by it (where the same constituents are differently ordered as aux + V + p + p0) reveal a correspondence in that they are the only two constructions in sentence (1) whose verbal units are in the passive voice, even as they express similarly dynamic ideas, i.e., denoting velocity of motion. Yet, just as every day heightens the dynamic effect, in a yeare which follows, toward the beginning of line 6, modulates the effect of haste established during the second half of line 5. This sequence ultimately increases the impact of whirld at the end of line 8. The phrase cluster Scarce in a Yeare also contributes a sense of the static to their naturall forme obey, the second half of line 6. Here again, the convoluted pattern of contrasts under examination reveals a volitional act, obedience, this time expressed in the active voice, but semantically implying a subjugator.

On account of the syntax of Ut<sub>2</sub>, considerable emphasis--phonological and semantic--falls upon is, the final

lexeme in line 2 of the poem. Thus foregrounded, is contrasts with the unstressed occurrence of subjunctive, imperative be in Ut<sub>1</sub>, line 1 of the poem. In an act of the Understanding or Reason, man's soul can only be imagined as a sphere. It is a supposition, an hypothesis, a condition contrary to fact. But once the assumption is agreed to, the divinely sparked intelligence-as-prime-mover, identified with devotion in an act of the Will, is--eternally and without external influences--perhaps suggesting the Biblical "I am that I am." Self-containment is implied by in + this (Phr<sub>1</sub>) as well as devotion + is (Pt<sub>2</sub>), graphically emphasized by the commas that set off both units. Hence, it becomes all the more ironic that devotion, the assumed prime mover, not only fails to remain eternally self-contained but is displaced by pleasure or business.

In characteristically paradoxical fashion, the syntactic signals of continuity and congruence expected of the coordinators in sentence (1) become confounded, for the most part, by semantic signals that spell subordinate relations between propositions and consequences. And, between the first two sentence-units in line 1, introduces a consequence conditional to Ut<sub>1</sub>. The second and, in line 3, introduces a contrary set of consequences, presented comparatively in Ut<sub>3</sub>. Within Ut<sub>3</sub>, and in line 5 introduces a cause-effect sequence purportedly coordinate with that expressed in lines 3 and 4. However, this subsequent communication mainly repeats ideas already expressed in the two

previous lines. While and in line 8 does function syntactically to coordinate two predicates--notably, one active, one passive--the semantic implication is that to be whirled by "it" is a consequence of our souls' admitting pleasure or business for their prime mover. With the sentence final position occupied by it in line 8, once again a word not usually foregrounded is stressed. In direct contrast with the highly significant syntactic location of it is the insignificance of its semantic character, as evidenced by the ambiguity of the anaphoric reference it makes (either, on the one hand, to Pleasure or to businessse, the objects in  $Tk_4$ ; or, on the other, to the object nominal in the complement, their first mover, in turn the semantic equivalent of Pleasure or businessse). It is precisely this insignificance, paradoxically, that needs to be emphasized.

The coordinators discussed thus far serve to qualify propositions rather than to augment them, to signal consequence rather than sequence. But there is nothing incongruous about the choice of or between the antecedents of it, Pleasure and businessse in line 7. Pleasure contrasts semantically with businessse and is related to the latter by means of a syntactic choice legitimately signalling contrasting alternatives. Yet--and here is paradox--or is a significant choice because it signals this contrast despite the fact that any differences between the two alternatives, pleasure and business, are irrelevant to the role of either as an ersatz first mover of men's souls.

As the sector analysis of each sentence in "Good-friday, 1613" is resumed, preceded by the corresponding lexical gloss, it should be noted that throughout the present study, the subscripted numbering of recurrent sectors, layers, and construction-types will begin afresh with the diagramming of each sentence-unit. The sentences of the poem, however--whether quoted above the gloss or diagrammed as punctuation-units--will be numbered cumulatively:

(2) Hence is't, that I am carryed towards the West  
This day, when my Soules forme bends toward  
the East.

10

- 9. Hence: away from these premises, i.e., this place; from these premises, i.e., as an inference (OED).
- 9. is't: poetic abbreviation of is it (OED).
- 9. carryed: removed or transported; conducted, led; impelled (all according to the OED).
- 9. towards: in the direction of (cf. toward as defined infra), but, as still used in 1613, qualified by "implication of reaching" (OED).
- 9. West: direction of sunset; direction of "the ways of darkness" (Chambers, p. 48).
- 10. forme: "nature" (Shawcross, p. 366); natural impulse or motion; "essence," i.e., devotion (Martz, p. 54).
- 10. bends: is constrained, is brought into tension--like a bow; has "a direction away from the straight line," inclines "in any direction" (OED).
- 10. toward: "of motion (or action figured as motion); In the direction of; so as to approach (but not necessarily reach . . . )" (OED).

10. East: direction in which devotion would move the speaker; direction of sunrise, hence, symbolically, of rebirth or life; direction toward the place where the Crucifixion occurred, hence toward "contemplation of divine sacrifice" (Rosenthal and Smith, p. 481).

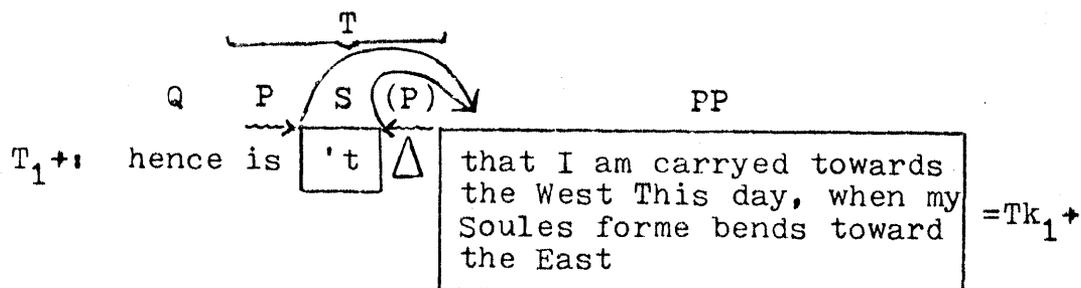
cap U<sub>1</sub>

SENT<sub>2</sub>: Hence is't  
 that I am carried towards the West This day,  
punc  
 when my Soules forme bends toward the East. =Sn<sub>2</sub>

T<sub>1</sub>+

U<sub>1</sub>: hence is't that I am carried towards the West This  
 day, when my Soules forme bends towards the East =Ut<sub>1</sub>

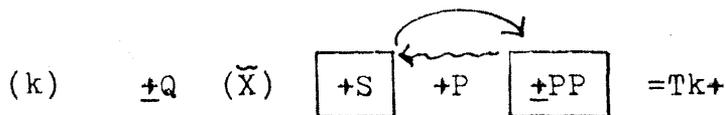
While the student analyst's first impulse might be to diagram the when-clause as an end adverbial on the U<sub>1</sub> layer, the shifting test demonstrates that this adverbial cannot shift around the entire trunk. Since it can, however, shift around the trunk of the clause embedded in the PP sector, it is to be analyzed as an end adverbial, but on a lower U layer. Meanwhile, an inverter and a postponed subject, both occurring for the first time, require new steps in analysis on an "augmented trunk layer (T<sub>1</sub><sup>+</sup>)":



Unlike then in Sn<sub>1</sub>, diagrammed as a linker on an augmented Ut layer, hence functions primarily as an inverter, to fill

the "Q sector" on the augmented T layer diagrammed immediately above.

The T+ layer in general may be schematized as follows:



The presence of a Q sector, whether filled by a question word or an inverter, always implies a reversal of the usual S + X sequence on the P layer, i.e., implies a "shifted X sector ( $\tilde{X}$ )," and thus a discontinuous predicate on the T layer. Since the filler of a Q sector "also functions as the filler of some other position in its sentence," according to Allen, and, with the exception of the "so-called reflexive pronouns," since "it is usually not possible for the same unit (or even a substitute for the unit) to fill a second position in the same sentence," the vacant second position for the already-expressed filler of Q is marked by a dummy symbol in diagramming (See Allen, p. 179, including n. 10). In addition to having a Q sector and the concomitant discontinuous predicate, Sn<sub>2</sub> has for its subject an "anticipatory word," viz. 't (it), thus implying the presence of a "PP sector," filled by a postponed subject. The result, as shown in diagram on the preceding page, is an augmented trunk with both optional sectors filled.

On the next level of analysis--in addition to the

PP layer, analysis of which is postponed for the moment--  
hence is identified as an inverter, while the diagram of  
 the non-augmented trunk layer merely duplicates what has  
 already been shown on the T+ layer:<sup>64</sup>

Q: hence =inverter      T<sub>1</sub>: is  $\boxed{'t}$   $\Delta$  =Tk<sub>1</sub>

$\begin{matrix} P_1 & S_1 & (P_1) \\ \xrightarrow{\quad} & \boxed{'t'} & \xleftarrow{\quad} \\ & \Delta & \end{matrix}$

In the remaining analysis of Tk<sub>1</sub>, hence is shown to func-  
 tion secondarily in absentia, as it were, to fill the C  
 sector as a pro-phrase. But, despite such idiosyncracies  
 in location and character, no dislocations are indicated:

$\tilde{X}$       Y<sub>1</sub>  
 P<sub>1</sub>: -s / be  $\Delta$  =Pt<sub>1</sub>      S<sub>1</sub>: K\*'t\ =pro-nomK

V<sub>1</sub>      C<sub>1</sub>  
 Y<sub>1</sub>: <be < $\Delta$ > =Pd<sub>1</sub>      \*: 't =pro-nom

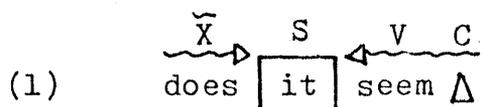
V      hence  
 V<sub>1</sub>: be =Vl<sub>1</sub>      C<sub>1</sub>: < $\Delta$ > =pro-Phr

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<sup>64</sup>Had the sectors labeled P, S, and (P) on the T+  
 layer been marked as one, T<sub>1</sub>, instead--in accordance with  
 the usual procedure for diagramming an augmented layer--the  
 analysis would have lacked clarity. Allen gives this ac-  
 count: "It would probably be more accurate to analyze the  
 layer on which the Q sector appears as an entirely differ-  
 ent layer from the trunk layer--that is, as a layer with  
 only two sectors on it, the Q sector and the T sector. The  
 reason for this is that the Q tagmeme and the T tagmeme to-  
 gether constitute a single construction-type; by definition  
 this should fill a single sector on a higher layer. How-  
 ever, such an analysis would require a new label for the Q  
 + T construction-type (and for the layer on which it is  
 analyzed), and still another label for the sector on the U  
 layer that such a construction would fill. For the sake of  
 simplicity, therefore, we will follow the kind of analysis  
 suggested here" (p. 178, n. 9).

Performance of the preceding analysis is complicated by the fact that the sentence trunk manifests not only inversion of the subject and verb, but also an anticipatory filler of the subject sector and an unfilled complement sector. To understand why the dummy C symbol occurs to the far right in the analysis of the  $T_1$  layer or why the word order as diagrammed may be considered regular, one needs to consider the usage of is't as well as the practice of inversion after adverbials in Donne's time.

The form is't, if already archaic in the early seventeenth century, had not yet fallen into desuetude. Among the latest known occurrences of is't cited in the OED is one by Shakespeare, dated 1610, which takes the form of an "information question." Still another example, dated 1706 and ascribed to E. Ward, is declarative and thus closer in structure to that of  $Tk+$  (as diagrammed supra, p. 317): "Nor is't but Justice that each Toe Should the same Pen-nance undergo." In fact, the sequence of Q (Nor) + V (is) + S ('t) + C (but Justice) + PP (that each Toe Should etc.) is identical with that in the present analysis of  $Tk+$ . In a sentence like Hence does it seem that I am carried etc., where there is an X-word and a verbid, it may be still more obvious that a dummy C sector belongs at the far right on the trunk as diagrammed in example (1) below:



Comparison of occurrences of 'tis with those of is't in quotations cited by the OED lends credence to the observation that the inversion is't occurs primarily after a question-word or adverbial inverter, i.e., the filler of a Q sector.

Jacobsson's study of inversion in English, based on fifty-seven literary sources from Mandeville through Addison, is helpful although it excludes example sentences with features precisely analagous to hence or is't in Tk+. The author notes Dahlstedt's observation "that inversion is more favoured after emphatic non-connective introductory modifiers than after connective (mostly demonstrative) modifiers. 'The reason,' he says, 'must be the extraordinary stress of the modifier thus drawing the finite verb immediately after it . . . .'"<sup>65</sup> The substance of this report dovetails with the fact that Hence at the beginning of Donne's line 9 is heavily emphasized: prosodically, in that it receives primary stress (equalled only by that placed upon West in the same line), and semantically, in that it has a double meaning, "from these premises," as an adverbial pro-phrase of place as well as of consequence (the nearest the diction of the poem has yet come to evincing the economy of a polysemantic pun).

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<sup>65</sup>See Bengt Jacobsson, Inversion in English with Special Reference to the Early Modern English Period (Uppsala: Almqvist & Wiksells Boktryckeri Ab, 1951), p. 101, quoting from A. Dahlstedt, The Word-Order of the Ancien Riwle with Special Reference to the Word-Order in Anglo-Saxon and Modern English (Sundsvall, 1903), p. 16.

According to Jacobsson's own findings, inversion of the subject and verb after non-negative adverbials occurring in front position was beginning to decline during the period from 1370 to 1500. In the examples studied, the frequency of this type of inversion drops so sharply after the period from 1500 to 1600, i.e., during that from 1600 to 1712, that, inasmuch as the poem under consideration here falls at the point of transition, it is difficult to estimate a comparable frequency for hence + is't on the basis of Jacobsson's percentages for words like therefore, here, or so.<sup>66</sup> But since the reported frequency of inversion involving the category "pronoun-subject + auxiliary or copula" is thirty-four per cent "in late cases,"<sup>67</sup> a sequence like hence + is't will be assumed to have occurred with sufficient frequency in Donne's time to be discounted here as a manifestation of foregrounded variation in syntax. Corroborating this conclusion, Traugott writes that during the Middle English period the word order of the type "(X) Verb + Subject (Object), or (X) Auxiliary + Subject + Verb (Object)" became so strong in its association with interrogatives, that even "in non-interrogative structures" it continued to be used fairly extensively . . . with adverbs of time and place."<sup>68</sup>

The remainder of Sn<sub>2</sub> is routinely analyzed from the

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<sup>66</sup>Jacobsson, pp. 87-97.

<sup>67</sup>Ibid., p. 98.

<sup>68</sup>The History of English Syntax, p. 160.

PP sector, now diagrammed on its own layer (at the fourth level of analysis), down to the final word layer (at the thirteenth level):

PP:  $\begin{array}{c} I_1 \\ \lceil \text{that} \end{array} \left| \begin{array}{c} U_2 \\ \text{I am carried towards the West This day,} \\ \text{when my Soules forme bends toward the East} \end{array} \right. = Cl_1$

$\begin{array}{c} T_2 \\ U_2: \text{I am carried towards the West This day} \\ \\ E \\ \text{(when my Soules forme bends toward the East} = Ut_2 \end{array}$

Further analysis of the E sector--the first end adverbial thus far in the poem--will be performed upon completion of the analysis of  $T_2$ . This day, which is also capable of shifting around the  $T_2$  sector, might have been analyzed above as an additional end adverbial. However, because This day seems to be stressed more emphatically than the filler of E, thus signalling its participation in the primary predication, the former will be analyzed as filling a D sector in the predicate (Cf. Allen, p. 206):

$\begin{array}{c} S_2 \\ T_2: \boxed{I} \end{array} \begin{array}{c} \longleftarrow \\ P_2 \\ \text{am carried towards the West This day} \end{array} = Tk_2$

$S_2: \text{K I } \lambda = \text{nomK}$   
\*

$\begin{array}{c} X_1 \\ P_2: \emptyset / \end{array} \begin{array}{c} Y_2 \\ \text{be carried towards the West This day} \end{array} = Pt_2$

\*: I = nominal shifter

$\begin{array}{c} Y_2: \text{€} \\ H_1 \\ \text{be carried towards the West} \end{array} \begin{array}{c} D_1 \\ \text{This day} \end{array} \text{€} = Ct_1$

$$H_1: \left( \overset{V_2}{\text{be carried}} \overset{C_2}{\langle \text{towards the West} \rangle} \right) Pd_2$$

$$D_1: \overset{\text{K}}{\text{This day}} \overset{\text{A}}{\text{}} \overset{*}{\longrightarrow} = nK_1$$

$$V_2: \overset{\text{aux}}{\text{be}} \overset{V_3}{\text{carried}} = Vl_2 \quad C_2: \overset{P_1}{\langle \text{towards}} \overset{pO_1}{\boxed{\text{the West}}} \rangle = Phr_1$$

$$\overset{d_1}{\longrightarrow}: \text{This} = \text{subs introd} \quad *: \text{day} = n_1$$

$$pO_1: \overset{\text{K}}{\text{the West}} \overset{\text{A}}{\text{}} \overset{*}{\longrightarrow} = nK_3$$

$$\overset{d_2}{\longrightarrow}: \text{the} = d_2 \quad *: \text{West} = n_3$$

Within  $D_1$  the determiner this may be regarded as performing the secondary function of substituting introducer, i.e., for at least a portion of the titular nominal Goodfriday. Together the members of the noun cluster This day refer anaphorically to the date furnished in the title of the poem. Given the information provided in Shawcross' and Gardner's textual notes, however else the title may vary in the manuscripts from which the poem has been edited, Donne may safely be assumed to have included a reference to Good Friday. Gardner comments: "Group I has 'Goodfryday. 1613. Ridinge towards Wales', except for H 49, which has 'Riding to SF Edward Herbert in wales'. . . . Group II has 'Goodfriday / Made as I was Rideing westward, that daye'.

This sounds like a title Donne had himself written above his poem, and supports the view that the compiler of the Group II collection had access to his papers. . . . The title varies in Group III; that in A 25 is of interest: 'Mr J. Dunne goeing from Sr H G; on good fryday sent him back this Meditacion, on the way.'"<sup>69</sup>

Diagramming the constituency of the E sector, from its own layer at the sixth level down to the final word layer at the thirteenth, concludes the analysis of Sn<sub>2</sub>:

E:  $\overbrace{\text{when}}^{I_2} \mid \text{my Soules forme bends toward the East} \overbrace{\text{}}^{U_3} = Cl_2$

I<sub>2</sub>: when =adverbial  
=includer

U<sub>3</sub>:  $\overbrace{\text{my Soules forme bends toward the East}}^{T_3} = Ut_3$

T<sub>3</sub>:  $\overbrace{\boxed{\text{my Soules forme}}^{S_3}} \overbrace{\text{bends toward the East}}^{P_3} = Tk_3$

With a transposition of examples (S<sub>3</sub> replacing Allen's reference to my sister's hair, p. 199), the following portion of Allen's discussion of possessives clarifies the further analysis of S<sub>3</sub>: The nucleus noun forme in the expression my Soules forme is modified not by two separate adjectivals

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<sup>69</sup>John Donne: The Divine Poems, p. 98. See also Shawcross, The Complete Poetry of John Donne, p. 488.

my and Soules (i.e., soul's in present-day English), but rather by the single adjectival my Soules. This adjectival unit, in turn, includes within it the noun cluster my Soule, comprised of the nucleus noun Soule modified by the determiner my (Cf. the analysis of mans Soule, supra, pp. 208-9).

$S_3$ :  $\underbrace{\text{Kmy Soules forme}}_{\rightarrow} \text{X} = nK_2$

$P_3$ :  $\overset{X_2}{-s} / \overset{Y_3}{\text{bend toward the East}} = Pt_3$

$\rightarrow$ : my Soule s = Pv      \*: forme = n<sub>2</sub>

$Y_3$ :  $\overset{V_4}{\text{bend}} \langle \overset{C_3}{\text{toward the East}} \rangle = Pd_3$

 :  $\underbrace{\text{Kmy Soule}}_{\rightarrow} \text{X} = nK_4$

$V_4$ : bend = V<sub>4</sub>       $P_2$        $p_0^2$   
 $C_3$ :  $\langle \text{toward} \text{ the East } \rangle = Phr_2$

$\rightarrow$ :  $\overset{d_3}{\text{my}} = \text{adjectival shifter}$       \*: Soule = n<sub>4</sub>

$p_0^2$ :  $\underbrace{\text{Kthe East}}_{\rightarrow} \text{X} = nK_5$

$\rightarrow$ : the = d<sub>3</sub>      \*: East = n<sub>5</sub>

While Pd<sub>3</sub> (diagrammed above) and Pd<sub>2</sub> (analyzed earlier, p. 286) may appear parallel in structure at first glance, analysis at the next lower levels for each shows the

sectoral similarity between them to be interrupted by a significant difference in the constituencies of their verbal units. The  $V_3$  layer consists of a single verbid, but the specific tagmas on the  $V_2$  layer, which is occupied by an auxiliary plus a verbid, signal the passive voice.  $Phr_2$  and  $Phr_3$  do, however, manifest parallelism, as evidenced by the fact that their sectoral components remain structurally identical for three levels, i.e., from the C layer down to the word layer for each unit.

The first ten lines of "Goodfriday, 1613," which have now been analyzed for syntactic relations, set forth the compositio loci, in terms of the poem's meditative structure,<sup>70</sup> and the conflict, in terms of its concomitant dramatic structure. A particular pattern of assonance contributes to one's sense of these lines as a structural and thematic unit: Alliterating sibilants dominate the fabric of the entire poem, with nasals and laterals running a close second, to provide a consistent textural background. However, overlapping sets of assonant vowels--now densely, now sparingly dispersed--gently exercise control over the reader's perceptions of themes and focal points, given and new. No less than nine instances of assonant words featuring /ou/ (e.g., Soule, devotion, growne, etc.) are distributed among lines 1-4, 6, 7, and 10, after which there is not a single recurrence of this diphthong until line 21.

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<sup>70</sup>See supra, pp. 92-95, 97-98, and 101-2.

Hence is't seems an ironic echo of devotion is, but the latter has the force of end weight in line 2, while the former opens line 9 to signal the fact that sentence (2) is a deduction from that which has been given in sentence (1). Whereas their participation in both new and contrastive information assures the focal prominence of the verbal units am carryed and bends in sentence (2), the foregrounding of certain vowel sounds also contributes to the relative prominence of these syntactic features: that of am carryed because very few words feature /æ/ thus far in the poem; that of bends, conversely, because it picks up some of the thematic prominence of the end words assonant with it.<sup>71</sup> The assonance on /e/ in Hence, West, and bends--evocative of the stressed /e/ in Pleasure--functions as a cohesive factor in lines 9 and 10. The already emphatic vocal stress upon Hence, West, and bends is even further augmented by alliterating sibilants (/s/, /st/, and /z/ respectively) and, in the case of Hence and bends, by the nasals which slow the pace of the verse.

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<sup>71</sup>See A Grammar of Contemporary English, pp. 937-56. According to Quirk et al., p. 937, elements "which serve a range of CONSTRUCTIONAL functions within the grammar" may in addition "be manipulated within the structure of sentences for different kinds of prominence, serving the total sequential organization of the message. There are three different kinds of prominence to be considered: focus, theme, and emotive emphasis. Studying these aspects of linguistic structure makes one aware of language as a linearly organized communication system, in which judicious ordering and placing of emphasis may be important for the proper understanding of the message." The different kinds of prominence constitute an area fairly neglected by traditional grammars.

"The first ten lines of this meditation form an elaborate, deliberately evolved 'composition by similitude,'" writes Martz, ignoring the element of paradoxical relations and summing up the problem which the composition has "precisely set," in what almost seems an oversimplification: "Profane motives carry the soul away from God, while the soul's essence ('forme'), devotion, longs for another, greater object."<sup>72</sup> Chambers, while not concerned with the meditative structure, traces Donne's choices of direction to a complexity of ancient, medieval, and Renaissance traditions and relates them to contradictions within Christianity (Cf. "the round earths imagin'd corners"). Christian symbolic geography, he maintains, "is the modifying force brought to bear on the non-Christian tradition of spherical movement."<sup>73</sup> It is quite unlikely that any single investigation of these lines could exhaust their configuration, involving sets within sets of analogies whose very members are simultaneously contradictory. At the least, however, some findings of the present linguistic exercise in a synthesis with experiential literary interpretation may render demonstrable the thesis that grammatical analysis permits the literary analyst to become aware of subtleties not customarily noted by the strictly impressionistic critic.

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<sup>72</sup> See The Poetry of Meditation, p. 54.

<sup>73</sup> See "Goodfriday, 1613. Riding Westward: The Poem and the Tradition," p. 48, et passim.

Via analogy welded to paradox, in slightly less than the first quarter of Donne's meditative poem, the Memory brings to bear on the Understanding a metaphysical problem--inexpressibly vast and complex--which is progressively scaled down to physically palpable dimensions. Setting, for example, the situational framework of Christian geographical typology (from which derives the assumption of a reversal of directions--symbolic or real), becomes transmuted, by means of a shift in categories, from premises as propositions, in lines 1 and 2, and astrophysical contexts, in lines 1-6, to this-worldly contexts and physical premises, in lines 7-10. In another reduction, again conceptual rather than numerical, "mans Soule" (line 1) is transformed into "our Soules" (line 7), and then "my Soules forme" (line 10): Reinforced by singular noun clusters signifying analogies (a Spheare, The'intelligence) and by the durative effect of is in sentence final position, mans Soule, implying the philosophically universal One, becomes pluralized to imply its own antithesis, the Many, in our Soules--reinforced by plural clusters signifying contrasts with our Soules (the other Spheares, Forraigne motions, others). In turn, the final member of the trinity, my Soules forme--reinforced by the anterior use of I--is marked as particular, personal, and phenomenal.

The consistently used simple present tense acts as a unifying force even while it too undergoes shifts in signification--from that of universal time in lines 1 and 2,

to habitual time in lines 3-8 (reinforced by the non-finite verbal units in lines 3 and 5), to present time in lines 9 and 10. Here and now, the entire nexus of analogies and conflicting motives introduced for the first eight lines of the poem can be reduced to the most intimate and immediate level of a personal narrative:

Hence is't, that I am carryed towards the West  
This day, when my Soules forme bends toward the East.

The focus is on contrasting sets of information embedded in the postponed subject sector. The tension is succinctly particularized in the westward journey motivated by pleasure or business at cross-purposes with the eastward inclination motivated by devotion. Beyond supporting this conflict, the syntax foreshadows its resolution and, moreover, contributes to the irony of the situation being dramatized.  $T_2$  and  $T_3$ , which include the parallel C sectors, respectively contain the opposing motives. Both, however, are contained in  $U_2$  where the westward journey is not only subordinate in relation to the eastward inclination but also shares its context. Thus the structure already implies the final paradoxical idea of both directional goals being in the same place.

Contrasts in the tagmemically similar  $Tk_2$  and  $Tk_3$  (diagrammed supra, pp. 285-88) point up the adversary relationship between the subjects, I and my Soules forme. Signalled on a higher level by the adverbial includer, when, this relationship is complicated by the positioning of This day and by the contrast in voice between the verbal units of the two predicates. This day--emphatic and

affirmative, connoting immediacy--marks an ironic contrast with the semantically negative adverbial modifier on line 6, Scarce in a yeare. Viewed in its particular location, i.e., on the same line of the poem with  $Cl_2$ , but functioning as the end adverbial modifier of  $Cl_1$  on the preceding line, the tagma This day may be perceived to effect a momentary reversal. It appears to hold out the possibility of denoting that rare day "in a yeare" when (if the predication constituting line 6 is literally valid) the Soul may be assumed to obey its natural impulse. However, the irony soon becomes clear: This day denotes a special occasion solely by reason of its anaphoric reference to a date specified in the title; and the substance of line 6, especially because of the choice of Scarce, is now perceived as overstatement.

Yet "Goodfriday, 1613" is the one day of all days in a year when the soul ought to obey its "naturall forme." Hence the further convolutions of irony: The passive voice in  $Pd_2$  places the subject as speaker in the role of patient and virtually alleviates him of responsibility for the westward motion and all it represents. The subject as moving intelligence, on the other hand, actively "bends toward the East" in  $Pd_3$ , but is thwarted by all indications: first, by the analagous situation of the subverted primum mobile, which is explicated in lines 1-8 to supply the premises for lines 9-10; second, by the consequent subordinate relationship of the  $T_3$  to the  $T_2$  sector within  $Ut_2$ ;

and third, by the significant semantic contrast between towards and toward (manifesting only a minimal phonemic contrast). In the antonymous lexical relation of these two fillers of identical slots in the only grammatically parallel construction of Sn<sub>2</sub>, is epitomized the relation between paradox and analogy essential in Donne's poem.

The structure of sentence (2) gives the analyst a merely brief respite from the compounded syntactic complexities of sentence (1). For, sentence (3) contains two coordinate sentence-units. Its four lines crammed to bursting with Donne's knotty fusions of analogy and paradox, more than one ad hoc solution to a problem in syntax will be required in the course of their analysis:

- (3) There I should see a Sunne, by rising set,  
 And by that setting endlesse day beget;                   12  
 But that Christ on this Crosse, did rise and fall  
 Sinne had eternally benighted all.                         14

11. There: anaphoric reference to "the East," l. 10.
11. should: "a preterit of imagination . . . to express obligation or duty under hypothetical conditions"; appropriate after an expression of desire; used in conditional clauses (Jespersen, Essentials of English Grammar, pp. 285-87).
11. Sunne: According to Chambers (p. 46), Christ is glossed as Oriens by Jerome, and in Luke i.78 the reference is to Christ as the Sun of Justice; "Christ was referred to as Oriens and identified with the sun. The sphere of the sun is thus considered to direct the motions of all other spheres" (Shawcross, p. 367); "The east idea is strengthened by a comparison of the Son of God elevated on the Cross to a rising sun," according to Francis (Item 21).

12. endlesse: eternal; "Of things extended in space; Boundless, infinite" (OED).
12. beget: procreate, generate; "Theol. Applied to the relationship of the Father to the Son in the Trinity; also to the spiritual relationship of God to man in regeneration" (OED).
13. But that: "introducing a consideration or reason to the contrary: Except for the fact that, were it not that" (OED).
14. eternally: endlessly; "chiefly with reference to God: 'From everlasting to everlasting'" (OED).
14. benighted: "Overtaken by the darkness of the night"; figuratively, "Involved in intellectual or moral darkness" (OED).

cap U<sub>1</sub>  
 SENT<sub>3</sub>: There I should see a Sunne, by rising set,  
 And by that setting endlesse day beget;  
 But that Christ on this Crosse,  
 did rise and fall,  
 Sinne had eternally benighted all. punc Sn<sub>3</sub>

U<sub>1</sub>  
 U: there I should see a Sunne, by rising set,  
 And by that setting endlesse day beget; <sup>+1</sup>

U<sub>2</sub>  
 But that Christ on this Crosse,  
 did rise and fall,  
 Sinne had eternally benighted all =Ut+Ut

U<sub>1</sub>: <sup>F<sub>1</sub></sup> there) I should see a Sunne, by rising set, And <sup>T<sub>1</sub></sup>  
 by that setting endlesse day beget =Ut<sub>1</sub>

F<sub>1</sub>: there =pro-Phr

T<sub>1</sub>: <sup>S<sub>1</sub></sup> I <sup>P<sub>1</sub></sup> should see a Sunne, by rising set, And  
 by that setting endlesse day beget =Tk<sub>1</sub>

S<sub>1</sub>: \*KI\* =nomK<sub>1</sub>

P<sub>1</sub>: <sup>X<sub>1</sub></sup> should / see a Sunne, by rising set, And <sup>Y<sub>1</sub></sup>  
 by that setting endlesse day beget =Pt<sub>1</sub>

\*: I =nominal shifter<sub>1</sub> X<sub>1</sub>: should =X-word<sub>1</sub>

Y<sub>1</sub>: <sup>V<sub>1</sub></sup> {see a Sunne, by rising set, And by that setting endlesse day beget } <sup>O<sub>1</sub></sup> =Pd<sub>1</sub>

V<sub>1</sub>: <sup>V</sup> see =Vl<sub>1</sub>

O<sub>1</sub>: <sup>S<sub>2</sub></sup> a Sunne <sup>Y<sub>3</sub></sup> by rising set And <sup>+2</sup>  
<sup>Y<sub>4</sub></sup> by that setting endlesse day beget <sup>7</sup> =Cld

S<sub>2</sub>: Ka Sunne\ =nK<sub>1</sub>      Y<sub>3</sub>:  $\left[ \begin{array}{c} D_1 \\ \text{by rising} \\ \end{array} \right] \text{set} \left[ \begin{array}{c} H_1 \\ \end{array} \right] \neq =Ct_1$

Y<sub>4</sub>:  $\left[ \begin{array}{c} D_2 \\ \text{by that setting} \\ \end{array} \right] \text{endlesse day beget} \left[ \begin{array}{c} H_2 \\ \end{array} \right] \neq =Ct_2$

→: a =d<sub>1</sub>      \*: Sunne =n<sub>1</sub>

H<sub>1</sub>:  $\left[ \begin{array}{c} V_2 \\ \text{set} \\ \end{array} \right] =Pd_2$       D<sub>1</sub>:  $\left[ \begin{array}{c} p_1 \\ \text{by rising} \\ \end{array} \right] =Phr_1$

H<sub>2</sub>:  $\left[ \begin{array}{c} O_2 \\ \text{endlesse day} \\ \end{array} \right] \text{beget} \left[ \begin{array}{c} V_3 \\ \end{array} \right] =Pd_3$

D<sub>2</sub>:  $\left[ \begin{array}{c} p_2 \\ \text{by that setting} \\ \end{array} \right] =Phr_2$

V<sub>2</sub>:  $\left[ \begin{array}{c} V \\ \text{set} \\ \end{array} \right] =Vl_2$       pO<sub>1</sub>:  $\left[ \begin{array}{c} V_4 \\ \text{rising} \\ \end{array} \right] =Pd_4$

V<sub>3</sub>:  $\left[ \begin{array}{c} V \\ \text{beget} \\ \end{array} \right] =Vl_3$       O<sub>2</sub>:  $\left[ \begin{array}{c} \text{endlesse day} \\ \end{array} \right] \neq =nK_2$

pO<sub>2</sub>:  $\left[ \begin{array}{c} \text{that} \\ \text{setting} \\ \end{array} \right] \neq =\cancel{K}$

$V_4$ : rising  $=V1_4$   $\longrightarrow$ ; endlesse =adj \*; day = $n_2$

$\longrightarrow$ ; that = $d_2$  ;  $\{setting\}$  = $Pd_5$

$V_5$ : setting  $=V1_5$

This analysis brings to the fore several features particularly noteworthy for being first occurrences: an X sector filled by a lexeme, coordinate Y sectors within a clausid, and a verbid preceded by a determiner.

Geoffrey Leech concludes a chapter on linguistic ambiguity and indeterminacy in poetry by suggesting "that the intelligent and sensitive reader . . . looks for an optimal interpretation both quantitatively and qualitatively; he accepts as many significances as plausibly contribute to his interpretation without irrelevance or inconsistency."<sup>74</sup> Should, occupying X in  $Pt_1$ , seems chosen for its imprecision--for the inconsistency between its meanings within an immediate context and a greater context. In its immediate context of  $Tk_1$  the modal should expresses "desirability and reasonable expectation," as the Longs put it. But should also implies "a discounted condition"<sup>75</sup> under

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<sup>74</sup>Geoffrey N. Leech, A Linguistic Guide to English Poetry, English Language Series (London: Longmans, Green & Co., 1969), pp. 220-21.

<sup>75</sup>The System of English Grammar, pp. 270 and 267, respectively.

the pressure of the pro-phrase there, which precedes should in the  $F_1$  sector to make an anaphoric reference to the east upon which the speaker has turned his back. The seeming contradiction between discounted and feasible expectations may be technically resolved in view of a traditional belief that the memory is seated at the back of the brain.<sup>76</sup> At this point in the poem the meditator may thus be seen to fulfill the spirit of his obligation insofar as he is able to describe what he should see; concomitantly, however, the traveller is neglecting the letter of his obligation by continuing westward (presumably endless night-ward).

The syntax of the construction arbitrarily diagrammed above as the  $Y_1$  layer is appropriately ambiguous.  $Pt_1$ , here analyzed as manifesting a single 0 sector in which two Y layers are embedded, might equally correctly be diagrammed as manifested by coordinate Y layers preceded by an X sector in common. The latter analysis would reflect a reading to the effect that the speaker should see a sun set by rising and should beget endless day because of that setting; the former implies that he should see a sun accomplish both miracles. Both interpretations are valid theologically as well as syntactically. Setting, moreover, manifests a singular contrast in function and form. Traditionally known as a gerund, it is analyzed above on the  $p0_2$  layer according to its function as the focus (not as the nucleus) of a quasi-noun cluster and, on the next lower layer, according to its form as an ING predicatid.

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<sup>76</sup>See Rowe, I Launch at Paradise, pp. 217-18.

At the third level of analysis, the constituency of  $Ut_2$  is identical to that of  $Ut_1$ . The similarity does not, however, extend into parallelism on the next lower level:

$F_2$

$U_2$ : But that Christ on this Crosse, did rise and fall)

$T_2$

Sinne had eternally benighted all = $Ut_2$

The F sector manifests the first occurrence thus far in this study of a clause cluster, i.e., a clause introduced by a construction modifier. Quirk et al. classify an expression like but that as "compound subordinators,"<sup>77</sup> but in sector analysis the includer that is treated as part of the construction modified by the special pre-determiner to which Allen has given the name "construction modifier" (pp. 214-15). The Longs' description of but as in "I never buy anything there but that I'm sorry" as one of the few prepositional adverbs that will "accept declarative-clause objects,"<sup>78</sup> supports the spirit though not the letter of the analysis below, which follows Allen's injunction that "a construction modifier plus the construction it modifies constitutes a cluster-- . . . even a clause cluster" (p. 215):

$F_2$ :  $\{$  But  $\swarrow$  that Christ on this Crosse,  
 did rise and fall  $\searrow$   $\} =ClK$

\*

<sup>77</sup>A Grammar of Contemporary English, p. 727.

<sup>78</sup>The System of English Grammar, p. 79.



analyzed as a function of linguistic compression, or, the art of saying more than one thing at the same time. In the act of diagramming  $T_3$  on the next layer, the analyst is made aware of possibly alternative positional functions of on this Crosse:

(m) Christ <sup>S</sup> on this Crosse, <sup>P</sup> did rise and fall

(n) Christ on this Crosse, <sup>S</sup> <sup>P</sup> did rise and fall

Either, as in example (m), on this Crosse participates in making the main predication or, as in example (n), it is part of the subject tagmeme. Both readings could be valid.

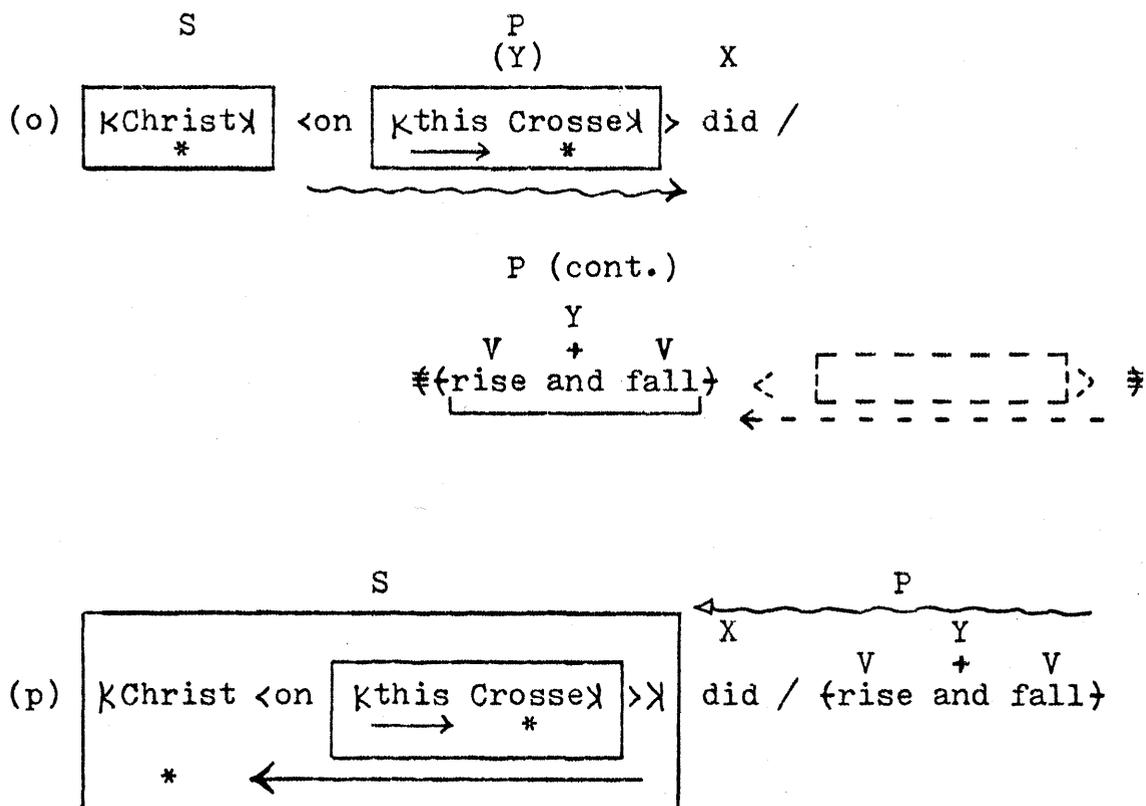
If Donne scholars Williamson, Grierson, and Shawcross may be taken as exemplary, many readers would seem to prefer the interpretation demonstrated in (m). For, poetry paraphrase usually implies an impromptu syntactic analysis, as in George Williamson's rendition of lines 13 and 14 to imply example (m): "Except for the fact that Christ did rise and fall on this Cross, sin would have eternally benighted all of us."<sup>80</sup> Analysis of on this Crosse as a predicate adverbial likewise inheres in Herbert Grierson's commentary on the lexical choice of this: "'And unless Christ had consented to rise and set on this Crosse . . . , Sin would have eternally benighted all.'"<sup>81</sup> Even John T.

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<sup>80</sup>Six Metaphysical Poets, p. 89. Italics added.

<sup>81</sup>The Poems of John Donne, p. 238.

Shawcross paraphrases line 13 to read, "If Christ had not risen and fallen on this Cross."<sup>82</sup> Sector analysis reveals the considerable contrast between the interpretation by these three commentators and that exemplified in (n) above. In accordance with the former, on this Crosse would be diagrammed below the P layer as a dislocated predicate adverbial in consociation with the compound predicatid rise and fall, as in the collapsed sector analysis (o) to follow; in accordance with the latter, on this Crosse would be diagrammed below the S layer as the post-nuclear adjectival modifying phrase in a noun cluster, as in (p):



<sup>82</sup>The Complete Poetry of John Donne, p. 367.

The rearranged syntax in the three paraphrases quoted earlier seems to imply that necessity for rhyme is mother to the invention of word order in poetry. This assumption is discounted as trivial. But to indict example (o) by contravening the implicit judgments of Williamson, Grierson, and Shawcross and by waiving, as presently inapplicable, the important assumption of "an intended peaceful coexistence of alternative meanings"<sup>83</sup> requires firmer grounds than suspicion about the circuitousness of the analysis. While example (p) indeed manifests a simplicity and directness not found in (o), the present contention that (o) constitutes an invalid analysis is based squarely upon Donne's punctuation as reliable and telling.<sup>84</sup>

Examples (m) and (o) ignore the comma after Crosse in line 13, as though punctuation in a seventeenth-century manuscript were a haphazard affair to be disallowed at convenience. Testimony to the contrary has long accrued in scholarship on the matter: According to Evelyn M. Simpson, who gives examples to demonstrate Donne's care and consistency in the use of punctuation, "A careful examination of the extant manuscripts of Donne leads inevitably to the conclusion that punctuation, far from being left entirely to the printer, was a matter of concern to the author, and

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<sup>83</sup>See Leech, A Linguistic Guide to Poetry, p. 205.

<sup>84</sup>Cf. *supra*, p. 238. It is to be remembered that sector analysis is especially designed to accommodate written linguistic signals, punctuation foremost among them.

also to some extent to his copyists . . . ."85 Walter J.

Ong makes the following pertinent observations:

Despite the growing deference to sense and occasional reference to syntax, the most telling characteristic . . . of Elizabethan and Jacobean punctuation theory remains the fact that it never cut itself loose from the traditional view of punctuation as basically a physiological rather than either as an elocutionary or a syntactical (logical) device. The fact that man has to breathe had been a primary consideration at a time when all discourse, in keeping with the rhetorical tradition, was conceived of as a thing spoken rather than written. With regard to actual practice in the age of Shakespeare and Jonson, we can reasonably assume that it conformed in some way to the prevailing theories, once allowance is made for the compositors' and "correctors'" errors; and indeed, this allowance . . . need not, perhaps, be so great as we once supposed.<sup>86</sup>

The extent to which punctuation in Donne's "Goodfriday, 1613" is taken seriously is exemplified in George Herman's response to an earlier article by W. Nelson Francis, on the grounds that the latter offers a particular interpretation of thematic structure "which is not justified by the punctuation of the text."<sup>87</sup>

A strong case can be made for the argument that the comma after Crosse precludes any syntactic ambiguity in line 13 of the poem. Noticeably, did rise and fall is set off by commas; on this Crosse is not. It is the unit consisting of But that Christ on this Crosse which is separated by a comma from did rise and fall--the comma after

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<sup>85</sup>"A Note on Donne's Punctuation," Review of English Studies, 4 (1928), 296.

<sup>86</sup>"Historical Backgrounds of Elizabethan and Jacobean Punctuation Theory," PMLA, 59 (1944), 360. But cf. Vivian Salmon, "Early Seventeenth-Century Punctuation as a Guide to Sentence Structure," Review of English Studies, 13 (1962), 347-60.

<sup>87</sup>"Donne's Good-friday, 1613," Item 60.

fall serving to separate the entire front adverbial clause cluster constituting line 13 from the main predication constituting line 14. In keeping with Ong's conclusions, it may be observed that Donne consistently sets off, by means of commas or more emphatic punctuation, every tone unit, i.e., a unit of information having a stress nucleus to mark the focus of information.<sup>88</sup> Since a dislocated unit is always contained within a tone unit, it follows that every dislocation is enclosed by commas together with the rest of the construction wherein it functions, rather than being separated from its construction-unit as analysis (o) would posit. There is no reason to expect line 13 to be a flagrant exception to an otherwise consistent pattern in the poem, i.e., no reason to expect on this Crosse to participate in a construction together with a unit from which it has been separated by a comma. Hence, it is concluded that Christ on this Crosse constitutes a holophrastic utterance while the comma after Crosse marks the caesura in line 13.

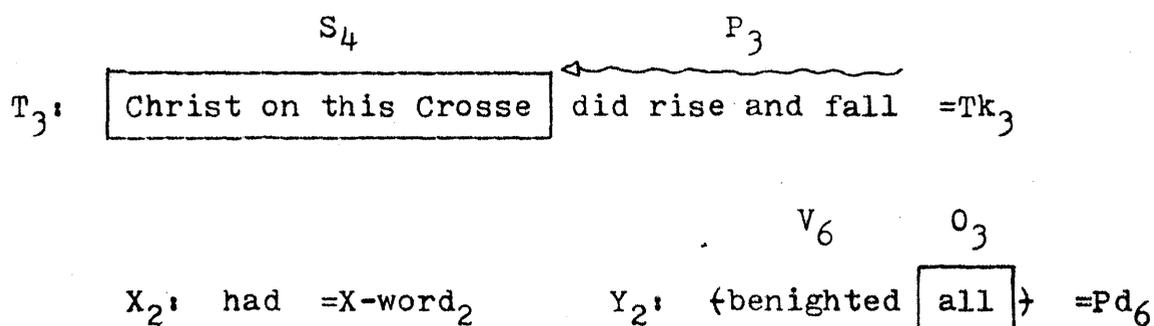
Ong's observation to the contrary, it can be argued that in this case physiological and logical necessity go hand in hand. For, the presence of a caesura after Crosse is necessary to a reader's cognition of an analagous relation between a sun which sets by rising (in lines 11 and 12) and the Christian Savior. The  $U_1$  sector, which contains one analogue, and the  $U_2$  sector, which contains

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<sup>88</sup>See Quirk et al., p. 937.

the other, are connected by a semicolon rather than separated by a period. Yet, the only linguistic means by which the reader can make a logical connection between those analogues is the choice and location of did rise and fall ( $P_3$ ). If the comma after Crosse separates two tone units, just as the comma after Sunne does in line 11, then line 13 can be read so that Christ on this Crosse is the syntactic equivalent of a Sunne, thus making possible the remaining juxtaposition to posit the entire analogy between the Sun's rising and falling and Christ's rising and falling.

The sectors embedded in the second coordinate sentence-unit are analyzed at the seventh level of diagrams as follows:



All is difficult to identify on the 0 layer. For, while it obviously performs a nominal function within the object sector on the Y layer, the type of nominal cluster it manifests on the next lower layer is not easily ascertained. Consulting the OED or the investigations of Jespersen, Quirk et al., and sector analysts Allen and Crymes, becomes an object lesson in the great versatility of all; while it

helps to clarify the reasons for the difficulty, it yields no ready solution to the present problem.

Historically, according to the OED, all is "properly adj. but passing on one side into a sb., on the other into an adv." As a substantive, all is further described as a singular substantive derived from its use as an adjectival absolute, and as co-occurrent "usually with poss. pron." For Jespersen, "All is the typical pronoun of totality."<sup>89</sup> Quirk et al. place it under the topic heading (similar to Jespersen's description) of "Universal pronouns." These authors also point out that all "is actually a predeterminer," in reference to the listable word-class which Allen names "construction modifiers." Quirk et al. offer the following uses for comparison:

- (q)     All boys  
           All the boys  
           All of the boys } want to become football players<sup>90</sup>  
           All

Elsewhere, the same authors also qualify all as a member of the small group of closed-system predeterminers which "can be independent nominals."<sup>91</sup> Their juxtaposition of functions seems to imply, in terms of sector analysis, that all may be analyzed as a construction modifier functioning secondarily as an introducer substituting for a

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<sup>89</sup>See, e.g., Essentials of English Grammar, p. 184.

<sup>90</sup>A Grammar of Contemporary English, pp. 218-19.

<sup>91</sup>Ibid., p. 141.

nominal cluster. And, indeed, Crymes distinguishes between the primary function of all as one of the construction modifiers and its function as one of "the secondary substitutes which can represent nominal cluster strings."<sup>92</sup> However, her convincing demonstration that the secondary substitutes representing a nominal cluster "always constitute a second reference," i.e., to an identified nominal,<sup>93</sup> rules out the possibility of analyzing all on the  $O_3$  layer of  $Sn_2$  as a substituting introducer.

Crymes, who insists that every substitutive use of all is "secondary," i.e., deriving from ellipsis, seems, however, to have overlooked at least one case where all does appear to replace a string in which it does not participate and which could occur in the same slot: In a final reference to all, Quirk et al. include it among "items" which "can be pro-forms for noun phrases," as in Bob, George, and Geoffrey go to the same school as I do. All want to be doctors." All, they add, "can be expanded by of them or of with some other appropriate prepositional complement," such as those. But "since more than one expanded form is available, there is no reason to posit ellipsis in those cases."<sup>94</sup>

With respect to the occurrence of all in Sinne had

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<sup>92</sup>Some Systems of Substitution Correlation, p. 127.

<sup>93</sup>Ibid., p. 128. See also, p. 171.

<sup>94</sup>A Grammar of Contemporary English, pp. 680-81.  
 Contrast Some Systems of Substitution Correlation, p. 171.

eternally benighted all, certain possibilities for its analysis on the 0 layer and the word layer are to be eliminated: In the absence of a following construction, all cannot be identified as a nonsubstitutive construction modifier; nor, in the absence of a replacive string anywhere in the poem, can it be analyzed as a construction modifier operating as substituting introducer. Yet, to identify all as the nucleus of a noun cluster would constitute a weak analysis, since the only premodifier with which it shows any affinity is a pro-possessive, as in their all, or an adjectival shifter (i.e., personal possessive), as in our all. Nor yet does all fit the category of a quasi-noun cluster; for, it lacks the premodification which marks the similarity of such a quasi-cluster to a noun cluster (Cf. that setting, diagrammed supra, p. 298, discussed supra, p. 300). Even when all does occur with a pre-modifier, as in We lost the match but gave it our all, it lacks the potential for filling an adjectival slot (in turn causing the nuclear slot to be left vacant), which is a characteristic of the focal members of quasi-noun clusters, e.g., young as in the young . . . at heart, or setting as in that setting [sun].

Below the  $Y_2$  layer in  $Sn_3$ , the signification of all does not appear to be reinforced by any paradigmatic or syntagmatic relation to information given in the linguistic context. Rather, at this level all independently, hence neither as noun nor as pro-form, manifests a nominal

cluster in which it signifies an absolute which is understood between the speaker and audience. Consequently, during the remaining course of diagramming the second coordinate sentence-unit in  $S_n$ , all in  $O_3$  will be analyzed at level 8 as the filler of the nuclear slot in a special nominal cluster manifesting, at level 9, a shifter on the word layer:

$S_4$ :  $\left\langle \underset{*}{\text{Christ}} \text{ on this Crosse} \right\rangle = nK_4$

$P_3$ :  $\overset{X_3}{\text{did}} / \overset{Y_5}{\text{rise}} \overset{+3}{\text{and}} \overset{Y_6}{\text{fall}} = Pt_3$

$V_6$ :  $\overset{V}{\text{benighted}} = v1_6$      $O_3$ :  $\left\langle \underset{*}{\text{all}} \right\rangle = \text{nom}K_2$

$*$ :  $\text{Christ} = n_4$      $\overset{P_3}{\leftarrow} \left\langle \text{on} \overset{p0_3}{\boxed{\text{this Crosse}}} \right\rangle = Phr_3$

$X_3$ :  $\text{did} = X\text{-word}_3$      $Y_5$ :  $\overset{V_7}{\langle \text{rise} \rangle} = Pd_7$      $Y_6$ :  $\overset{V_8}{\langle \text{fall} \rangle} = Pd_8$

$*$ :  $\text{all} = \begin{matrix} \text{nominal} \\ \text{shifter}_2 \end{matrix}$

$p0_3$ :  $\left\langle \underset{*}{\text{this Crosse}} \right\rangle = nK_5$

$V_7$ :  $\overset{V}{\text{rise}} = v1_7$      $V_8$ :  $\overset{V}{\text{fall}} = v1_8$

$\longrightarrow$ :  $\text{this} = d_3$      $*$ :  $\text{Crosse} = n_5$

Unlike should, X-words had and did are unambiguous. They complement one another in signification. P<sub>3</sub>, did rise and fall (line 13) fits the Longs' description of expanded forms in the past subjunctive where did serves as "a reinforcing word that can be given special intonational prominence in expressing what is emotional, . . . meditative, concessive, insistent, or perhaps contrastive in force . . . ." <sup>95</sup> P<sub>2</sub>, had . . . benighted is what the Longs call "a past-perfect subjunctive concerned with past time and what did not take place . . . ." <sup>96</sup> Together should, did, and had strike a chord which contains the keynotes of each stage of thematic progression in the poem. According to Martz, the speaker refuses "to perform the devotion proper to the day, that is, to see the place and participate in its agony as if he were 'really present.'" But it seems more accurate to describe the "paradox of human perversity" <sup>97</sup> enacted in the poem as the should of a discounted condition (by line 11) which takes on reasonable expectation (by line 14) so that the did of devotional duty ineluctably fulfilled (by line 35) serves to perfect the recantation of directed motion thwarted (by line 37).

The linguistic structure, including the syntax, allows even the reader who is not previously informed about

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<sup>95</sup>The System of English Grammar, p. 261.

<sup>96</sup>Ibid., p. 254.

<sup>97</sup>The Poetry of Meditation, p. 54.

Christian typological traditions, such as the identification of Christ with Oriens, to fathom and appreciate the comparison between the sun and Christ. The analogy consists of two situations in the east: (1) a hypothetical sun first moved to rise before setting, which by rising (first cause) sets (temporary effect), to rise again ultimately causing endless day (permanent effect), and (2) a factive Christ-on-this-Cross (this Cross which the speaker would see just as he would see the sun, if he admitted devotion for his prime mover by turning eastward), a Christ who also first rises to fall (and now the reader fills in the interstices: to fall temporarily, hence, to rise again permanently like the sun) in order to prevent "Sinne" (phonemically and thematically in complementary distribution with Sunne or Sonne) from eclipsing the "Sunne" to cause eternal night. The aborting of eternal night thus becomes the procreation of days without end, while a sun in the east becomes Christ on an eastern Cross.

From the reader's point of view fulfillment of the paradoxical expectation that an eternal night can end, in turn harbors the analogously paradoxical promise that a primum mobile (devotion) subverted can be restored to its natural form. Conversely, the expectation that a sun can beget endless day by setting heralds promises of Ascension and Resurrection. From the speaker's point of view, however, the westward journey now becomes "a departure from the Christian path, a turning from light to enter the ways

of darkness. Yet at the end of the poem, Donne will argue that he moves westward not in the willfulness of sin but because of the penitential desire to be scourged. The preparation for this reinterpretation requires most of the poem's remaining lines."<sup>98</sup> That preparation takes the form of an arousal of the devotional intelligence, which has already begun a struggle to emerge as of line 10. But in the next few lines it becomes clear that the major obstacle is no longer the external force (foreign motion) of pleasure or business but the psychological pressure (internal motion) of fear or dread:

(4) Yet dare I'almost be glad, I do not see  
That spectacle of too much weight for mee. 16

15. Yet: "conj. adv. . . . introducing an additional fact or circumstance which is adverse to, or the contrary of what would naturally be expected from, that just mentioned" (OED).

15. dare: "To have boldness or courage (to do something)" (OED).

16. spectacle: "A person or thing exhibited to . . . the public gaze as an object whether (a) of curiosity or (b) of marvel or admiration"; "A thing seen or capable of being seen; something presented to the view, esp. of a striking or unusual character" (OED).

Sentence (4), which is nineteen levels deep, features the greatest depth of layers though the least breadth of the sentences thus far analyzed. The absence of

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<sup>98</sup>Chambers, p. 48.

coordinate sentence-units permits a level by level analysis of the whole sentence at once:

cap U<sub>1</sub>+  
 SENT<sub>4</sub>: Yet dare I'almost be glad, I do not see That  
 spectacle of too much weight for mee. =Sn<sub>4</sub>  
 punc

L U<sub>1</sub>  
 U<sub>1</sub>+: yet dare I'almost be glad, I do not see That  
 spectacle of too much weight for mee =Ut<sub>1</sub>+

Yet, like then in sentence (1), is regarded as a linker rather than an inverter, like Hence in sentence (2). In Jacobsson's study of inversion of subject and verb after yet, the frequencies are thirty-one per cent for the period from 1500 to 1600 and only ten per cent for that from 1600 to 1712.<sup>99</sup> As with Hence + is't before a postponed subject (discussed supra, pp. 279-81), inversion after yet is not regarded as a foregrounded variation in syntax providing that the subject is emphasized, as in a contrast, to receive greater weight than the verb, or that the adverbial linker is particularly emphatic.<sup>100</sup> In sentence (3), however, because the inversion after Yet--an unemphatic linker--stems from a desire to achieve rhythmical balance with an unstressed subject and a modal carrier of emphatic stress,

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<sup>99</sup>Inversion in English, p. 94.

<sup>100</sup>Ibid., pp. 100-101; see also p. 12.





V<sub>1</sub>: be =vl<sub>1</sub><sup>v</sup>

C: kglad<sub>\*</sub> =jk<sub>1</sub>

U<sub>2</sub>: I do not see That spectacle  
of too much weight for mee =Ut<sub>2</sub><sup>T<sub>2</sub></sup>

\*: glad =adj<sub>1</sub>

T<sub>2</sub>: I do not see That spectacle  
of too much weight for mee =Tk<sub>2</sub><sup>S<sub>2</sub></sup> ← <sup>P<sub>2</sub>+2</sup>

S<sub>2</sub>: kI<sub>\*</sub> =nomK<sub>2</sub>

P<sub>2</sub>+2: do not see That spectacle  
of too much weight for mee =Pt<sub>2</sub>+2<sup>(P<sub>2</sub>) M<sub>2</sub> P<sub>2</sub></sup>

\*: I =nominal shifter<sub>2</sub> (negator) M<sub>2</sub>: not =mid adv<sub>2</sub>

P<sub>2</sub>: do . . . / see That spectacle of too  
much weight for mee =Pt<sub>2</sub><sup>X Y<sub>2</sub></sup>

X: do =X-word<sub>2</sub> Y<sub>2</sub>: (see That spectacle of too  
much weight for mee) =Pd<sub>2</sub><sup>V<sub>2</sub> 0</sup>

V<sub>2</sub>: see =v1<sub>2</sub>

O: KThat spectacle of too much weight for mee\ =nK<sub>1</sub>

→: That =d \*; spectacle =n<sub>1</sub>

←: <of too much weight for mee > =Phr<sub>1</sub>

pO<sub>1</sub>: Ktoo much weight for mee\ =nK<sub>2</sub>

While highly recursive, Phr<sub>1</sub> manifests the first instance, thus far in the poem, of a "modi-modifier." Too, unlike a construction modifier, is embedded within a cluster to modify just the adjective which it precedes, in this case the nucleus:

→: Ktoo much\ =jK<sub>2</sub> \*; weight =n<sub>2</sub>

←: <for mee > =Phr<sub>2</sub>

↪: too =modi-mod \*; much =adj<sub>2</sub> pO<sub>2</sub>: Kmee\ =nomK<sub>3</sub>

\*; mee =nominal  
shifter<sub>3</sub>

Spectacle is effectively foregrounded by being the only multisyllabic word in these two lines as well as the next two monosyllabic ones. Beginning with the latter, the speaker, still holding on to astrophysical images (in lines 20 to 24) reminiscent of the initial conceit, particularizes the nature of "That spectacle" which he should see in the east, explicating "of too much weight for mee." Of course, the inherent nature of the Cross makes such repulsion as Donne expresses "religiously acceptable."<sup>103</sup> But before the end of this meditation, that fine line between repellent dread and penitent awe will be crossed in all humility. In lines 17 and 18, the next punctuation-unit to be analyzed, the speaker argues that "if it is death to look upon the face of God, which is life itself, how much more of a death would it be to look upon God dying!"<sup>104</sup>

(5) Who sees Gods face, that is selfe life, must dye;  
What a death were it then to see God dye? 18

17. selfe life: life itself; the reference is to Exodus xxxiii.20: "Thou canst not see my face; for there shall no man see me, and live" (Cf. Gardner, p. 99). Chambers (n. 40, p. 49) gives other relevant texts: "Aquinas (S.T., Part I, Q. xii, Art. 4) argues that a vision of self-existent being (Donne's 'self-life') is granted only to those whom God unites himself; Donne believes that a vision of God's essence is impossible: 'only in heaven shall God proceed to this . . . manifestation, this revelation of himself' (Sermons, VIII, 232); 'no man can see God in this world, and live, but no man can see God in the next world, and dye' (Sermons,

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<sup>103</sup> See Rowe, I Launch at Paradise, p. 217.

<sup>104</sup> Francis, Item 21.



$U_1$  †

U: who sees Gods face, that is selfe life, must dye;

$U_2$

What a death were it then to see God dye =Ut+Ut

For the sake of convenience, as before, each coordinate sentence-unit will be analyzed separately, beginning with the first:

$T_1$

$U_1$ : who sees Gods face, that is selfe life, must dye =Ut<sub>1</sub>

$S_1$  †

$T_1$ : who sees Gods face, that is selfe life must dye =Tk<sub>1</sub>

$I_1$  † † †  $U_3$

$S_1$ : who | Δ sees Gods face, that is selfe life =Cl<sub>1</sub>

$X_1$  †  $Y_1$

$P_1$ : must / dye =Pt<sub>1</sub>

$I_1$ : who =nominal  
=includer<sub>1</sub>

$T_3$

$U_3$ : Δ sees Gods face, that is selfe life =Ut<sub>3</sub>

$V_1$

$X_1$ : must =X-word †  $Y_1$ : { dye } =Pd<sub>1</sub>









'indirect speech' in past time."<sup>205</sup> He continues later: "But back-shifting . . . also occurs when we wish to suggest that something is not possible or not true or contrary to fact or highly doubtful." If predications in present time are back-shifted "--but are still used with reference to present time--they signal counter-factual Predications. Thus If the Joneses are here now suggests that they may be here; but If the Joneses were here now suggests that they are not here."<sup>106</sup> Allen adds that "this difference in meaning may be said to be manifested by the change in the signification of the tagma manifested by the verb; a past verb form like were has the valence for a past time-expression; when it co-occurs with a present time-expression, as in If the Joneses were here now, its usual context has changed--and, as we have seen, a change in either the context or the form of a tagma results in a change in its signification."<sup>107</sup>

The occurrence of then in line 18 of "Goodfriday, 1613" does not make Allen's example with were plus now any less appropriate to the analysis of were on the P<sub>4</sub> layer to be diagrammed below. For, the signification of then in line 18 seems far less temporal than inferential.<sup>108</sup> Moreover, in relation to its context of sentence (5), were may

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<sup>105</sup>Allen, Verb System, p. 171. See also, e.g., Jespersen, Essentials of English Grammar, pp. 260-63.

<sup>106</sup>Verb System, p. 173.

<sup>107</sup>Ibid., n. 16.

<sup>108</sup>Cf. Quirk et al., pp. 522 and 889.

be seen to refer to present time. Allen also notes that "were after third person singular subjects in non-factual back-shifting contrasts in the usage of [certain] speakers with was after third person singular subjects in factual back-shifting (as in indirect speech). This special kind of 'discord' (i.e., lack of concord) is the only clear-cut example of the so-called 'subjunctive' in present-day English."<sup>109</sup> In view of these observations, especially both that were may occur with reference to present time and that were may contrast with was, the customary manner of diagramming a verbal unit on the P layer, in the present case by showing -d in the  $\tilde{X}$  sector and be in the Y sector, does not adequately account for the back-shifted form of the verb in  $Pt_4$  of  $Sn_5$ . In order to indicate the reference to present time as well as the subjunctive use of were, the verbex on the P layer is diagrammed as follows:

$P_4$ :  $\tilde{X}$  / were . . .  $\Delta$  = $Pt_4$       M: then =mid adv

$S_5$ : KGod $\lambda$  =nK $_5$        $Y_5$ :  $\overset{V_5}{\{dye\}}$  =Pd $_6$

$Y_4$ :  $\overset{V_6}{\{were . . . \Delta\}}$  =Pd $_5$       \*: God =n $_5$        $V_5$ : dye =Vl $_5$

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<sup>109</sup>Verb System, n. 17, p. 173.



of "Goodfriday") may not be self-evident to a college literature student prior to careful lexical research into the matter of denotations, formal linguistic analysis (e.g., of the syntax in a poem) may motivate even those insights it cannot directly generate.<sup>112</sup>

(6) It made his owne Lieutenant Nature shrinke,  
It made his footstoole crack, and the Sunne winke. 20

19. Lieutenant Nature: "generally one who acts as deputy to the superior officer designated" (OED); hence, Nature is God's deputy, carrying out His will; cf. "Richard Hooker, Ecclesiastical Polity, I, iii, 4: 'Those things which nature is said to do, are by divine art performed, using nature as an instrument . . .'" (Shawcross, p. 367; cf. Chambers, p. 49). Chambers (p. 49) cites additional texts relevant to Nature as God's lieutenant: "Alain de Lille, De planctu naturae; Chaucer Parliament of Foules [sic]; . . . Davies, 'The Immortality of the Soul,' V.vi; Browne, Religio Medici, I. xvi."

19. shrinke: flinch, cower; "In immaterial sense: To be contracted or reduced in extent"; "to recoil through physical weakness or lack of courage or with abhorrence from"; to "hesitate in the face of anything . . . grievous . . .; to recoil . . . morally" (OED).

20. footstoole: a reference to Isaiah lxvi.1: "Thus saith the Lord, The heaven is my throne, and the earth is my footstool: where is the house that ye build unto me? and where is the place of my rest?" (See Gardner, p. 99 and Shawcross, p. 367.)

20. crack: "To make a sharp noise in the act of breaking;" to fracture, i.e., causing a fissure "without complete separation or displacement of parts . . ." (OED). The Crucifixion is traditionally believed to have been accompanied by an earthquake as well as an eclipse.

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<sup>112</sup>Cf. supra, e.g., pp. 168-69.





$P_1$ :  $\overset{X_1}{-d}$  /  $\overset{Y_1}{\text{make his owne Lieutenant Nature shrinke}} =Pt_1$

\*: it =pro-nom<sub>1</sub>

$Y_1$ :  $\overset{V_1}{\leftarrow}$  make  $\overset{O_1}{\boxed{\text{his owne Lieutenant Nature shrinke}}}$   $\rightarrow$  =Pd<sub>1</sub>

$V_1$ :  $\overset{V}{\text{make}} =Vl_1$

$O_1$ :  $\not\leftarrow$   $\overset{S_2}{\boxed{\text{his owne Lieutenant Nature}}}$   $\overset{Y_2}{\leftarrow}$  shrinke  $\not\rightarrow$  =Cld<sub>1</sub>

Used attributively or in a hyphenated compound, Lieutenant preceding Nature would denote "a substitute for, or the deputy of, nature" (Cf. the OED). The context of Sn<sub>5</sub> dictates, however, that the tagma Nature signifies a restrictive appositive. Allen, who recognizes as such only the nonrestrictive appositive--as a type of insert which adds information to an entity--(p. 221), treats what others call restrictive appositives as adjectival modifiers in noun clusters. He gives the following example of "an appositive used to help identify" rather than add information to "the entity being referred to" by the preceding nominal (n. 3, p. 221):

(q)  $\leftarrow$   $\leftarrow$   $\leftarrow$   $\leftarrow$   $\leftarrow$   
 (q)  $\leftarrow$   $\leftarrow$   $\leftarrow$   $\leftarrow$   $\leftarrow$   
 $\rightarrow$  \*  $\leftarrow$   $\rightarrow$  \*  $\leftarrow$





→: his <sup>d<sub>2</sub></sup> =pro-PV<sub>2</sub> \*; footstoole =n+n V<sub>4</sub>; crack <sup>V</sup> =Vl<sub>4</sub>

→: the =d<sub>3</sub> \*; Sunne =n<sub>2</sub> V<sub>5</sub>; winke <sup>V</sup> =Vl<sub>5</sub>

n; foot =n<sub>3</sub> n; stoole =n<sub>4</sub>

Sentence (6) exhibits a higher frequency of parallelism than any other sentence thus far analyzed. Some of it is askant, in that identical constructions at least two layers in depth are manifested at different levels of diagramming: Thus, Tk<sub>1</sub>, at the third level, and pro-nomK<sub>1</sub> together with Pd<sub>1</sub>, on the next lower layers at the fourth level, are identical in constituency (i.e., are parallel) with the same construction-types bearing the subscript 2, respectively diagrammed at the fifth and sixth levels. The same relation holds between Cld<sub>1</sub>, at the sixth level, followed by Pd<sub>2</sub>, at the seventh, and both Cld<sub>2</sub> and Cld<sub>3</sub>, at the eighth level, followed by both Pd<sub>4</sub> and Pd<sub>5</sub>, at the ninth. On the other hand, the latter constructions, at the eighth and ninth levels of diagramming, manifest vertical parallelism, i.e., which is in horizontal alignment. These syntactic equivalences help to imply a sense of equivalence in the relations of nature and the divine. The structural parallelism thus provides supporting evidence for such impressionistic commentary as the following: "The success of the poem depends in great measure upon the

emotional intensity developed by the central section, the extreme pain for the poet in contemplating the scene which is there presented. That pain is strengthened above all, I think, by lines 19 and 20, which remind us of the mystical identity between Christ and God, and between this Christ-God and Nature, and of the crucial moment when the latter relation is fulfilled and terminated."<sup>116</sup>

In the quotation of sentence (7), because of editorial disagreement between Shawcross and others concerning both a matter of lexical choice and a question of punctuation, each of the alternative readings is placed in brackets following Shawcross' adoption:

(7) Could I behold those hands which span the Poles,  
And turne [tune] all spheares at once[,] peirc'd  
with those holes?

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21. According to Shawcross (p. 367), this line should be compared with "the statement of Wisdom that 'when he prepared the heavens, I was there; when he set a compass upon the face of the depth' (Prov. viii 27)."

21. span: "To reach or extend over (space or time)"  
(OED).

21. Poles: wooden stakes, rods, as from "the straight stem of a slender tree stripped of its branches" (OED), hence also a reference to the wooden Cross; "the two points in the celestial sphere (north pole and south pole) about which as fixed points the stars appear to revolve; being the points at which the earth's axis produced meets the celestial sphere"; "extremities (North and South) of the axis of the earth; also of any rotating spherical . . . body" (OED).

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<sup>116</sup>George Herman, "Donne's Good-friday, 1613," Item 60.

22. And . . . once: "referring to God as 'first mover' (l. 8)" (Shawcross, p. 367).
22. turne/tune: The MSS are divided causing Donne's editors and analysts to justify their choice of turne or tune for reasons other than internal evidence. Despite his observation that "'tune' may include 'turne,'" Grierson adopts the latter, writing: "The 'tune all speares' [sic] of the editions and some MSS is tempting because of (as it is doubtless due to) the Platonic doctrine of the music of the spheres. But Donne was more of a Schoolman and Aristotelian than a Platonist, and I think there can be little doubt that he is describing Christ as the 'first mover'" (p. 238). Gardner, who adopts tune, reports that of the three groups of MSS copies "which aim at being collections of Donne's poems" (p. lvii), three of the five MSS in Group I "support 1633 in reading 'tune'" while Group II, consisting of four MSS, "reads 'turne'." And of the MSS in Group III that have importance for an editor of "Goodfriday, 1613," four "read 'tune'" while three "read 'turne'," and [one] has corrected 'tune' to 'turne'" (p. 99). In response to Grierson's adoption of turne, Gardner comments: "The authority is evenly divided; but 'tune', being the more difficult reading, is less likely to be a scribal substitution. Its defence is Grierson's statement that 'tune' includes 'turne', since the music arises from the rate of turning. In his poem on the Sidneian Psalms Donne speaks of Christ as 'tuning heaven and earth'. He is not only the First Mover, but the Wisdom which 'sweetly ordereth all things'" (p. 99). Shawcross, however, argues to the contrary: "'Tune' probably arose from the idea of the music of the spheres, but Donne's is talking of the spheres' turning on their poles, for his main concern in the poem is the seeming opposition of the soul as spheare [sic] moving one way but bending the other" (pp. 497-98).
22. at once: "simultaneously"; "in one and the same act"; "immediately" (OED). Cf. the quotation given in the OED to illustrate the earliest recorded use of span as defined above: "Donne Devot. (ed. 2) 63 Our thoughts . . . that doe not only bestride all the Sea, & Land, but span the Sun and Firmament at once."
22. peirc'd: penetrated or perforated by a sharp instrument; also, in Donne's time, according to the OED,

reached or penetrated "with the sight of the mind"; seen "thoroughly into," discerned.

22. holes: orifices, e.g., the eye sockets; perforations, openings (cf. OED).

Those editors and critics who prefer turne find it a more powerful image, referring to the physical motions of all the universe; those who prefer tune do so on the basis of musical analogues elsewhere in Donne's writings. Williamson, for example, observes that "neither 'music' nor 'tune' is an uncommon term in Donne's religious poetry." Quoting five passages, he demonstrates that "the music of the spheres took on a peculiar significance for Donne in his imagery of tuning an instrument, even to a second tuning in Christ," and he argues that "in the light of his work 'tune' would be a more likely choice than 'turne' wherever he might employ the imagery of spheres."<sup>117</sup> Williamson feels that in lines 21-22 "Donne . . . gives us one of his best examples of the telescoped image . . . . The crucified figure is superimposed on the figure spanning the poles." While there is no reason to dispute Williamson's admiration or interpretation of the image, his argument "in this connection" for "the superior efficiency of 'tune'" does not seem necessarily to follow.<sup>118</sup> The present writer, who admits to a subjective preference for tune, is,

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<sup>117</sup>George Williamson, "Textual Difficulties in the Interpretation of Donne's Poetry," Modern Philology, 38 (Aug. 1940), 67.

<sup>118</sup>Ibid., p. 68.

however, unable to account for any strong, objective evidence on the side of either choice.

The identical syntactic function of either lexeme on the P layer, as will presently be shown, precludes the need for alternative analyses. But because of inconclusiveness with respect to the true lexical identity of the verb, it will be rendered as tu/r/ne throughout the diagrams. While the choice between tune and turne is not crucial to the syntactic analysis of lines 21 and 22, the question of the exclusion of the comma after at once in line 22 (as in Shawcross' edition) versus its inclusion (as in Grierson's as well as Gardner's) is crucial to determining the syntactic function of at once.

In response to Grierson's reasoning about the adoption of turne, Williamson writes, "If 'tune' may include 'turne,' there seems to be little argument for 'turne,' except on the ground that 'tune' includes too much. But to 'turne all spheares at once,' if 'at once' means 'together,' could scarcely produce harmony, since 'the note of each is due to the rate at which it is spun.'"<sup>119</sup> Here Williamson's argument seems based on a non sequitur, for at once does not necessarily mean "together," as the preceding lexical gloss demonstrates. It is much more likely to denote "at the same time." Williamson follows Grierson's inclusion of the comma: Only if the comma is omitted, as in

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<sup>119</sup>Ibid.

Shawcross' edition, does at once become syntactically ambiguous. Without the comma the phrase may be perceived, for example, to function either within the predicator tu/r/ne all spheares or as part of the construction peirc'd with those holes. In any event, at once cannot be said to fulfill more than one function simultaneously, since each potentially feasible analysis manifests a distinct intonation contour, i.e., upon articulation of line 22. For the reader who is reflecting upon lines 21 and 22, one syntactic meaning may nonetheless suggest another, and such an association of ideas can occur even when the comma has been included in the text.

In the present analysis Grierson's and Gardner's adoption of the comma following at once is given precedence over Shawcross' editorial omission. Grierson's and Gardner's reading is considered here to be syntactically sound per se as well as quite consistent with the pattern of punctuation (discussed supra, pp. 305-7), which is observable elsewhere in this poem and generally in Donne's writings. Because line 22 contains two tone units no matter how at once is interpreted, it follows that Donne would--even if automatically--have placed a comma at the point of juncture. Had the poet intended at once to read as an adverbial modifier of peirc'd with those holes (Cf. the function of Scarce in a yeare in line 5, quoted supra, p. 194), the ensuing editorial dispute over the presence or absence of a comma in line 22 would now concern its position before



$(P_1)$   $S_1$   $P_1$   
 $T_1$ : could I behold those hands which span the Poles, And tu/r/ne all speares at once, peirc'd with those holes =Tk<sub>1</sub>

$S_1$ : K I X =nomK

$\tilde{X}$   $Y_1$   
 $P_1$ : could . . . / behold those hands which span the Poles, and tu/r/ne all speares at once, peirc'd with those holes =Pt<sub>1</sub>

\*: I =nominal shifter

$\tilde{X}$ : could =X-word

$V_1$   $O_1$   
 $Y_1$ :  $\leftarrow$  behold those hands which span the Poles, And tu/r/ne all speares at once, peirc'd with those holes  $\rightarrow$  =Pd<sub>1</sub>

$V_1$ : behold =Vl<sub>1</sub>

$S_2$   $Y_2$   
 $O_1$ :  $\leftarrow$  those hands which span the Poles, And tu/r/ne all speares at once peirc'd with those holes  $\rightarrow$  =Cld

S<sub>2</sub>: Kthose hands <sup>which span the Poles, And</sup> tu/r/ne all spheares at once =nK<sub>1</sub>  
 → \* ←

Y<sub>2</sub>: <sup>H<sub>1</sub></sup> peirc'd <sup>D<sub>1</sub></sup> <with those holes> =Ct<sub>1</sub>  
 ←

→: those =d<sub>1</sub> \*: hands =n<sub>1</sub>

←: <sup>I</sup> [which | Δ span the Poles, and <sup>U<sub>2</sub></sup> tu/r/ne all spheares at once] =C1

H<sub>1</sub>: <sup>V<sub>2</sub></sup> ( peirc'd ) =Pd<sub>2</sub>      D<sub>1</sub>: <sup>p<sub>1</sub></sup> <with those holes <sup>p<sub>0</sub><sub>1</sub></sup> > =Phr<sub>1</sub>

I: which =adjectival  
 =includer

U<sub>2</sub>: Δ span the Poles, And <sup>T<sub>2</sub></sup> tu/r/ne all spheares at once =Ut<sub>2</sub>

V<sub>2</sub>: <sup>V</sup> peirc'd =Vl<sub>2</sub>      p<sub>0</sub><sub>1</sub>: Kthose holes < → \* > =nK<sub>2</sub>

T<sub>2</sub>: 
 S<sub>3</sub>  
 Δ  
 P<sub>2</sub>
 ← <sup>P<sub>2</sub></sup> span the Poles, And  
 ← <sup>P<sub>3</sub></sup> tu/r/ne all spheares at once =Tk<sub>2</sub>

→: those =d<sub>2</sub> \*: holes =n<sub>2</sub>

S<sub>3</sub>: <sup>wh-word</sup> Δ = which      P<sub>2</sub>: <sup>X<sub>1</sub></sup> ∅ / <sup>Y<sub>3</sub></sup> span the Poles =Pt<sub>2</sub>

P<sub>3</sub>: <sup>X<sub>2</sub></sup> ∅ / <sup>Y<sub>4</sub></sup> tu/r/ne all speares at once =Pt<sub>3</sub>

Y<sub>3</sub>: <sup>V<sub>3</sub></sup> { span the Poles } <sup>O<sub>2</sub></sup> =Pd<sub>3</sub>

Y<sub>4</sub>: ∅ <sup>H<sub>2</sub></sup> tu/r/ne all speares <sup>D<sub>2</sub></sup> <at once> ∅ =Ct<sub>2</sub>

V<sub>3</sub>: <sup>V</sup> span =Vl<sub>3</sub>      O<sub>2</sub>: {the Poles} =nK<sub>3</sub>

H<sub>2</sub>: <sup>O<sub>3</sub></sup> { tu/r/ne all speares } =Pd<sub>4</sub>

D<sub>2</sub>: <sup>p<sub>2</sub></sup> <at once > <sup>p<sub>0</sub><sub>2</sub></sup> =Phr<sub>2</sub>

→ the =d<sub>3</sub>      \*: Poles =n<sub>3</sub>

V<sub>4</sub>: <sup>V</sup> tu/r/ne =Vl<sub>4</sub>      O<sub>3</sub>: {all {speares}} =nKK

p<sub>0</sub><sub>2</sub>: {once} =nK<sub>4</sub>

: all =constr mod \*; spheares =nK<sub>5</sub> \*; once =n<sub>4</sub>

\*; spheares =n<sub>5</sub>

Problems encountered in analyzing sentence (7)-- analogues to which are anticipated in the analysis of sentence (8)--derive from possible redundancy in the signification of with those holes, i.e., affecting the syntactic relation of that phrase to peirc'd; from possible lexical ambiguity, e.g., of behold; and from possible syntactic ambiguity, e.g., of peirc'd. The ultimate source of such challenges as confront the analyst of sentence (7) is probably found in la langue, i.e., in "a subtle ambiguity inherent in the structure of English" (See Allen, p. 138),<sup>120</sup>

Ambiguity occurs more frequently in constructions appearing in complement, predicate-modifier, or end-adverbial positions than with constructions appearing in front-adverbial, subject, or verbal positions. The recipient of a message usually has little difficulty in recognizing the boundary line between a subject and a following verb cluster . . . . In the complement and following sectors, however, there are no such clear-cut lines of demarcation between one kind of material and another: a phrase, for example may occur as a post-nuclear modifier in a noun cluster . . . ., or as an adjunctal . . . ., or as an adverbial . . . .<sup>121</sup>

Unless it can be demonstrated that the context precludes all but one possible analysis or even supports simultaneous significations resulting from a given analysis, one's ability to diagram a sentence in more than one way, as Allen

<sup>120</sup>See supra, pp. 45-49 and pp. 187-93.

<sup>121</sup>Verb System, p. 123.

points out in Verb System (p. 123), "does not resolve the ambiguity."

The preceding analysis on the  $Y_1$  layer follows Allen's conclusion with respect to the ambiguous sentence We found the tree blown down by the wind: Ambiguity occurs if the larger context does not indicate whether the reference is "to our finding of a tree which we already knew to have been blown down by the wind"--in which case the predicatid functions as the modifier of the noun nucleus tree--or to "a tree which we were looking for and which we expected to find still standing--but which when we found it, turned out to have been blown down by the wind";

The predicatid blown down by the wind in the second sentence makes a secondary predication (about the tree) within the clausid the tree blown down by the wind, but at the same time it fills the complement sector within the primary predication found (or did find) the tree blown down by the wind. There is, however, a second kind of clausid that might occur within the primary predication, one which I have not seen described as distinct from the first by transformational grammarians; this is the kind of clausid which fills, not the object and complement sectors, but rather only the object sector . . . .<sup>122</sup>

In his study of the history of ideas in "Goodfriday, 1613," A. B. Chambers includes an informal analysis of the role of peirc'd in lines 21 and 22. The contrast

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<sup>122</sup>Robert L. Allen, "Sector Analysis: From Sentence to Morpheme in English," in Edward L. Blansitt, Jr., ed., Report of the Eighteenth Annual Round Table Meeting on Linguistics and Language Studies, Monograph Series on Languages and Linguistics, No. 20 (Washington, D.C.: Georgetown Univ. Press, 1967), pp. 168-69.

between his assumptions about the syntax and the results of formal sector analysis, as just presented, is revealing:

The apparent sense of these lines requires that "pierced" modify "hands": Christ's creating hands, pierced by the nails of the crucifixion, nevertheless span the very poles of the earth. They also tune the spheres, because Christ is the new string required, as Donne says elsewhere, to remedy Adam's dissonance in the world harmony.<sup>41</sup> The crucifixion would thus be too terrible for Christian eyes to view. The answer to Donne's question is--implicitly--no. Yet the position in these lines of "pierced" syntactically demands that it modify not "hands" but either "spheres" or "I." The syntax, that is, suggests that the crucifixion must affect not Christ alone, that the spheres which revolve within Donne's soul and the spheres which constitute the framework of the world are materially altered by the Passion. The suggestion can be made because it is true in many ways: the death of the Logos within the world did cause the earth to crack and caused the eclipsed sun to wink; each man, like Christ, must bear his individual cross; and the Passion is the means by which man is the recipient of mercy and grace. Indeed, the crucifixion is everywhere; like the Cross, in Donne's poem of that name, it is visible in its effects in all places and times, including the human and celestial spheres. Donne asks "Could I behold?" The answer--implicitly--is that, pierced with those holes, he can scarcely do otherwise. Donne answers his question with both yes and no.

This, I think, is the key to the whole series of questions which Donne asks. In each case, the apparent answer is no, but in actual fact the answer must be yes.<sup>123</sup>

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<sup>41</sup>Sermons, II, 170. Cf. Sermons, III, 308: "I see those hands stretched out, that stretched out the heavens, and those feet racked, to which they that racked them are foot-stooles: I hear him, from whom his nearest friends fled, pray for his enemies, and him, whom his Father forsooke, not forsake his brethren; I see him that cloathes this body with his creatures, or else it would wither, and cloathes this soule with his Righteousnesse, or else it would perish, hang naked upon the Crosse."

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<sup>123</sup>Chambers, "Goodfriday 1613. Riding Westward: The Poem and the Tradition," pp. 49-50.

While convinced that Chambers' interpretive impressions contribute to one's appreciation of the scope of the poetry in lines 21 and 22, the present writer is hard put, however, to follow the author's train of thought with respect to the syntax of these lines. Spheares and I do occupy different layers in sentence (7), i.e., they manifest different positional functions, so that, although both are nominals, they cannot be directly modified by the same unit. Nor, in this particular sentence, can peirc'd, or peirc'd with those holes, simultaneously make a predication about hands and either spheares or I. But can "the position in these lines of 'pierced' syntactically" be said to demand "that it modify either 'spheres' or 'I,'" and only apparently hands, as Chambers maintains--any more than the position of rag'd and torne in line 28 of the poem can be said to demand that it modify I of line 23? (See the quotation infra, p. 359.)

If, on the one hand, peirc'd with those holes were to be analyzed as modifying the construction in which I manifests its positional function, then it would have to be diagrammed on the U layer as the filler of the optional E sector. Such an analysis fails to meet the criterion that the occupant of the E position must be shiftable to the F sector. Shifted to F, peirc'd with those holes precedes could I behold those hands . . . to form a unit which seems slightly ludicrous, either for dangling ambiguously (if the adverbial is perceived to refer to Christ as well as to the

speaker) or for being anachronistic (since it is not until after those hands which span the Poles provides the context, that peirc'd with those holes, as a focus of information, can take on any of its possible significations).

Even if the failure of this construction to meet the shifting text were ignored, i.e., if peirc'd with those holes were indeed considered to modify I from the E sector, it would have to be acknowledged that the positioning of the modifier at such a precarious remove from the subject, which it is purported to modify, is flagrantly uncharacteristic of Donne. On the other hand, analysis of peirc'd with those holes as modifying spheares would require the absence of the comma following at once, because the modifier, by definition sharing the same layer as that of its head, would in this instance actually consist of at once as premodifier plus peirc'd with those holes. Yet Chambers bases his ad hoc analysis on a quotation from Gardner's edition, where the comma following at once marks off a tone unit which thus precludes the interpretation of peirc'd as a so-called modifier of spheares.

The process of elimination makes it clear that peirc'd with those holes has a directed relation to hands after all. The method of sector analysis should specify that relation either as one of modifier to head (on the  $O_1$  layer) or as one of predicator, in turn, either primary (as shown on the  $O_1$  and  $Y_2$  layers diagrammed supra, p. 344-45) or secondary (to fill co-occurrent C sectors on the  $Y_1$

layer). According to Allen, such a "difference between the use of a predicatid as a modifier and the use of a predicatid to make a predication is, of course, exactly that feature of English which underlies the ambiguity to be found in Chomsky's example I found the boy studying in the library ('whose ambiguity of representation', he says, 'could not be demonstrated without bringing transformational criteria to bear')."<sup>124</sup>

If peirc'd with those holes were diagrammed on the  $O_1$  layer as a modifier of hands instead of being diagrammed as a non-finite predicator filling the Y sector in a clauseid, then the which-clause--instead of being diagrammed as a modifier of the nucleus hands on the  $S_2$  layer (supra, p. 345)--would have to be removed from the  $S_2$  sector on the  $O_1$  layer in order to be treated as an insert. But because no comma precedes which to signal the intonation of the entire clause as an inserted unit, it may be argued, on the basis of the pattern of punctuation established in this poem, that such an analysis is not a valid alternative. This resolution does not, however, eliminate still other problems concerning possibilities for alternative analyses of peirc'd with those holes.

The relation of with those holes to peirc'd is questionable; the signification of with those holes is not

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<sup>124</sup>"From Sentence to Morpheme in English," p. 168. See also Noam Chomsky, Syntactic Structures (The Hague: Mouton and Co., 1957), p. 88.

immediately clear. It seems redundant following peirc'd. The latter portion of the earlier quoted passage indicates that Chambers realizes that peirc'd and with those holes somehow belong together, though he is no exception to other commentators upon "Goodfriday, 1613" in failing to remark upon the signification of the phrase to the verbid. As for his assertion that "pierced with those holes," the speaker "can scarcely do otherwise" than behold the scene, the present writer is at a loss to comprehend its causal relationship--whatever the semantic interpretation placed on peirc'd with those holes. If the expression were taken primarily to mean "penetrated (visually) with those (Christ's) eyes," then it would be analyzable as an end adverbial. But since the Crucifixion has been the topic of the ten lines preceding the couplet under consideration, it seems most likely that peirc'd with those holes refers explicitly to the Crucifixion first of all and only secondarily suggests further possibilities of meaning. This conclusion does little, however, to resolve the present problem in analysis.

In a context which includes the piercing of Christ's hands with nails, the grammar of with those holes is puzzling. The phrase is neither agentive nor instrumental. Nor can the preposition with be said to express accompaniment or support. If with is taken to express the notion of having, i.e., if the entire construction is thought to mean something like "punctured, moreover, having

(with) such (those) holes," then it should be possible to diagram peirc'd and with those holes as co-occurrent fillers of C sectors on the Y<sub>1</sub> layer, except that co-occurrent sectors must be reversible. Peirc'd and with those holes do not seem logically reversible.

Allen's theoretical distinction between adjunctals, i.e., fillers of the C sector and predicate adverbials, i.e., fillers of the D sector "by virtue of the fact that" the former "are required by the verb" is not always helpful: If either a predicate adverbial or an end adverbial, he writes, "is dropped from the sentence in which it occurs, the sentence will still remain grammatical, even though its meaning may not be exactly the same;" but, with the exception of certain elliptical sentences,<sup>125</sup> if a complement is dropped, the result will be "an ungrammatical sentence or a change in the meaning of a verb."<sup>126</sup> And there, in the italicized portion of Allen's statement, lies the rub. For, according to the OED the verb behold can denote "to watch" (an occurrence) as well as "to see" (the result of an occurrence); and one cannot be sure how to interpret the single-lexeme verbal peirc'd in relation to behold.

According to another of Allen's distinctions, passives as predicatids refer "to the occurrence of an action"

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<sup>125</sup>Verb System, n. 34, p. 203.

<sup>126</sup>Ibid., pp. 111, 113 (Italics added).

while passives as complements refer "to its result."<sup>127</sup> Yet the distinction is not always made clear by the immediate context. As Allen also points out, "When a verbid-cluster [*i.e.*, the verbal unit in a predicatid] comprises two or more lexemes, there is usually little difficulty in determining the kind of voice, aspect, or time-relationship expressed; but when a verbid-cluster consists of only one lexeme, it is sometimes difficult to determine exactly the kind of reference intended." Thus it is not clear from the sentence "Percy saw the window broken by the thieves," for example, "whether broken signals only 'passive voice' or both 'passive voice' and 'earlier time-relationship'--that is, whether Percy saw the window as it was broken or only after it had been broken."<sup>128</sup> Neither is it clear from sentence (7) whether the signification of peirc'd includes a reference to an occurrence or to a result.

An examination of the greater context for a clue to a valid analysis of peirc'd need proceed no further than sentence (8), where most of the constructions in sentence (7) have their analogues. Sentence (8) also begins "Could I behold . . ." (line 23), and as its subsequent analysis will show (See *infra*, pp. 362-74), behold is diagrammed on a Y layer containing three O sectors, two of which, like the O<sub>1</sub> sector in sentence (7), are filled by clausids. In the first of the clausids in sentence (8), where the verbid

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<sup>127</sup>Ibid., p. 112.

<sup>128</sup>Ibid., p. 236.

is humbled followed by below us (line 25), the reference of humbled is as difficult to determine as that of peirc'd in sentence (7). But in the second clause, it is clear by the grammatical choice of make, rather than made, that the rhetorical question "Could I behold . . . that blood . . . Make dirt of dust . . . ?" (lines 23, 25-27) refers to an ongoing occurrence and not to a result in earlier time. Hence, the present analysis of peirc'd (as well as the forthcoming analysis of humbled) takes its cue from the syntactic choice of make (line 25). For, although the historical Crucifixion is in the past, from the point of view of the meditating speaker, who is debating with himself, the terrible sight is real, in the present moment.

Given the present analysis of peirc'd, the signification of with those holes as predicate adverbial must be considered resultative despite the fact that resultative meaning is not characteristically found with the preposition with.<sup>129</sup> The plural determiner those and in sentence (8) the singular determiner that, which "refer directly to the situational context,"<sup>130</sup> signify "'distant' reference."<sup>131</sup> The signification of those lends support to the present interpretation of sentence (7), which (in

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<sup>129</sup>It seems more logical to interpret with as resultative than as signifying part of the material constituency of the pierced hands. See Quirk et al., pp. 314, 320, 323-28, 331.

<sup>130</sup>Ibid., p. 217.

<sup>131</sup>Ibid., p. 703.

contrast with Chambers') accords the primary emphasis to "those hands . . . peirc'd with those holes," i.e., to an occurrence of which the subject, hence the major focus, is "Christ on this Crosse" as in line 13, "that endlesse height" of line 23.

Attempts at alternative analyses demonstrate that Donne's syntactic arrangements in sentence (7) do not create multiple meanings, but they are conducive to the proliferation of multiple connotations at the level of diction. Chambers' conclusions about the ubiquitousness of the Passion and the paradoxical response evoked by Donne's yes-no question format seem valid if attributed primarily to lexis (Cf. the gloss for lines 21 and 22) rather than syntax. The reader's sense that the Crucifixion is everywhere present--from the celestial spheres to the microcosmic spheres of "our Soules," seems to derive from lexical plurisignation. The effect seems to fit Empson's description of a "fourth type" of ambiguity (for which his illustrations include three poems by Donne), which "occurs when two or more meanings of a statement do not agree among themselves, but combine to make clear a more complicated state of mind in the author."<sup>132</sup>

Removed from its greater syntactic context, peirc'd with those holes, for example, can mean (1) "perforated (by nails), thus having those holes," (2) "seen to have those holes," (3) "discerned with those (Christ's) eyes," (4) "discerned with those (the speaker's) eyes," or (5) "seen

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<sup>132</sup>William Empson, Seven Types of Ambiguity, 3rd ed., New Directions Books (Norfolk, Conn.: James Laughlin, 1953), p. 133.

with the sight of the mind as having those perforations" (The definitions "penetrated by those holes" or "seen with the sight of the mind with those eyes" are rejected for being tautological). However, diagramming peirc'd with those holes in its context of sentence (7) results in eliminating all these meanings but one--syntactically. The most likely syntactic sense (as well as prosodic sound) seems manifested in the analysis of peirc'd with those holes as a predicate adverbial filling the  $Y_2$  sector on the  $O_1$  layer (See supra, pp. 344-45) to signify definition (1). But this conclusion is reached with the understanding that in poetry, richly connotative diction may suggest collateral meanings which are not made explicit by the syntax. Hence, "peirc'd with those holes" of line 22 may, in association with "I" of line 21, be taken as an ever so subtle foreshadowing of the climactic "thou look'st towards mee" of line 35.

Line 22 of the poem is foregrounded in being monosyllabic. Donne's monosyllabic lines achieve effects of dramatic intensification, to be sure, but they also serve contextually to foreground the close thematic relation of of the concepts implied by such key words as man, soul, sphere, Christ, God, and death. The initial rhetorical question constituting line 18 is monosyllabic. After three intervening lines each containing trisyllabic and/or disyllabic diction, line 22 is again, and very effectively, monosyllabic. The first and last lines of the poem are

also monosyllabic, and so is line 13, which makes the first explicit mention of the Crucifixion. Monosyllabic line 17 makes the first direct reference to God. Line 22 is not only central to the middle of the poem constituted by the series of yes-no questions; it is pivotal thematically in relation to the opening of the poem (line 1) and its climax (line 35). In sentence (8), monosyllabic lines 26 and 27 relate the mystical blood of Christ's humanity to man's salvation through Christ's divinity.

Lines 23-28 "develop the paradox of God and man in the crucifixion of Christ," according to Williamson.<sup>133</sup> More particularly, "the image of Jesus on the cross—first pictured as a rising and setting sun" is now developed "as a vast paradox containing infinite space and yet subject to infinite humbling and reduction";<sup>134</sup>

(8) Could I behold that endlesse height which is  
 Zenith to us, and to'our Antipodes, 24  
 Humbled below us? or that blood which is  
 The seat of all our Soules, if not of his,  
 Make durt of dust, or that flesh which was worne  
 By God, for his apparell, rag'd, and torne? 28

24. Zenith: "the highest point of the celestial sphere as viewed from any particular place; the upper pole of the horizon" (OED).

24. and to'our: To is omitted by Grierson without comment. According to Gardner (p. 99), "1633 reads 'and our'. . . . The only Group I MS. in which the line is not omitted, agrees with the other MSS. in the reading I have adopted. It makes the sense clearer and it

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<sup>133</sup>"Textual Difficulties," p. 68.

<sup>134</sup>Rosenthal and Smith, "Metaphysical Poetry," p. 482.

seems more likely that 'to' or 't' dropped out, than that it was inserted."

24. Antipodes: "Places on the surfaces of the earth directly opposite to each other, or the place which is directly opposite to another; esp. the region directly opposite to our own" (OED).
24. Zenith to us, and to 'our Antipodes: the highest point to us and to those on the other side of the world from us; according to Gardner (p. 99), "Wherever we are on the earth's surface, God is our Zenith."
26. seat: "The thing (esp. the organ or part of the body) in which a particular power, faculty, function or quality 'resides'. . . . Similarly, of the soul or its parts" (OED).
26. The seat of all our Soules, if not of his: Chambers (n. 40, p. 49) discusses relevant texts as follows: "The blood is 'ordinarily received to be sedes animae, the seat and residence of the soul,' says Donne, [sic] (Sermons, IV, 294), a statement with which Burton would have agreed (Anatomy, I.i.4). Christ's blood was not, however, the seat of his soul, for--according to Donne--the shedding of his blood did not cause his death; rather, Christ had to give up his soul voluntarily, and his divine soul remained with him in the bloodless grave; see Biathanatos (New York, 1930), pp. 189-91; Sermons, II, 208-9; III, 103, 106; IV, 104, 332; VI, 155; IX, 348." In the sermon from which Chambers briefly quotes at the first of this passage, Donne does, however, state that Christ's blood is the seat of his soul. Gardner explains (p. 99): "The Fathers, discussing the text 'Anima enim omnis carnis sanguis est' (Lev. xvii.II), and refuting Tertulian's ascription of corporality to the soul, deny that the soul can be said to reside in any part of the body. The gloss on this text cites Augustine on the double sense of 'anima'. Whether or not we think of Christ's blood as the seat of his soul, mystically it is the seat of the souls of all of us, who have new life by it." (Cf. Herman's interpretation, Item 60; "Christ's blood is by the sacrament made the seat of each man's soul.")
27. durt: "Unclean matter, such as soils any object by adhering to it; filth, esp. the wet mud or mire of the ground consisting of earth and waste matter mingled with water" (OED); "the dust of which man

was created cohered by the blood of God in the Incarnation" (Shawcross, p. 367).

27. dust: figuratively, "that to which anything is reduced by disintegration or decay"; "applied to the mortal frame of man (usually in reference to Gen. ii.7, iii.19)"; "in phrases denoting a condition of humiliation" (OED); "the symbolic garment of flesh subject to degradation and pollution" (Francis, Item, 21).
27. Make durt of dust: "Christ's blood transforms dust into dirt because dust is dry while dirt is moist (OED)" (Chambers, n. 40, p. 49). Grierson's edition reads "made durt of dust." Only one MS supports the 1633 edition, writes Gardner (p. 100), "in reading 'Made.' Both were probably influenced independently by the past participles before and after. 'Made durt of dust' can only mean 'vilest of the vile'. The reading of the MSS. is far more vivid; the blood mingles with the 'dust of the ground to make unregarded 'durt', that is mud or filth." According to Herman (Item 60), "there is, I believe, as in 'Lieutenant Nature,' a double meaning: in a scale of negatives or pejoratives, dirt is worse than dust (the mortal body), in a similar vein with "A quintessence even from nothingness" and "Of the first nothing, the Elixer grown"; likewise, the statement contains the image of Christ's blood dripping down to moisten the dust of Calvary into dirt, as if it read, Making dirt of dust."
28. rag'd: of a form, "full of rough or sharp projections"; of cloth or garments, "Rent, torn, frayed, in rags" (OED).

George Herman (Item 60) comments upon Grierson's reading to relate lines 23-28 to the previously analyzed couplet:

God's figurative hands (line 21) give motion, of course, to the whole universe. The earthly poles suggest the source of the world's movements, or its very life, and by extension they represent the limits of the whole universe and the source of all its motions: "And turne all spheares at once." Notice the contrast between the little intelligence that moves each separate sphere, dwelling within that sphere, and the whole vast universe turned merely by the hands of God who is, as it were, so much greater than the universe that he is perforce outside it. This contrast would be at least one reason for



$(P_1)$   $S_1$   $P_1$   
 $T_1$ : could I behold that endlesse height which is Zenith to us, and to'our Antipodes, Humbled below us? or that blood which is the seat of all our Soules, if not of his, Make durt of dust, or that flesh which was worne by God for his apparell, rag'd and torne =Tk<sub>1</sub>

$S_1$ :  $KIX$  =nomK<sub>1</sub>  
\*

$\tilde{X}$   $Y_1$   
 $P_1$ : could . . . / behold that endlesse height which is Zenith to us, and to'our Antipodes, Humbled below us? or that blood which is the seat of all our Soules, if not of his, Make durt of dust, or that flesh which was worne by God for his apparell, rag'd and torne =Pt<sub>1</sub>

\*: I =nominal shifter<sub>1</sub>       $\tilde{X}$ : could =X-word<sub>1</sub>

$O_1$   
 $Y_1$ : {behold that endlesse height which is Zenith to us, and to'our Antipodes, Humbled below us +<sub>1</sub>  
or

$O_2$   
that blood which is the seat of all our Soules, if not of his, Make durt of dust +<sub>2</sub>  
or

$O_3$   $C_1$   $+_3$   $C_2$   
that flesh which was worne by God for his apparell rag'd, and torne) =Pd<sub>1</sub>

The occurrence of or between members of a series usually implies exclusion. But here, the coordinators or<sub>1</sub> and or<sub>2</sub> present no real alternatives, for all three situations would simultaneously be present to the sight of a beholder of the Crucifixion. Semantically, of course, Donne's coordination by or--not just once, to link the final object to the first two, but twice, so as to reinforce the affective autonomy of each--serves the interest of paradox: Any one of these sights (or insights), if confronted, would be so overwhelming that the mind cannot even imagine all three holistically. The intensity of the scene by the end of the catalogue is reflected in the coordinate complement sectors, respectively occupied by descriptive adjectives--foregrounded for being rare in this poem. Torne, conjointly with rag'd--as may be seen from the glossed entry for the latter, is redundant in much the same manner as with those holes in relation to peirc'd in the previously analyzed sentence. In both cases the redundant second unit serves the purpose of intensification. The adjective endlesse, diagrammed on the word layer at level 8 below, is a second occurrence (Cf. line 12). Its repetitious use here serves not only to emphasize the metaphysical idea which it denotes but also to link time (in endlesse day) and space (in endlesse height)--moreover in reference to the Crucifixion.

In order to facilitate later references to structures of repetition, analysis of this sentence will

continue level by level rather than, as before in the case of elaborate sentences, by the analysis in turn of each major compounded unit down to the word level. Each new level of diagrams will therefore be identified as follows:

Level 6:

$V_1$ : behold  $=V1_1$

$S_2$

$O_1$ :  $\left[ \begin{array}{l} \text{that endlesse height which} \\ \text{is Zenith to us, and to'our} \\ \text{Antipodes} \end{array} \right. \left. \begin{array}{l} \text{Humbled below us} \end{array} \right] =C1d_1$

$Y_2$

$S_3$

$O_2$ :  $\left[ \begin{array}{l} \text{that blood which is the} \\ \text{seat of all our Soules, if} \\ \text{not of his,} \end{array} \right. \left. \begin{array}{l} \text{Make durt of dust} \end{array} \right] =C1d_2$

$Y_3$

$O_3$ :  $\left\langle \begin{array}{l} \text{that flesh which was worne} \\ \text{by God for his apparell} \end{array} \right\rangle =nK_1$

→ \* ←

$C_1$ :  $\left\langle \begin{array}{l} \text{rag'd} \\ * \end{array} \right\rangle =jK_1$

$C_2$ :  $\left\langle \begin{array}{l} \text{torne} \\ * \end{array} \right\rangle =jK_2$

Level 7:

$S_2$ :  $\left\langle \begin{array}{l} \text{that endlesse height which is Zenith} \\ \text{to us, and} \\ \text{to'our Antipodes} \end{array} \right\rangle =nK_2$

→ → → \* ←

$Y_2$ :  $\left\langle \begin{array}{l} \text{H}_1 \quad \text{D}_1 \\ \text{Humbled} \langle \text{below us} \rangle \end{array} \right\rangle =Ct_1$

←



$V_2$ : Make =V1<sub>2</sub>     $O_4$ :  $Kdurt\lambda$  =nK<sub>4</sub>     $C_3$ : <of dust> =Phr<sub>2</sub>  
 $P_2$      $pO_2$

$I_1$ : which =adjectival includer<sub>1</sub>

$U_2$ :  $\Delta$  was worne by God for his apparell =Ut<sub>2</sub>  
 $T_2$

$V_3$ :  $rag'd$  =V1<sub>3</sub>     $V_4$ :  $torne$  =V1<sub>4</sub>  
 $V$      $V$

Level 9:

$I_2$ : which =adjectival includer<sub>2</sub>

$U_3$ :  $\Delta$  is Zenith to us, and to'our Antipodes =Ut<sub>3</sub>  
 $T_3$

$V_5$ :  $Humbled$  =V1<sub>5</sub>     $pO_1$ :  $Kus\lambda$  =nomK<sub>2</sub>  
 $V$     \*

$I_3$ : which =adjectival includer<sub>3</sub>

$U_4$ :  $\Delta$  is the seat of all our Soules (if not of his =Ut<sub>4</sub>  
 $T_4$      $E$

\*:  $durt$  =n<sub>4</sub>     $pO_2$ :  $Kdust\lambda$  =nK<sub>5</sub>  
 $*$

$T_2$ :  $\Delta$  was worne by God for his apparell =Tk<sub>2</sub>  
 $S_4$      $P_2$

Level 10:

T<sub>3</sub>:  $\boxed{\Delta}$  <sup>S<sub>5</sub></sup> is Zenith to us, and to our Antipodes <sup>P<sub>3</sub></sup> =Tk<sub>3</sub>

\*: us = nominal shifter<sub>2</sub>

T<sub>4</sub>:  $\boxed{\Delta}$  <sup>S<sub>6</sub></sup> is the seat of all our Soules <sup>P<sub>4</sub></sup> =Tk<sub>4</sub>

If not of his, the E sector of Ut<sub>4</sub>--about to be analyzed on its own layer--makes anaphoric reference to four sectors embedded in U<sub>4</sub>, one of them (occupied by which) itself anaphoric. Allen observes that if is one of "the includers after which S + X are regularly omitted."<sup>135</sup> Quirk et al. point out that "not can . . . be a pro-form for the subject and part of the predicate, including the verb phrase."<sup>136</sup> According to Crymes, when not occurs after if, the former functions as a "pro-clause."<sup>137</sup> In the present study, however, only replacers are designated as pro-forms. Not functions as a substituting introducer, in the sense that it participates in the construction which it represents. However, unlike most substituting introducers,

<sup>135</sup> Verb System, p. 241.

<sup>136</sup> A Grammar of Contemporary English, p. 698.

<sup>137</sup> Some Systems of Substitution Correlations, p. 142.

which are true to their name, not occurs within the clause which it represents. Quirk et al. also describe "not in . . . if not" as "a negative pro-form for the equivalent of the whole of the antecedent clause . . . ." But they concede that "instead of treating not as a pro-form, we could analyse . . . [such] instances as ellipsis . . . ." <sup>138</sup> For the sake of consistency in this analysis, the E sector will be treated below as a quasi-clause (rather than as a pro-clause in accordance with Crymes's nomenclature), i.e., as an elliptical construction involving substitution. <sup>139</sup>

Triangular dummy symbols with subscripts will be used in diagramming to mark each sector represented by not, as well as that represented by his, which likewise functions in E as a substituting introducer. Only two previous instances of quasi-clauses have been identified in the present study--one in sentence (4) and another in (6). In each case the C in the abbreviation Cl was slashed through (Cl) to symbolize a quasi-clause lacking an includer (See the respective diagrams, supra, pp. 318 and 333). Here, in sentence (8), the quasi-clause contrasts with those previously diagrammed in that the includer is present while sectors within the clause itself are unoccupied (though recoverable from the immediately preceding linguistic environment). Hence, for the sake of differentiating this type of

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<sup>138</sup> A Grammar of Contemporary English, pp. 698-99.

<sup>139</sup> Cf. Some Systems of Substitution Correlations, p. 86. See also the quoted passage supra, p. 254.

quasi-clause from that earlier represented by Q1, the symbolic abbreviation CX will be used:

E:  $\left[ \overset{I_4}{\text{if}} \mid \Delta_1 \Delta_2 \text{ not } \overset{U_5}{\Delta_3} \text{ of his } \Delta_4 \right] = CX \quad *: \text{ dust } = n_5$

S<sub>4</sub>:  $\overset{\text{wh-word}}{\Delta} = \underline{\text{which}}$

P<sub>2</sub>:  $\overset{X_1}{\text{was}} / \text{ worne by God for his apparell } \overset{Y_4}{=} Pt_2$

Level 11:

S<sub>5</sub>:  $\overset{\text{wh-word}}{\Delta} = \underline{\text{which}}$

P<sub>3</sub>:  $\overset{X_2}{-s} / \text{ be Zenith to us and to 'our Antipodes } \overset{Y_5}{=} Pt_3$

S<sub>6</sub>:  $\overset{\text{wh-word}}{\Delta} = \underline{\text{which}}$

P<sub>4</sub>:  $\overset{X_3}{-s} / \text{ be the seat of all our Soules } \overset{Y_6}{=} Pt_4$

I<sub>4</sub>:  $\text{if } = \begin{matrix} \text{adverbial} \\ \text{includer} \end{matrix}$       U<sub>5</sub>:  $\Delta_1 \Delta_2 \text{ not } \overset{T_5}{\Delta_3} \text{ of his } \Delta_4 = Ut_5$

X<sub>1</sub>:  $\text{was } = X\text{-word}_2$

Y<sub>4</sub>: ‡ <sup>H<sub>2</sub></sup> worne by God <sup>D<sub>2</sub></sup> <for his apparell> ‡ =Ct<sub>2</sub>  
 ←—————

Level 12:

Y<sub>5</sub>: ‡ <sup>H<sub>3</sub></sup> be Zenith <sup>D<sub>3</sub></sup> <to us> and <sup>+4</sup> <sup>D<sub>4</sub></sup> <to'our Antipodes> ‡ =Ct<sub>3</sub>  
 ←————— ←—————

Y<sub>6</sub>: ‡ <sup>H<sub>4</sub></sup> be the seat <sup>D<sub>5</sub></sup> <of all our Soules> ‡ =Ct<sub>4</sub>  
 ←————— ←—————

T<sub>5</sub>: <sup>S</sup> Δ<sub>1</sub> <sup>P<sub>5</sub><sup>+</sup></sup> Δ<sub>2</sub> not Δ<sub>3</sub> of his Δ<sub>4</sub> =Tk<sub>5</sub>  
 ←—————

H<sub>2</sub>: ‡ <sup>H<sub>5</sub></sup> worne <sup>D<sub>6</sub></sup> <by God> ‡ =Ct<sub>5</sub>  
 ←—————

D<sub>2</sub>: <for <sup>p<sub>3</sub></sup> his apparell <sup>p<sup>0</sup><sub>3</sub></sup>> =Phr<sub>3</sub>

Level 13:

H<sub>3</sub>: ‡ <sup>V<sub>6</sub></sup> be Zenith <sup>C<sub>4</sub></sup> ‡ =Pd<sub>6</sub>

D<sub>3</sub>: <to <sup>p<sub>4</sub></sup> us <sup>p<sup>0</sup><sub>4</sub></sup>> =Phr<sub>4</sub>

D<sub>4</sub>: <to <sup>p<sub>5</sub></sup> our Antipodes <sup>p<sup>0</sup><sub>5</sub></sup>> =Phr<sub>5</sub>

H<sub>4</sub>:  $\overset{V_7}{\leftarrow} \overset{C_5}{\text{be the seat}} \rightarrow =Pd_7$

D<sub>5</sub>:  $\overset{P_6}{\leftarrow} \overset{P_0_6}{\text{of all our Soules}} \rightarrow =Phr_6$

S<sub>6</sub>:  $\overset{nk}{\Delta_1} =\underline{\text{that}} \underline{\text{blood}}$

P<sub>5+</sub>:  $\overset{(P_5) M}{\Delta_2} \overset{P_5}{\text{not}} \overset{P_5}{\Delta_3}$  of his  $\Delta_4 =Pt_{5+}$

H<sub>5</sub>:  $\overset{V_8}{\leftarrow} \text{worne} \rightarrow =Pd_8$

D<sub>6</sub>:  $\overset{P_7}{\leftarrow} \overset{P_0_7}{\text{by God}} \rightarrow =Phr_7$

p0<sub>3</sub>:  $\overset{K}{\text{his}} \overset{\rightarrow}{\text{apparell}} \overset{*}{\text{K}} =nK_6$

Level 14:

V<sub>6</sub>:  $\overset{V}{\text{be}} =V1_6$

C<sub>4</sub>:  $\overset{K}{\text{Zenith}} \overset{*}{\text{K}} =nK_7$

p0<sub>4</sub>:  $\overset{K}{\text{us}} \overset{*}{\text{K}} =nomK_3$

p0<sub>5</sub>:  $\overset{K}{\text{our}} \overset{\rightarrow}{\text{Antipodes}} \overset{*}{\text{K}} =nK_8$

V<sub>7</sub>:  $\overset{V}{\text{be}} =V1_7$

C<sub>5</sub>:  $\overset{K}{\text{the seat}} \overset{\rightarrow}{\text{K}} \overset{*}{\text{K}} =nK_9$

p0<sub>6</sub>:  $\overset{K}{\text{all}} \overset{\rightarrow}{\text{our}} \overset{\rightarrow}{\text{Soules}} \overset{*}{\text{K}} \overset{*}{\text{K}} =nKK$

mid adv  
M:  $\text{not} =\text{subs introd}_1$

P<sub>5</sub>:  $\overset{X}{\Delta_2/\Delta_2} \dots \overset{Y_7}{\Delta_3}$  of his  $\Delta_4 =Pt_5$

V  
 $V_8: \text{worne} = V1_8$        $p0_7: \text{KGod} \rangle = nK_{10}$   
 \*

$\rightarrow: \text{his} = \text{pro-PV}_1$       \*: apparell =  $n_6$   
 d

Level 15:

\*: Zenith =  $n_7$       \*: us = nominal  
 shifter<sub>2</sub>

$\rightarrow: \text{our} = \text{adjectival}$       \*: Antipodes =  $n_8$   
 shifter<sub>1</sub>

$\rightarrow: \text{the} = d_3$       \*: seat =  $n_9$

$\rightarrow: \text{all} = \text{constr mod}$        $\rightarrow: \text{our} = \text{adjectival}$   
 shifter<sub>2</sub>

\*: Soules =  $n_{10}$

$X_4: \Delta_2 = -\underline{s}$        $Y_7: \overset{H_6}{\Delta_2} \overset{D_7}{\Delta_3} \langle \text{of his } \Delta_4 \rangle = Ct_6$   
 ~~~~~~ ←~~~~~

\*: God =  $n_{11}$

Level 16:

$H_6: \left( \overset{V}{\Delta_2} \overset{C}{\Delta_3} \right) = Pd_6$        $P_8 \quad p0_8$   
 $D_7: \langle \text{of his } \Delta_4 \rangle = Phr_8$



TABLE 3

STRUCTURES OF REPETITION IN THE EIGHTH SENTENCE OF  
DONNE'S "GOODFRIDAY, 1613. RIDING WESTWARD"

| Parallel Structures                     |                         |                                   |                         | Manifestation(s)<br>at Next Lower<br>Level(s) |               |            | Similar Structures       |                                       |                           |
|-----------------------------------------|-------------------------|-----------------------------------|-------------------------|-----------------------------------------------|---------------|------------|--------------------------|---------------------------------------|---------------------------|
| Layer &<br>Consti-<br>tuencies          | Type<br>Mani-<br>fested | Lev-<br>el                        | Type<br>Mani-<br>fested | Lev-<br>el                                    | Lev-<br>el    | Lev-<br>el | Construction             | Construction                          | Construction              |
| C:*                                     | jK <sub>1</sub>         | 6                                 | *:V=Pd                  | 6                                             | V:N=Vl        | 7          | S:→*←=nK <sub>2</sub>    | S:→*←=nK <sub>3</sub>                 |                           |
| ←:I+U                                   | Cl <sub>1</sub>         | 7                                 | U:T=Ut                  | 8                                             | T:△+P=Tk      | 8          | D:Phr <sub>1</sub>       | C:Phr <sub>2</sub>                    |                           |
| H:V                                     | Pd <sub>5</sub>         | 8                                 | V:N=Vl                  | 13                                            | •••           | 10         | V:base=Vl <sub>2</sub>   | V:N=Vl <sub>3</sub> , Vl <sub>4</sub> |                           |
| T:△+P                                   | Tk <sub>3</sub>         | 10                                | P:~s/Y=Pt               | 10                                            | •••           | 12         | U:T(E=Ut) <sub>4</sub>   | U:T=Ut <sub>3</sub>                   |                           |
| D:p+po                                  | Phr <sub>3</sub>        | 12                                | po:~*=nK                | 13                                            | •••           | 9          | po:~*=nomK <sub>2</sub>  | po:~*=nK <sub>5</sub>                 |                           |
| Additionally Identical Structures       |                         |                                   |                         |                                               |               |            |                          |                                       |                           |
| Construction(s)                         | Lev-<br>el(s)           | Repeti-<br>tion(s)                | Lev-<br>el              | Repeti-<br>tion(s)                            | Lev-<br>el(s) | Lev-<br>el | Repeti-<br>tion(s)       | Lev-<br>el                            | Construction              |
| V:base=Vl <sub>1</sub>                  | 6                       | Vl <sub>2</sub>                   | 8                       | Vl <sub>6</sub> , Vl <sub>7</sub>             | 14            | 12         | Y:H+D=Ct <sub>4</sub>    | 12                                    | Y:H+D=Ct <sub>5</sub>     |
| O:S+Y=Cld <sub>1</sub>                  | 6                       | Cld <sub>2</sub>                  | 6                       | •••                                           | •••           | 13         | H:V+C=Pd <sub>4,5</sub>  | 13                                    | H:V=Pd <sub>6</sub>       |
| Y:H+D=Ct <sub>1</sub>                   | 7                       | Ct <sub>4</sub> , Ct <sub>5</sub> | 12                      | •••                                           | •••           | 13         | D:p+nK=Phr <sub>5</sub>  | 13                                    | D:p+nomK=Phr <sub>4</sub> |
| ←:I+U=Ci <sub>1</sub> +Cl <sub>2</sub>  | 7, 8                    | Cl <sub>3</sub>                   | 8                       | •••                                           | •••           | 14         | V:base=Vl <sub>6,7</sub> | 14                                    | V:N=Vl <sub>8</sub>       |
| U:T=Ut <sub>2</sub>                     | 8                       | Ut <sub>3</sub>                   | 9                       | •••                                           | •••           | 14         | C:~*=nK <sub>7</sub>     | 14                                    | C:~*=nK <sub>9</sub>      |
| po:~*=nomK <sub>2</sub>                 | 9                       | nomK <sub>3</sub>                 | 14                      | •••                                           | •••           | 14         | C:~*=nK <sub>7</sub>     | 14                                    | po:~*=nK <sub>10</sub>    |
| V:N=Vl <sub>5</sub>                     | 9                       | Vl <sub>8</sub>                   | 14                      | Vl <sub>3</sub> , Vl <sub>4</sub>             | 8             | 16         | po:~*=nomK <sub>3</sub>  | 14                                    | po:~*=nK <sub>10</sub>    |
| T:△+P=Tk <sub>2</sub> , Tk <sub>3</sub> | 9, 10                   | Tk <sub>4</sub>                   | 10                      | •••                                           | •••           | 14         |                          | 14                                    |                           |
| H:V+C=Pd <sub>4</sub>                   | 13                      | Pd <sub>5</sub>                   | 13                      | Phr <sub>1</sub>                              | 8             |            |                          |                                       |                           |
| D:Phr <sub>4</sub> , 6, 7, 3, 5         | 13                      | Phr <sub>8</sub>                  | 16                      | nK <sub>5</sub>                               | 9             |            |                          |                                       |                           |
| po:~*=nK <sub>7</sub>                   | 14                      | nK <sub>10</sub>                  | 14                      |                                               |               |            |                          |                                       |                           |

All told, there are five sets of parallel constructions and eleven identical sets. Thirteen sets of constructions on a given level feature similarity. Of six predicates two, manifested five levels apart, are structurally parallel, while two on the same level are identical (Only their V sectors are identical on the next lower layer). Moreover, as the analysis of sentence (8) demonstrates, all six verbal units diagrammed on the V layer consist of single verbids: Four of them are base forms and two are N forms. Seven of the eight phrases--variously distributed among levels 8, 12, 13, and 15--are manifested by D sectors. Sentence (8) contains a variety of seventeen clusters, only two of which are involved in parallelism though three are identical and many more are similar. In sentence (8) as throughout most of this poem, the distribution of the structures of repetition and the ratio of parallel structures to identical ones and, in turn, to similar ones as well as the ratio of askant parallelism (manifested at different levels) to horizontally aligned parallelism all attest to Donne's mastery, as it were, over crooked symmetry.

In a discussion which assumes a reading of line 24 without to before Antipodes, Williamson nonetheless makes observations applicable to the present reading. Maintaining that "'Humbled below us' strikes the keynote for all" six lines in sentence (8), he also writes: "By crucifixion the 'endlesse height' is leveled and, being 'humbled below us,' ironically becomes our antipodes. . . . As the poem

continues, 'that blood . . . . [sic] made [sic] durt of dust' provides a parallel but degraded image of this humbling below the state or dignity of man. And so the telescoped image of the earlier lines is developed by its connections with man."<sup>140</sup> In terms of the present reading, Williamson's statements are borne out less in the syntax than in the vocabulary of sentence (8), as a glance at the listed nouns would demonstrate. The divine height ( $n_2$ , line 23) and Zenith ( $n_7$ , line 24) suggest the earlier Sunne (lines 11 and 20) and Crosse (line 13), but height also antonymously suggests the burden of weight (line 16) felt by the human speaker. Antipodes ( $n_8$ , line 24) is reminiscent of earlier suggestions of depth as well as humility, e.g., in footstool (line 20) and holes (line 22). Juxtaposed, Zenith and Antipodes serve retroactively to amplify the paradoxical image of the setting sun which begets endless day. The remaining list of nouns--consisting of blood ( $n_3$ , line 25), seat ( $n_9$ , line 26), Soules ( $n_{10}$ , line 26), durt ( $n_4$ , line 27), dust ( $n_5$ , line 27), flesh ( $n_1$ , line 27), God ( $n_{11}$ , line 28), and apparell ( $n_6$ , line 28)--emphasizes the vulnerability and frailty of humanity but also the humanism in the Christian concept of divinity.

In sentence (9), lines 29-32, a similar admixture of human frailty (e.g., in "miserable mother") combined with divinity (e.g., in "Gods partner") is viewed with pity

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<sup>140</sup>"Textual Difficulties," pp. 68-69.

and reverence by the speaker. Here Donne, in the fashion of the conceitist, forces one more degree of intensity upon a reader's consciousness which one would think had already become saturated by the density of the imaged experience of the Crucifixion. And yet, the result is one of modulation rather than of overkill. As T. R. Barnes observes, "The presence of the Virgin brings in again the theme of humanity, and helps to make of this whole passage a picture. Donne is creating a verbal counterpart to the painted and carved Crucifixions which play so large a part in Christian art and iconography."<sup>141</sup>

- (9) If on these things I durst not looke, durst I  
 Upon his miserable mother cast mine eye, 30  
 Who was Gods partner here, and furnish'd thus  
 Halfe of that Sacrifice, which ransom'd us? 32

29. these: contrasts with those (lines 21 and 22) and with that (lines 12, 16, 17, 23, 25, 27, and 32).
29. durst: the now rare, old past tense form of dare, which prevailed, according to the OED, until the sixteenth century when dared appeared in the south; the OED records literary examples through 1849, explaining that the "Past Subj. or Conditional durst (=would dare) is often (like the analagous could, would, should, ought) used indefinitely of present time"--as Donne employs it here.<sup>142</sup>
30. miserable mother: a reference to the presence of the Virgin, "wretchedly unhappy in condition" (OED); "the weeping Mother, 'God's partner [line 31] in the birth of Christ" (Francis, Item 21). "As we

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<sup>141</sup> English Verse, p. 72.

<sup>142</sup> Cf. George O. Curme, Syntax, Vol. III of Grammar of the English Language, 2 vols. (Boston: D. C. Heath and Company, 1931), p. 475; and Jespersen, Essentials of English Grammar, p. 233.

should expect of one reared in the Catholic meditative tradition, he [Donne] considers the sorrows of the Virgin" (Martz, p. 55). According to Gardner (p. 100), "1635 reads 'On his distressed mother', one of the very few of its readings not derived from O'F, or from any other MS. Presumably the editor thought the contractions in 'mis'r'ble' excessive."

32. Sacrifice: "as mother, God the Father furnishing the the other half" (Shawcross, p. 367); yet, theologically, "The offering by Christ of Himself to the Father as a propitiatory victim in his voluntary immolation upon the cross" (OED).
32. ransom'd: according to the OED, redeemed "from captivity or punishment"; redeemed or delivered, "in religious sense"; atoned or paid for, expiated.

Level 1:

cap U<sub>1</sub>  
 SENT<sub>9</sub>: If on these things I durst not looke, durst I  
 Upon his miserable mother cast mine eye,  
 Who was Gods partner here, and furnish'd thus  
 Halfe of that Sacrifice, which ransom'd us? punc =Sn<sub>9</sub>

Level 2:

F  
 U<sub>1</sub>: if on these things I durst not looke)  
T<sub>1</sub>  
 durst I Upon his miserable mother cast  
 mine eye, Who was Gods partner here,  
 and furnish'd thus Halfe of that Sacri-  
fice, which ransom'd us =Tk<sub>1</sub>

Level 3:

I<sub>1</sub> U<sub>2</sub>  
 F: [if | on these things I durst not looke] =Cl<sub>1</sub>

(P<sub>1</sub>) S<sub>1</sub> P<sub>1</sub>

T<sub>1</sub>: durst I Upon his miserable mother cast mine eye,  
 Who was Gods partner here, and  
 furnish'd thus Halfe of that  
 Sacrifice, which ransom'd us =Tk<sub>1</sub>

Level 4:

I<sub>1</sub>: if =adverbial  
 includer

T<sub>2</sub>

U<sub>2</sub>: on these things I durst not looke =Ut<sub>2</sub>

S<sub>1</sub>: K I X =nomK<sub>1</sub>  
 \*

X̃ Y<sub>1</sub>

P<sub>1</sub>: durst . . . / Upon his miserable mother cast my eye,  
 Who was Gods partner here, and  
 furnish'd thus Halfe of that  
 Sacrifice, which ransom'd us =Pt<sub>1</sub>

Before its removal on the Y<sub>1</sub> layer at level 5, the punctuation after eye (line 30 of the poem) warrants some speculation. Vivian Salmon concludes, in her study of seventeenth-century punctuation, that the advent of the printed text brought a transition during the seventeenth century to a written system of grammatical punctuation, which was being applied by the author and compositor who need not necessarily have been "consciously aware of what he was doing when he marked off the structural units of the sentence. He was doing so unconsciously in accordance with a linguistic 'feeling' which was in fact made articulate by

some scholars especially concerned with language."<sup>143</sup> To assume that the comma after eye in line 30 is an instance of grammatical punctuation, i.e., "intended to indicate the structural meaning of a sentence by marking the syntactic units within it,"<sup>144</sup> is not to contradict the earlier expressed observations concerning Donne's consistent use of internal punctuation to mark off tone units,<sup>145</sup> even though Salmon defines grammatical punctuation in contrast with that which is "rhetorical, intended as a guide to emotional meaning by indicating stress, length of pause, and possibly intonation."<sup>146</sup>

Comparison of Donne's usage with the relevant descriptive results of Salmon's analysis of punctuation in texts "admittedly punctuated for non-rhetorical reasons"<sup>147</sup> supports the inference that Donne is exercising a subtle variation in his use of grammatical punctuation in line 30 (Donne's editors, who report no disagreement in the MSS, leave no reason to suspect that the punctuation in line 30 is the choice of a copyist). Salmon finds that "relative clauses are normally marked off by commas when they follow

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<sup>143</sup>Salmon, "Early Seventeenth-Century Punctuation as a Guide to Sentence Structure," p. 352.

<sup>144</sup>Ibid., p. 347.

<sup>145</sup>See *supra*, p. 307. The comma in question also functions together with that on line 29 to include rather than to separate the dislocated H sector, diagrammed *infra*, at level 5.

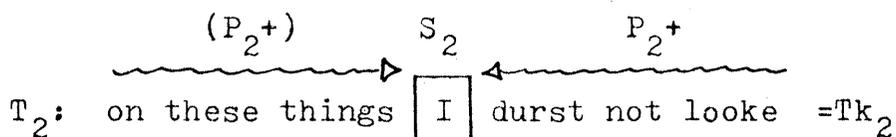
<sup>146</sup>Salmon, p. 346.

<sup>147</sup>Ibid., p. 351.

immediately upon their antecedents . . . ,<sup>148</sup> but that "the replacement of commas by semicolons . . . often shows that the relative pronoun refers, not to the immediately preceding word, but to one some distance away."<sup>149</sup>

Thus, in "durst I / Upon his miserable mother cast mine eye, / Who was Gods partner here," Donne may have consciously selected a comma instead of the more likely semicolon in order to create the least emphatic separation between the clause and the trunk, which contains the noun cluster modified by the clause. The result is Donne's achievement of just the right degree of suggested (rather than overt) ambiguity between mother + Who was Gods partner here and eye + Who was Gods partner here. Reinforced by the vagueness of the reference of the pro-phrase, here, this hinted-at syntactic ambiguity (and it is no more than a hint, the tagma Who precluding an ambiguous reading in the strict sense) in turn implies lexical ambiguity between eye (the spectator) and I (the participant), to suggest man's collaboration in the historical crucifixion of Jesus as well as man's participation in the Divine through Christ's redemptive Crucifixion.

Level 5:

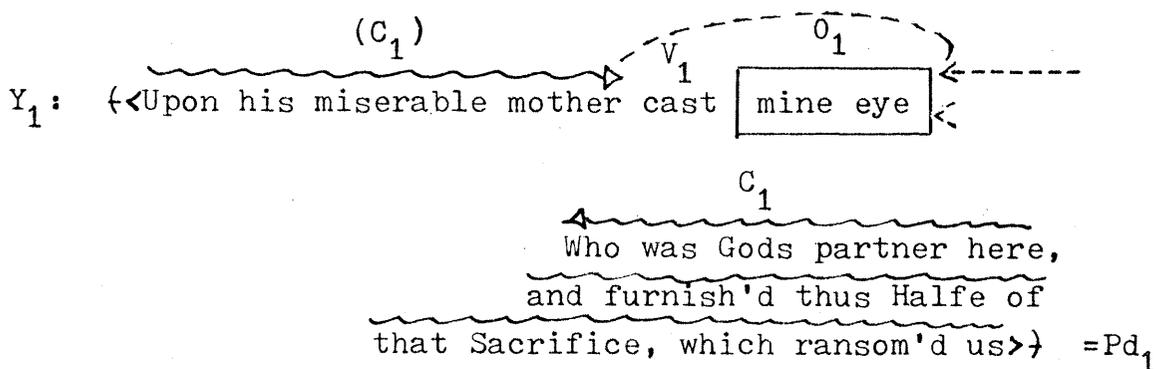


<sup>148</sup>Ibid., p. 353.

<sup>149</sup>Ibid., p. 354.

$\tilde{X}$ : durst =X-word<sub>1</sub>      \*: I =nominal shifter<sub>1</sub>

In  $Y_1$ , Upon his miserable mother together with the included relative clause, which modifies mother, makes a secondary predication about the nominal mine eye. The  $Y_1$  layer thus manifests a discontinuous, partially dislocated complement sector. Although a second dislocated C sector occurs on the  $Y_2$  layer,  $C_1$  and  $C_2$  in  $Sn_9$  are the only dislocated complements in the poem. Indeed, the relatively few dislocations in "Goodfriday, 1613" exhibit that same variety that seems to characterize the syntactic structures of the poem as a whole.<sup>150</sup>



Level 6:

$S_2$ :  $\left\langle I \right\rangle$  =nomK<sub>2</sub>

$P_2$ :  $\left( P_2 \right)$        $M_1$        $P_2$   
on these things . . . durst not looke =Pt<sub>2</sub><sup>+</sup>

<sup>150</sup> Contrast the structure of the  $Y_2$  layer diagrammed infra, at level 8; the  $C_2$  sector, while also dislocated, is not discontinuous. Contrast also the dislocations manifested on the  $H_2$  and  $H_4$  layers of  $Sn_1$ , respectively diagrammed supra, pp. 244 and 261.



the old phonological distinction continued in use for a time," i.e., during the seventeenth century.<sup>151</sup>

Thus far in the present analysis, all fillers of p slots in Phr construction-types have been simple prepositions. It has not seemed any more necessary to identify them beyond the penultimate layer of analysis than to re-identify fillers of V sectors in verbal-units. Hence, such items as "V: cast =V" or "p: by =prep" have consistently been omitted from the diagrams. Here, at the seventh level of analysis, however, the next diagrammatic step to be taken does warrant identifying the filler of  $p_1$ , Upon (diagrammed above, at level 6, on the  $C_1$  layer), on its own word layer is a member of a special lexeme class known as "phrasals." While upon characteristically functions in a position occupied by a single lexeme, its formal classification may serve as a reminder that sector analysis is sensitive to the peculiarities of written language:

$p_1$ : Upon =phrasal

|          |                      |                                                                                                   |                  |
|----------|----------------------|---------------------------------------------------------------------------------------------------|------------------|
|          |                      | Who was Gods partner here,<br>and furnish'd thus Halfe<br>of that Sacrifice, which<br>ransom'd us |                  |
| $p0_1$ : | his miserable mother | *                                                                                                 | =nK <sub>2</sub> |
|          | → → →                | ←                                                                                                 |                  |

Level 8:

$X_1$ : durst =X-word<sub>2</sub>

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<sup>151</sup>A History of English, p. 139.

$Y_2$ :  $\langle \overset{C_2}{\text{on these things}} \dots \overset{V_2}{\text{looke}} \langle \dots \rangle \rangle = Pd_2$

$\rightarrow$ : his =pro-Pv  $\rightarrow$ : miserable =adj \*: mother =n<sub>2</sub>

$\leftarrow$ :  $\overset{I_2}{\Delta \text{Who}} \mid \overset{U_3}{\Delta \text{ was Gods partner here, and furnish's thus Halfe of that Sacrifice, which ransom'd us}} = Cl_2$

Level 9:

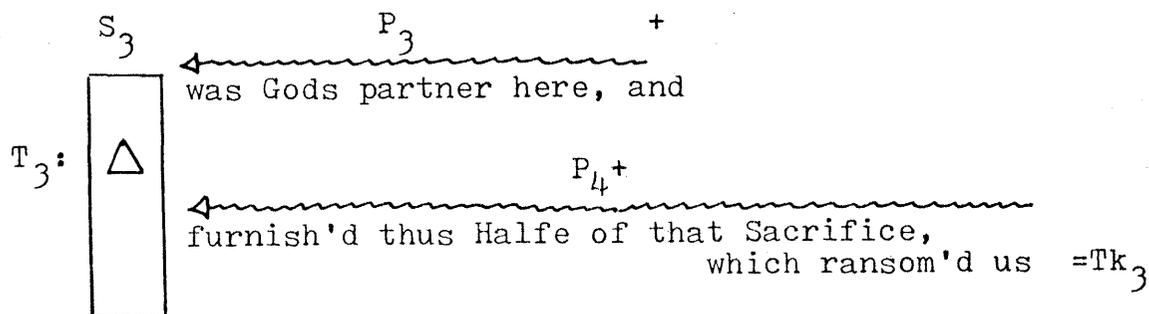
$V_2$ : looke =Vl<sub>2</sub>  $C_2$ :  $\langle \overset{P_2}{\text{on}} \overset{p0_2}{\text{these things}} \rangle = Phr_2$

$I_2$ : Who =adjectival includer<sub>1</sub>

$U_3$ :  $\Delta$  was Gods partner here, and furnish'd thus Halfe of that Sacrifice, which ransom'd us =Tk<sub>3</sub>

Level 10:

$p0_2$ :  $\langle \text{these things} \rangle \xrightarrow{*} = nK_3$





Level 15:

→: God s =Pv      \*: partner =n<sub>4</sub>      \*: Halfe =n<sub>5</sub>

←: <sup>p<sub>3</sub></sup> < of that Sacrifice, which ransom'd us <sup>p<sub>0</sub><sub>3</sub></sup> > =Phr<sub>3</sub>

Level 16:

 : KGod\* =nK<sub>6</sub>

p<sub>0</sub><sub>3</sub>: kthat Sacrifice which ransom'd us\* =nK<sub>7</sub>

Level 17:

\*: God =n<sub>6</sub>      →: that =d<sub>4</sub>      \*: Sacrifice =n<sub>7</sub>

←: <sup>I<sub>3</sub></sup> [which | <sup>U<sub>4</sub></sup> Δ ransom'd us] =Cl<sub>3</sub>

Level 18:

I<sub>3</sub>: which =adjectival  
          =inclusor<sub>2</sub>      <sup>T<sub>4</sub></sup> U<sub>4</sub>: Δ ransom'd us =Ut<sub>4</sub>

Level 19:

T<sub>4</sub>: Δ <sup>S<sub>4</sub></sup> ransom'd us <sup>P<sub>5</sub></sup> =Tk<sub>4</sub>

Level 20:

S<sub>4</sub>: <sup>wh-word</sup> Δ =which      X<sub>4</sub>      Y<sub>5</sub>  
P<sub>5</sub>: -d / ransom us =Pt<sub>5</sub>

Level 21:

$$Y_5: \left( \overset{V_5}{\text{ransom}} \overset{O_3}{\boxed{\text{us}}} \right) = Pd_5$$

Level 22:

$$V_5: \overset{V}{\text{ransom}} = Vl_5 \quad O_3: \overset{*}{\text{us}} = \text{nom}K_3$$

Level 23:

$$*: \text{us} = \begin{matrix} \text{nominal} \\ \text{shifter}_3 \end{matrix}$$

Of all the sentences analyzed thus far, sentence (9) features the greatest depth of layers, an elaboration which is due to recursively embedded relative clauses. Some few units, especially noun clusters, feature structural similarity, but no two units are identical, let alone parallel, in this sentence. The elaboration is particularly manifested by a concentration of five finite verbs, each, moreover, referring to past time. Such an accumulation of past forms of the verbex--especially since the subsequent and final ten lines of the poem contain no further references to past time--clearly marks a turning point. The reader is signalled that "these things," i.e., all the previously identified matters of the intellect are to be consigned to the memory, since the affections are about to be engaged at the forefront of the speaker's consciousness. A major paradox is very subtly manifested by such syntactic means as a

counterpointing of the immediate in the here of "Gods partner here" and the remote in the that of "that Sacrifice"-- in a context, it is to be remembered, of verbal emphasis upon the past (remote) at the moment of transition to present tense (to emphasize the immediate).

Indeed, analysis permits the seemingly innocuous  $nK_3$ , these things (diagrammed at level 10, supra, p. 386), to come into focus as a crux in the poem. While the example of chiasmus manifested in line 29, consisting of "I durst" and "durst I," is even more compact and pronounced than that of "by being" (line 3) and "being by" (line 5, discussed supra, p. 235), the figure evinced by Donne's distribution of instances of this, that and those, these is chiasmal on a grand scale. With the occurrence of these in line 29 of sentence (9), the pattern manifested by the demonstratives becomes fully discernible.

This, these and that, those all signal the meanings "'specific'" and "'deictic,'" according to Crymes,<sup>152</sup> however, "the meanings signalled by oppositions between" this, these and that, those (demonstrable when they are used substitutively) may be listed as follows: "this, these 'close to speaker in time, space, subjective involvement' 'first mentioned'" vs. "that, those 'not close to speaker in time, space, subjective involvement' 'second mentioned.'"<sup>153</sup>

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<sup>152</sup>Some Systems of Substitution Correlations, p. 110.

<sup>153</sup>Ibid., p. 108 and again, p. 109.

With respect to these and those, Donne paradoxically reverses the order of mention; "those hands" (line 21) and "those holes" (line 22) precede "these things" (line 29 and again, subsequently, line 33) The contrasting syntactic signification of these and those, together with Donne's manipulation of their order of occurrence, couples with the contrasting sequences of events dramatized in the poem: Even as the traveller continues to move away from the scene, the pilgrim draws ever emotionally nearer. And thus the oft-made critical observation that the poetic statement grows increasingly personal.

The specific tagma these things, ordinarily regarded as a bland combination of lexical choices (such as self-respecting instructors of verse writing declare anathema to fledgling poets), from Donne's pen is a stroke of genius, another paradoxical coup. Used twice in fact, it functions not only incrementally but to reduce to the simplicity of a tranquil recollection the entire onus for which "That spectacle of too much weight for mee" (line 16) has come to stand. These things<sub>1</sub> (line 29) and these things<sub>2</sub> (line 33) thus seem to mark off the dramatic crisis, for here the speaker may first be seen to have arrived at a stage of personal growth which places him sufficiently in touch with himself to eschew mental gymnastics for an easy expression of simple insight. Hence, one editor especially singles out this Divine Poem as "a highly personal" one, and the literary critic can remark with assurance that Donne's

"statement has grown increasingly personal, as though with the development of his poetic theme the author had actually come closer to God and God become more particularly attentive to him, until he is emboldened to make the final appeal . . . ."154

It may be further observed that Donne makes similarly contrastive uses of this and that, but apparently in accordance with their respective significations of first and second mention. This (i.e., sphere) is appropriately associated with devotion in the first two lines of the poem, and with day (line 10)--"This day, when my Soules forme bends toward the East." Devotion is the ultimate goal of the soul's progress in this drama. Hence, this (line 1) foreshadows the proximity to devotion which is demonstrated by the end of the poem rather than offered as the product of mere intellection, as at its beginning. That has a high frequency of determinative use with nouns particularizing the spectacle which the speaker yet finds too burdensome --i.e., the cross which he is not yet able to bear: "setting" (i.e., of the sun, line 12), "Gods face" (line 17), "endlesse height" (line 23), Christ's "blood" (line 25), Christ's torn "flesh" (line 25), and finally "Sacrifice (line 32).155

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<sup>154</sup> See respectively, Gardner, The Divine Poems, p. xxxiii; and Rosenthal and Smith, Exploring Poetry, p. 482.

<sup>155</sup> That in line 35 manifests a special variation of the pattern under present discussion: in juxtaposition with thou, a reconciliation of the remote with the immediate.

The last mentioned instance, i.e., that with "Sacrifice," is interesting for its position after these things of line 29 but preceding these things of line 33, as though, at the point of dramatic crisis, in validation by negative means of the reader's sense of the speaker's personal growth. For, the speaker, who begins his progress of the soul at an intellectual proximity to devotion but at an emotional remove therefrom, has reversed himself by line 34 of the poem. Thus centered in the curve of the speaker's turning toward affective involvement in the subject of his meditation (marked off by these<sub>1</sub> and these<sub>2</sub>), the occurrence of that, which signals an emotional distance from the ultimate sacrifice, ironically marks the beginning of the reader's ability to identify with the speaker affectively, rather than merely intellectually. By reason of the temporary reversal inherent in the choice of "that Sacrifice" (as it were, a re-reversal in the motion of the soul), the speaker, who has begun to demonstrate genuine devotion, is revealed by characterization-in-action to be nonetheless subject to those small lapses which characterize all humankind.

With sentence (9) the questioning ceases. The penultimate sentence is uttered declaratively, with conviction born of emotional insight. Having obeyed his initial impulse to ride westward on "Pleasure or business," though deeply disturbed at his inability to bear the sight which he "should see" by turning eastward, the speaker has come to terms with his situation imaginatively (through the

Memory) and intellectually (through the Understanding). He now arrives at the moment of resolve which precedes the marshalling of the Will in fulfillment of the urge toward colloquy with the Divine:

- (10) Though these things, as I ride, be from mine eye,  
 They're present yet unto my memory, 34  
 For that looks toward them; and thou look'st  
     towards mee,  
 O Saviour, as thou hang'st upon the tree;  
 I turne my backe to thee, but to receive  
 Corrections, till thy mercies bid thee leave. 38

In accordance with T. R. Barnes's interpretation, "The poet's bodily eyes face westwards, but his mind's eye turns towards the East; and then comes the thought, implicit in the basic conceit of 'riding westward', that the Redeemer's face is towards the poet, who begs for correction, in the double meaning of putting to rights and punishing."<sup>156</sup>

33. from: away from.

34. memory: The reference is twofold: (1) to the belief that the memory was located at the back of the brain, wherefore "it faces east and 'sees' the Crucifixion" (Shawcross, p. 367; cf. Rowe, pp. 217-18, cited supra, p. 300), and (2) to the power of the soul which operates continuously during devotional meditation; hence, the reference is relative to space as well as time.

35. towards . . . towards: Cf. the gloss for towards, supra, p. 278; the two occurrences here--both marked by final -s--signify a mutual reconciliation: "First we see /the speaker/ separated from Christ, who came toward man in dying for him, though the poet expresses his overwhelming fear of of coming into the divine presence. And finally we see envisioned a way by which God and the speaker

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<sup>156</sup> English Verse, p. 72.

(that is, God and man) can come together after all. The sense of movement, apart and together, is brought out by the image of the sphere traveling through space and falsely curving away from its true center of attraction and from its true orbit" (Rosenthal and Smith, p. 482).

35. mee: Here mee becomes representative of "Man, for whom the sacrifice is made and the suffering endured" (Francis, Item 21).
36. Corrections: with respect to faults of character or conduct, disciplinary punishments with a view to amendment, including (now archaic) corporeal punishments (OED).
38. leave: now archaic, "To cease, desist, stop" (OED).

Immediately noticeable as an outstanding feature in sentence (10) is thou (including its attendant forms thee, thy, thine). This variant of the second person singular pro-nominal is introduced into the poem with line 35, to recur seven more times in as many lines. Barbara Strang accounts as follows for the convention peculiar to such usage during the seventeenth century:

Though the Authorised Version of the Bible was published in 1611, its language was almost entirely that of Tyndale, whose New Testament appeared in 1525 . . . . The intervening years had seen many innovations . . . in areas that were, broadly speaking, grammatical. By 1611 the usage of Tyndale would be in these respects not archaic, but decidedly old-fashioned in flavour. . . . Though the use of archaisms in the heightened style has been known at all periods, if only as a consequence of the conservatism which poetic form tends to impose, this accident of the history of translation led to a very particular association between antique language and religious subjects or solemnity of tone. . . . Tyndale's use of thou was not exceptional, but its preservation in AV carried the implication that religious address, especially to the Deity, required special forms.<sup>157</sup>

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<sup>157</sup>A History of English, p. 140.

According to Francis Berry, however, there is more to Donne's particular usage than mere convention in religious address. Berry maintains that "Donne was our most conspicuous 'I-Thou' poet";<sup>158</sup> Berry finds Donne to be "unique among English poets in that the bulk of his work" centers upon "a two-person relationship"--either himself and a mistress or himself and God. "In this relationship Donne habitually speaks to the other--mistress or God--as 'thou'."<sup>159</sup>

When he comes to address the Eternal God instead of a human mistress, Donne . . . uses 'thou', not only in consequence of pious custom and literal rendering of Number as observed in the Latin of the Catholic liturgy to which he had been bred, but also because in the passion of his devotion to God he was still exploring a singular 'thou'-ness with as much fervour as when a mistress had been the object of his devotion. Admitting that Donne, thanks to his training in scholastic philosophy, was more rigorous than other poets in his respect for the logic of Grammar, yet his poetic perception of the mystery of Number additionally guarantees that his choice with respect to Pronouns is never merely conventional or merely 'poetical' . . . or merely haphazard. Rather he realizes afresh a traditional discrimination between two forms."<sup>160</sup>

The inference may thus be drawn that Donne's distinctive use of thou identifies the colloquy in the meditative structure of his devotional poem. The consistency of Donne's practice as attested to by Berry is borne out in lines 35-42 of "Goodfriday, 1613." That such consistency

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<sup>158</sup> Francis Berry, Poets' Grammar: Person, Time and Mood in Poetry (London: Routledge and Kegan Paul, 1958), p. 86.

<sup>159</sup> Ibid., p. 37.

<sup>160</sup> Ibid., pp. 91-92.

as Donne's is less than usual may be concluded on the basis of findings recorded in O. L. Abbott's survey of types of verbal endings in seventeenth-century American English.<sup>161</sup> Despite the fact that the material examined yielded relatively few examples of verbs in the second person, two results are telling: (1) "Although the ending -(e)st is the regular one for verbs in the second person singular of the present tense, in nine instances [all from Anne Bradstreet] the second person singular ends in -s";<sup>162</sup> and (2) the many more examples studied of the proportion of -s and -th forms in the third person singular in literature--much of it religious and much of it poetry--shows that seventeenth-century American writers, at least, frequently use the -s and -th endings in the same sentence, apparently indiscriminately.<sup>163</sup> Hence, not only the conscious colloquial use of thou, but also the consistent selection of the commensurately regular verbal ending, -(e)st (as, for example, in look'st, line 35), contributes to the pervasive mood of intimacy<sup>164</sup> and humility appropriate to the final moments of Donne's meditative poem.

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<sup>161</sup>"Verbal Endings in Seventeenth-Century American English," American Speech, 33 (1958), 185-94.

<sup>162</sup>Ibid., p. 186.

<sup>163</sup>Ibid., pp. 187-88. Cf. Strang, A History of English, pp. 145-46: "Words as familiar as 'It blesseth him that gives' immediately warn us that at the beginning of the period, at least, we shall not find the degree of uniformity in verb morphology to which we are now accustomed . . . . This is another point at which the translation of the Bible has taken a curious hand. . . . AV preserves the older form, so that this, too, comes quite accidentally to be associated with solemn usage."

<sup>164</sup>Cf. Curme, Syntax, p. 16.

Students unaccustomed to verse composed during Early Modern English are likely to find the variance from presumed true rhyme manifested in sentence (10) by eye and memory (lines 33 and 34) to be the most eye- or ear-catching in the poem. While no less than seven rhymes in "Goodfriday, 1613"--ranging in distribution from two to six lines apart--might be regarded as peculiar by contemporary standards, linguistic scholarship provides evidence that each is quite usual in seventeenth-century practice. The example of eye and memory is indeed unique within the poem although this rhyme also shares certain qualities with two others: Antipodes (line 24) with is (line 23), and deformity (line 40) with mee (line 39) in the last sentence. All three are instances of masculine-feminine rhyme, i.e., of a stressed and a normally unstressed syllable. However, as Kökeritz points out, in Shakespeare's time "a large number of instances" of polysyllabic words manifested "rhythmically variable stress, strictly speaking, a prosodical rather than a phonological feature."<sup>165</sup>

The rhymes of deformity with mee and memory with eye both illustrate "a very common characteristic of Shakespeare's rhyming, which reflects the instability of contemporary London speech," i.e., according to Kökeritz, "the freedom with which phonetic doublets are used in

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<sup>165</sup> Helge Kökeritz, Shakespeare's Pronunciation (New Haven: Yale Univ. Press, 1953), p. 333.

rhyme," so that "words [ending] in -y and -ly rhyme with be, me and with eye, lie."<sup>166</sup> Kökeritz also demonstrates that "the ending -es of names like Antipodes . . . , today [i:z], was then [e:z], rhyming with displease, seas, confess, oppress,"<sup>167</sup> while the vowel in is, primarily the same in Shakespeare's time as today, did on occasion manifest an "open quality," which "is indirectly confirmed by the not infrequent lowering of ĩ to ě, still a characteristic of cockney and several other dialects and formerly of even wider currency . . . ."<sup>168</sup> Hence, although the rhyme is approximate, the disparity between is and the final syllable of Antipodes would not have been as pronounced in Donne's London as it is in present-day American English.

Donne's rhyme of this with is in sentence (1) is generally accounted for in Kökeritz's lighthearted opening statement in the chapter entitled "Consonants": "From a modern point of view the Elizabethan pronunciation of the consonants was slipshod, not to say vulgar." The author continues, "Even the best speakers used to omit and add consonants with little regard for etymology, grammar, or conventional orthography . . . . The survival of older forms now completely obsolete in St.E. and the deliberate

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<sup>166</sup>Ibid., p. 34. Cf. pp. 219-20: "Double pronunciations [ɔɪ] and [i:] (of variable quantity in all likelihood) were used for the substantival ending -y and the adverbial ending -ly, as may be seen from rhymes like eye:chastity:silently, me:be:amity:solemnly . . . . This is the commonest type of rhyme in Shakespeare . . . ."

<sup>167</sup>Ibid., p. 265.

<sup>168</sup>Ibid., p. 212.

use of spelling-pronunciations (mainly for metrical purposes) enhance the general impression of unsettled, highly fluctuating usage."<sup>169</sup> The "several types of this prosodic practice" include that of rhyming voiced and voiceless sibilants as in "is:amiss, bliss, iwis, kiss, this," etc.<sup>170</sup>

With respect to Donne's practice of rhyming East with West, as in sentence (2), H. C. Wyld, whose illustrations include Cowley's rhyme of east with best, concludes that in the sixteenth and seventeenth centuries "poets, on the whole, employed only such forms, whether long or short, as were real rhymes based on pronunciations current in their day."<sup>171</sup> According to the more recent work of Kökeritz, which supports and expands Wyld's findings, "The unstable quantity of ME  $\bar{e}$  is a noticeable feature of 16th- and 17th-century pronunciation." A "tug of war" between two tendencies--the one to shorten  $[\bar{e}:]$  to  $[\bar{e}]$ , the other "a conservative type adhering to the time-honored  $[\bar{e}:]$ "--resulted in the tendency, with which Spenser and Shakespeare were both familiar, toward "two pronunciations of some of the words in question." Thus both poets employed the east:west rhyme.

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<sup>169</sup>Ibid., p. 295. Kökeritz also points out that H. C. Wyld finds that this situation continued throughout the seventeenth and eighteenth centuries [Cf. his A History of Modern Colloquial English, 3rd ed. (New York: E. P. Dutton, 1937), pp. 283 ff.]

<sup>170</sup>Kökeritz, pp. 295-96.

<sup>171</sup>Henry Cecil Wyld, Studies in English Rhymes from Surrey to Pope: A Chapter in the History of English (London: J. Murray, 1923), p. 98.

"The principal difference between Shakespeare's usage in this respect and our own," Kökeritz goes on to point out, "is his short vowel [e] in a considerable number of words now pronounced with [i:];"<sup>172</sup> the same observation may be made of Donne's practice.

If rhyme is defined as phonological parallelism, i.e., identity of sound between just "the final measure of one word with that of the other,"<sup>173</sup> neither lines 17 and 18 nor lines 29 and 30 end in true rhyme, for complete identity of sound is featured in both couplets. However, on the one hand, the former two lines, comprising sentence (5), end in lexical repetition to manifest the rhetorical figure known as *ploce*, i.e., according to the OED, "the repetition of a word in an altered or more expressive sense, or for the sake of emphasis." Indeed, the effect of the recurrence of dye becomes all the more intense because of the intervening occurrence of death in line 18. On the other hand, in contrast with this repetition of identical lexemes semantically reinforced, the words occupying the rhyme positions of lines 29 and 30 of sentence (9) are lexically distinct though homophonous. Here a combination such as that of I and eye may be said to manifest a homonymic pun, defined by Kökeritz as "play on two different words which are usually etymologically unrelated but have, as a

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<sup>172</sup>Kökeritz, pp. 201-2.

<sup>173</sup>Leech, A Linguistic Guide to English Poetry, p. 92.



(traditionally, subordinating conjunction). This contrast in procedure is demonstrated in the respective analyses of the U and  $U_2+1$  layers in  $Sn_1$  (supra, pp. 197 and 212). Here, in  $Sn_{10}$ , however, the fortuitous presence of contrasting modes of punctuation serves as a means of confirming the validity of the analyses of the primary U layer and the augmented  $U_1$  layer (diagrammed below, at levels 2 and 3, respectively). Semicolons separate the sectors connected by and which are identified as primary sentence-units, while a comma precedes For, which is identified as a linker followed by a sentence-unit linked to  $U_1$ , but not to  $U_2$  and  $U_3$  as well.

Level 2:

$U_1+1$

U: though these things, as I ride, be from  
mine eye, They'are present yet unto my  
memory, For that looks towards them; and  
 $U_2+2$   
thou look'st towards mee, O Saviour,  
 $+2$   
as thou hang'st upon the tree;  
 $U_3$   
I turne my backe to thee, but to receive  
Corrections, till thy mercies bid thee leave =Ut+Ut

The emphatic separation of  $U_1+1$  from  $U_2+2$  by means of the semicolon (in  $+1$ ) is what produces the impression of





as th'outward man, if ye'utter, if ye'once begin, time to'awake, etc. . . .<sup>176</sup>

In contrast, however, A. C. Partridge admonishes readers of Donne, concerning two instances of elision in the poet's "Letter to Sir Henry Wotton"--To'a bottle of Hay (line 6) and I'have wonne (line 27)--to "note that the use of the apostrophes involves no loss of one of the contiguous vowels. This implies a reading of lightly enunciated syllables in trisyllabic feet; in other words, the apostrophe is a signal to the reader that no syllables should actually be suppressed."<sup>177</sup> Kökeritz, on the other hand, insists that "the complete suppression of the elided vowel or syllable" will "generally restore the metrical regularity of the line." Granting that "if a modern actor or reciter prefers to read these forms as trisyllables or to follow the printed text instead of the obvious scansion of the line when confronted with phrases like I would, he has, they are, he is certainly entitled to do so, provided he does not claim that his reading agrees with Shakespeare's practice," the author, as promised, presents "weighty evidence" to demonstrate "that syncope and other forms of contraction were regular features of spoken English. . . ."<sup>178</sup>

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<sup>176</sup>Shakespeare's Pronunciation, p. 282.

<sup>177</sup>A. C. Partridge, The Language of Renaissance Poetry: Spencer, Shakespeare, Donne, Milton, The Language Library (London: Andre Deutch, 1971), p. 238.

<sup>178</sup>Shakespeare's Pronunciation, pp. 28-29.

Prior to continuing with the sector analysis of  $Sn_{10}$  at level 4, the analyst must consider the form-function correlation of yet, embedded in the  $U_1$  sector. For, the analysis of yet is capable of affecting even the number of layers diagrammed as descending from the first augmented sentence-unit layer. One possibility is easily eliminated; there is no justification for identifying yet as a middle adverb on a subsequent P+ layer because of its particular location. While flexible as to their positions in relation to X sectors, middle adverbs do not, by definition, occur after complements. More feasibly, yet might have been diagrammed on the preceding augmented sentence-unit layer as a "roving linker," actually an insert capable of occupying several inter-sectoral positions. But although yet has that capability in  $U_1$ , the absence of commas (in contrast with their presence before and after as I ride) makes one dubious that the author intended yet to be nonrestrictive. On occasion yet may function as a construction modifier. But such a unit, by definition, clearly modifies solely the construction which it precedes. Here, yet seems to be making a predication as much about the preceding complement (present) as about the following phrase (unto my memory). By such a process of eliminating alternatives, an analyst can arrive at the conclusion that yet in  $U_1$  should instead be diagrammed as a predicate adverbial occupying a subsequent D sector.

Sentence (10), which includes no dislocations but

manifests discontinuity by reason of insertions, is quite elaborate, especially with compounded and included sentence-units. In contrast with the previously analyzed sentences which feature great variety, for example in the respective constituencies of clusters and/or predicatids, Sn<sub>10</sub> exhibits a high frequency of identical constructions, two-thirds of them extending into parallelism. To illustrate, all but one of the twenty-one clusters occurring in Sn<sub>10</sub> are made up either of a single nucleus (whether noun, nominal shifter, pro-nominal, or--in one instance--adjective) or of a pre-modifier and a noun nucleus. The already rare consociate cluster, embedded within the third coordinate sentence-unit and analyzed at the third level of diagrams, is all the more outstanding because of its variance from a pattern characterized by a relative lack of formal variety among the other twenty clusters. Of ten verbal-units, no less than nine are constituted of a single base-form verbid.

Four predicatids remain identically constituted down to their respective word layers. A number of Tk construction-types remain parallel for the minimal depth of two layers. Tk<sub>3</sub>, Tk<sub>4</sub>, and Tk<sub>7</sub> manifest identical constituencies four levels deep, while the parallelism of all components of Tk<sub>3</sub> and Tk<sub>4</sub> extends for six levels. In order to best disclose the vertical as well as horizontal relations of units at any given level of diagramming, a level-by-level format will be maintained throughout the following analysis of Sn<sub>10</sub>. For the sake of clarity, each diagrammatic level

will be subdivided into three sections, respectively labeled to correspond to the primary coordinate sentence-units containing the units subsequently analyzed. This diagrammatic arrangement makes it possible to notice the interesting structural chiasmus, as it were, manifested at the fourth level (diagrammed immediately below) and fully extended for three further levels. It is as though  $U_1$ : F + T and  $U_2$ : T + E were double-mirror images of each other--a most appropriate syntactic configuration to be coupled with the semantic topics of mental reflection and reciprocal perception.

Level 4,  $U_1$ :

$U_1$ : though these things . . . be from mine eye) <sup>F</sup>

They're present yet unto my memory =Ut<sub>1</sub> <sup>T<sub>2</sub></sup>

$\Lambda_1$ :  $\left[ \begin{array}{c} I_1 \\ \text{as} \end{array} \middle| \begin{array}{c} U_5 \\ \text{I ride} \end{array} \right] =Cl_1$

$U_4$ : that looks towards them =Ut<sub>4</sub> <sup>T<sub>3</sub></sup>

$U_2$ :

$U_2$ : thou look'st towards mee . . . <sup>T<sub>4</sub></sup>

(as thou hang'st upon the tree =Ut<sub>2</sub> <sup>E<sub>2</sub></sup>)

$\Lambda_2$ :  $\overset{\curvearrowright}{\text{K}}\text{O}\overset{\curvearrowright}{\text{K}}\text{Saviour}\overset{\curvearrowright}{\text{K}}\text{K} = \text{nKK}$   
\*

$U_3$ :

$T_1$ :  $\overset{S_1}{\boxed{\text{I}}}$   $\overset{P_1}{\leftarrow \text{~~~~~}}$  turne my backe to thee =Tk<sub>1</sub>

$E_1$ :  $\overset{\curvearrowright}{\text{K}}\text{but}$   $\overset{\curvearrowright}{\text{K}}\text{to receive Corrections,}$   $\overset{\curvearrowright}{\text{K}}\text{till thy mercies}$   $\overset{\curvearrowright}{\text{K}}\text{bid thee leave}$   $\overset{\curvearrowright}{\text{K}} = \text{CtK}$   
\*  
*(A bracket underlines the entire phrase "to receive Corrections, till thy mercies bid thee leave".)*

Level 5,  $U_1$ :

$F$ :  $\overset{I_2}{\text{I}}$   $\overset{U_6}{\text{U}}$   
 $\left[ \text{though} \mid \text{these things} \dots \text{be from mine eye} \right] = \text{Cl}_2$

$T_2$ :  $\overset{S_2}{\boxed{\text{They}}}$   $\overset{P_2}{\leftarrow \text{~~~~~}}$  are present yet unto my memory =Tk<sub>2</sub>

$I_1$ : as=<sup>adverbial</sup>includer<sub>1</sub>       $U_5$ :  $\overset{T_5}{\text{T}}$  I ride =Ut<sub>5</sub>

$T_3$ :  $\overset{S_3}{\boxed{\text{that}}}$   $\overset{P_3}{\leftarrow \text{~~~~~}}$  looks towards them =Tk<sub>3</sub>

$U_2$ :

$T_4$ :  $\overset{S_4}{\boxed{\text{thou}}}$   $\overset{P_4}{\leftarrow \text{~~~~~}}$  look'st towards mee =Tk<sub>4</sub>

$E_2$ :  $\overset{I_3}{\text{I}}$   $\overset{U_7}{\text{U}}$   
 $\left[ \text{as} \mid \text{thou hang'st upon the tree} \right] = \text{Cl}_3$

constr mod  
 ⤵: 0 =attention getter \*: Saviour =nK<sub>1</sub>

Diagrammed above at level 5, the T<sub>3</sub> layer (within U<sub>1</sub>), that looks toward them, and the T<sub>4</sub> layer (within U<sub>2</sub>), thou look'st towards mee, are reminiscent of the T<sub>2</sub> and T<sub>3</sub> layers in Sn<sub>2</sub> (respectively diagrammed supra, pp. 285 and 287): I am carryed towards the West This day and my Soules forme bends toward the East. An examination of the structural relations within and between these two sets of sentence trunks is quite revealing of Donne's artistry with respect to balance as well as thematic progression in the poem. T<sub>2</sub> and T<sub>3</sub> of Sn<sub>2</sub> are respectively distributed on lines 9 and 10, the two lines comprising the entire sentence. T<sub>3</sub> and T<sub>4</sub> are both contained on a single line (35) of the poem, the third in a six-line sentence. The former pair of trunks particularizes the conflict; the latter resolves it. Each sentence containing a set of these pairs occupies a second position, as it were, in respective relation to the beginning and ending sentences, i.e., next to first and next to last. These are, of course, appropriate points, conventional in dramatic structure, for the respective identifications of conflict and dénouement.

As discussed earlier (pp. 288-89), T<sub>2</sub> and T<sub>3</sub> in Sn<sub>2</sub> are manifested two levels apart and feature little tagmemic identity on the first few layers below T, until--only one level of analysis apart--the two C sectors towards the West and toward the East manifest parallelism down to their

respective word layers.  $T_3$  and  $T_4$  in  $Sn_{10}$ , on the other hand, are diagrammed on the same level and manifest identity of structure which extends into parallelism six levels deep. Syntactic, lexical or denotative, and morphological differences between  $T_2$  and  $T_3$  within  $Sn_2$  contribute to the message of conflicting directional forces. Examples include (1) the contrast between the passive am carried and the active verbal unit bends, with its implication of externally generated motion along a continuum versus that of inclination from a fixed point (i.e., mindless action versus unimplemented gesture); and (2) the morphological differences between the prepositions toward and towards to imply success in reaching only one of conflicting goals--the wrong one.

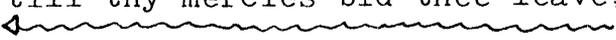
While towards them and towards mee in  $Sn_{10}$  are echoic of towards the West and toward the east, the fact that the former two prepositions are completely identical is indicative of a reconciliation of differences between the impulses toward mundane affairs and toward devotion. Even the morphological variation between the specific tag-memes in  $T_3$  and  $T_4$ --that looks and thou look'st--imply a progressive lessening of the distance between the forces represented by West and East, conversely, an increasing intimacy between man and God. In  $T_3$  and  $T_4$ , then, the sudden concentration of structural repetition--syntactic parallelism, assonance, and consonance, which grow more intense as the poem draws to a conclusion--underscores the sudden dramatic reconciliation of former differences: the initiative

taken by the speaker as he discovers that his physical and volitional directions run parallel, that the intelligence moving him is devotion.

U<sub>3</sub>:

S<sub>1</sub>:  $\text{K I } \lambda$  =nomK<sub>1</sub>      P<sub>1</sub>:  $\overset{X_1}{\emptyset} / \overset{Y_1}{\text{turne my backe to thee}} =\text{Pt}_1$

↪: but =constr mod

\*:  $\overset{H_1}{\text{to receive Corrections}}$   $\overset{D_1}{\text{till thy mercies bid thee leave}}$  =Ct<sub>1</sub>  


Level 6, U<sub>1</sub>:

I<sub>2</sub>: though =adverbial  
 =includer<sub>2</sub>

U<sub>6</sub>: these things . . .  $\overset{T_6}{\text{be from mine eye}} =\text{Ut}_6$

S<sub>2</sub>:  $\text{K they } \lambda$  =pro-nomK<sub>2</sub>

P<sub>2</sub>:  $\overset{X_2}{\emptyset} / \overset{Y_2}{\text{be present yet unto my memory}} =\text{Pt}_2$

T<sub>5</sub>:  $\overset{S_5}{\boxed{\text{I}}} \overset{P_5}{\text{ride}} =\text{Tk}_5$   


S<sub>3</sub>:  $\text{K that } \lambda$  =pro-nomK<sub>2</sub>      P<sub>3</sub>:  $\overset{X_3}{-s} / \overset{Y_3}{\text{look towards them}} =\text{Pt}_3$



\*: that =pro-nom<sub>2</sub>      Y<sub>3</sub>: { look <sup>V<sub>2</sub></sup> <towards <sup>C<sub>1</sub></sup> them> } =Pd<sub>2</sub>

U<sub>2</sub>:

\*: thou =nominal  
shifter<sub>2</sub>      Y<sub>4</sub>: { look <sup>V<sub>3</sub></sup> <towards <sup>C<sub>2</sub></sup> mee> } =Pd<sub>3</sub>

T<sub>7</sub>: thou <sup>S<sub>7</sub></sup> ← <sup>P<sub>7</sub></sup> hang'st upon the tree =Tk<sub>7</sub>

U<sub>3</sub>:

H<sub>2</sub>: { turne <sup>V<sub>4</sub></sup> my backe <sup>O<sub>2</sub></sup> } =Pd<sub>4</sub>      D<sub>2</sub>: <to <sup>P<sub>1</sub></sup> thee <sup>P<sup>O</sup><sub>1</sub></sup>> =Phr<sub>1</sub>

V<sub>1</sub>: <sup>V</sup> to receive =Vl<sub>1</sub>      O<sub>1</sub>: ~~⌈Corrections⌋~~ =nK<sub>2</sub>  
\*

I<sub>4</sub>: till =adverbial  
includer<sub>4</sub>

U<sub>8</sub>: thy mercies <sup>T<sub>8</sub></sup> bid thee leave =Ut<sub>8</sub>

Level 8, U<sub>1</sub>:

S<sub>6</sub>: → ~~⌈these things⌋~~ =nK<sub>3</sub>      P<sub>6</sub>: <sup>X<sub>6</sub></sup> ∅ / be from mine eye <sup>Y<sub>6</sub></sup> =Pt<sub>6</sub>

H<sub>3</sub>: <sup>H<sub>4</sub></sup> ← <sup>D<sub>4</sub></sup> be present yet =Ct<sub>4</sub>      D<sub>3</sub>: <unto <sup>P<sub>2</sub></sup> my memory <sup>P<sup>O</sup><sub>2</sub></sup>> =Phr<sub>2</sub>

\*: I =nominal  
shifter<sub>3</sub>

Y<sub>5</sub>: { ride <sup>V<sub>5</sub></sup> } =Pd<sub>5</sub>

V<sub>2</sub>: <sup>V</sup> look =V1<sub>2</sub>

<sup>P<sub>3</sub></sup> <sup>p0<sub>3</sub></sup>  
C<sub>1</sub>: <towards them> =Phr<sub>3</sub>

U<sub>2</sub>:

V<sub>3</sub>: <sup>V</sup> look =V1<sub>3</sub>

<sup>P<sub>4</sub></sup> <sup>p0<sub>4</sub></sup>  
C<sub>2</sub>: <towards mee> =Phr<sub>4</sub>

S<sub>7</sub>: Kthou<sub>\*</sub> =nomK<sub>4</sub>

<sup>X<sub>7</sub></sup> <sup>Y<sub>7</sub></sup>  
P<sub>7</sub>: -'st / hang upon the tree =Pt<sub>7</sub>

U<sub>3</sub>:

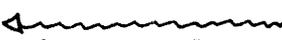
V<sub>4</sub>: <sup>V</sup> turne =V1<sub>4</sub>

O<sub>2</sub>: Kmy backe<sub>\*</sub> =nK<sub>4</sub>

p0<sub>1</sub>: Kthee<sub>\*</sub> =nomK<sub>5</sub>

V: to =sign of infin.; receive =V<sub>1</sub>

\*: Corrections =n<sub>2</sub>

<sup>S<sub>8</sub></sup> <sup>P<sub>8</sub></sup>  
T<sub>8</sub>: thy mercies  bid thee leave =Tk<sub>8</sub>

Level 9, U<sub>1</sub>:

→: these =d<sub>1</sub>

\*: things =n<sub>3</sub>

<sup>V<sub>6</sub></sup> <sup>C<sub>3</sub></sup>  
Y<sub>6</sub>: { be <from mine eye> } =Pd<sub>6</sub>

<sup>V<sub>7</sub></sup> <sup>C<sub>4</sub></sup>  
H<sub>4</sub>: { be present } =Pd<sub>7</sub>

D<sub>4</sub>: yet =adverbial shifter

p0<sub>2</sub>: Kmy<sub>→\*</sub> memory =nK<sub>5</sub>

V<sub>5</sub>: <sup>V</sup>ride =V1<sub>5</sub>      p0<sub>3</sub>: Kthem<sub>\*</sub> =pro-nomK<sub>3</sub>

U<sub>2</sub>:

p0<sub>4</sub>: Kmee<sub>\*</sub> =nomK<sub>6</sub>

\*: thou =nominal shifter<sub>4</sub>      Y<sub>7</sub>: { hang <upon the tree> } =Pd<sub>8</sub>

U<sub>3</sub>:

→: <sup>d<sub>2</sub></sup>my =adjectival shifter<sub>1</sub>      \*: backe =n<sub>4</sub>      \*: thee =nominal shifter<sub>5</sub>

S<sub>8</sub>: Kthy mercies<sub>\*</sub> =nK<sub>6</sub>      P<sub>8</sub>: <sup>X<sub>8</sub></sup>∅ / <sup>Y<sub>8</sub></sup>bid thee leave =Pt<sub>8</sub>

Level 10, U<sub>1</sub>:

V<sub>6</sub>: <sup>V</sup>be =V1<sub>6</sub>      C<sub>3</sub>: <sup>p<sub>5</sub></sup><from mine eye> <sup>p0<sub>5</sub></sup>=Phr<sub>5</sub>

V<sub>7</sub>: <sup>V</sup>be =V1<sub>7</sub>      C<sub>4</sub>: Kpresent<sub>\*</sub> =jK

→: <sup>d<sub>3</sub></sup>my =adjectival shifter<sub>2</sub>      \*: memory =n<sub>5</sub>

\*: them =pro-nom<sub>3</sub>

U<sub>2</sub>:

\*: mee =<sup>nominal</sup>shifter<sub>6</sub>

V<sub>8</sub>: hang =V1<sub>8</sub>

D<sub>7</sub>: <upon <sup>p<sub>6</sub></sup>the tree <sup>p0<sub>6</sub></sup>> =Phr<sub>6</sub>

U<sub>3</sub>:

→: thy =<sup>d<sub>4</sub></sup>adjectivalshifter<sub>3</sub>      \*: mercies =n<sub>6</sub>

Y<sub>8</sub>: ( bid <sup>v<sub>9</sub></sup>thee leave <sup>o<sub>3</sub></sup> ) =Pd<sub>9</sub>

Level 11, U<sub>1</sub>:

p0<sub>5</sub>: <mine eye> =nK<sub>7</sub>      \*: present =adj

U<sub>2</sub>:

p<sub>6</sub>: upon =phrasal      p0<sub>6</sub>: <the tree> =nK<sub>8</sub>

U<sub>3</sub>:

V<sub>9</sub>: bid =V1<sub>9</sub>      o<sub>3</sub>: <sup>s<sub>9</sub></sup>thee <sup>y<sub>9</sub></sup>leave =C1d

Level 12,  $U_1$ :

→: mine <sup>d<sub>5</sub></sup> =adjectival  
shifter<sub>4</sub> \* : eye =n<sub>7</sub>

$U_2$ :

→: the =d<sub>6</sub> \* : tree =n<sub>8</sub>

$U_3$ :

S<sub>9</sub>: K thee<sub>\*</sub> =nomK<sub>7</sub> Y<sub>9</sub>: { leave } <sup>V<sub>10</sub></sup> =Pd<sub>10</sub>

Level 13,  $U_3$ :

\* : thee =nominal  
shifter<sub>7</sub> V<sub>10</sub>: leave =Vl<sub>10</sub>

Sentence (10) thus includes both the crisis (lines 33 and 34) and the dénouement (beginning at line 35) of the drama. Analysis has served to corroborate literary criticism such as Frederick Rowe's summation:

The basic antithesis of the poem has conditioned the speaker to apprehend truth by contrast. The paradoxes which he has uttered so surely now turn back upon their creator to involve him directly. The moment of revelation comes, when the spirit of contradiction within him shatters the devotional attitude of looking at Christ. How glibly we can talk of surveying the wondrous Cross! self-confidently supposing that all its purpose is achieved by so doing. But the truth, which had never occurred to him before, is that He looks upon us: 'For that looks towards them / and thou look'st towards mee' (35)--the contrast between our devotion towards Him,

and Christ looking towards us, is the dramatic moment of truth when the conflict is resolved.<sup>179</sup>

With respect to the meditative structure of "Good-friday, 1613," sentence (1) constitutes a variation from the petition for grace described by Gardner as the first of four possible major divisions of the meditative system. If the poem seems to open as a "preparatory petition for the grace . . . to channel one's energies in the direction of the divine,"<sup>180</sup> the grammatical shift from the subjunctive "Let mans Soule be a Spheare" to the indicative "The'intelligence that moves, devotion is" represents a petition started, but one from which the speaker temporarily retreats in order to come to intellectual grips with his subject. Thus, the first sentence-unit in line 1 of the poem hovers ambiguously between petition and conjecture, while the remaining seven and a half lines of sentence (1) evolve from consequence--of either petition or conjecture--to further consequences amounting to an honest appraisal of a situation (our soules whirled by pleasure or business) which is valid irrespectively of the imaginative premises of lines 1 and 2. For, as Partridge observes, "The tone of Donne is confidentially discursive,"<sup>181</sup> and "his personality disarms because . . . it is candid. . . . He is a poet who

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<sup>179</sup>I Launch at Paradise, p. 218.

<sup>180</sup>See supra, p. 92.

<sup>181</sup>The Language of Renaissance Poetry, p. 235; cf. Gardner, p. xxxiii.

soliloquizes without inhibitions."<sup>182</sup> But beyond line 35, as Gardner comments in her edition of the *Divine Poems*, "discursive meditation contracts itself to penitent prayer. The mounting tension of the poem--from leisurely speculation, through the imagination kindled by 'that spectacle of too much weight for mee', to passionate humility--makes it a dramatic monologue. So also does the sense it gives us of a second person present--the silent figure whose eyes the poet feels watching him as he rides away to the west."<sup>183</sup>

While sentences (2) through (9) function predominantly to engage the meditative Memory in a compositio loci, they also synthesize those structural elements of the meditative devotion which Gardner, for example, outlines as sequential. Hence, the petition "for compassionate fellowship with Christ in his suffering" is implied in the speaker's vexed confession of inability to "see / That spectacle of too much weight . . . ."<sup>184</sup> The engagement of the Reason (dialectically) is likewise rendered simultaneously with the compositio. Together, sentence (10) and sentence (11) comprise the colloquy with God, during which the aroused affections approach an understanding of the relations between the self and the Divine, so that the entire meditative

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<sup>182</sup>The Language of Renaissance Poetry, p. 25.

<sup>183</sup>Gardner, pp. xxxiii-xxxiv.

<sup>184</sup>See supra, pp. 92-93.

structure as described by Martz as well as Gardner is compressed into the forty-two lines of the poem. As Martz puts it, "The speaker ends his meditation, with perfect symmetry, in a ten-line colloquy which accords with the directions of St. Ignatius Loyola," directions for introspective and imaginative steps to enable the supplicant to give expression to that which ultimately presents itself to mind":<sup>185</sup>

(11) O thinke mee worth thine anger, punish mee  
 Burne off my rusts, and my deformity, 40  
 Restore thine Image, so much, by thy grace,  
 That thou may'st know mee, and I'll turne my face. 42

39. O: interjection, i.e., an exclamation "standing before a sb. in the vocative relation," as in line 36 (See supra, p. 394), but, as here, "without construction, expressing, according to intonation, . . . appeal, entreaty, . . . etc." (OED).

39. thinke mee worth thine anger: God's wrath, potentially purifying, is preferable by far to Divine indifference, the psychological equivalent of damnation.

40. Burne: scourge, in the rhetorical sense, according to the OED, of ascetic discipline or Divine chastisement; "Donne rides westward, then, that he may be scourged, but the scourge is to be a burning by the refiner against whom none may stand . . ." (Chambers, p. 51).

40. rusts: "moral corrosion" (OED); the state of moral corruption implied is intensified and enlarged by the plural form of rust.

40. deformity: "Moral disfigurement, ugliness, or crookedness" (OED).

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<sup>185</sup>The Poetry of Meditation, pp. 55-56.

41. Image: "Aspect, appearance, form; semblance, likeness," e.g., in Gen.i.27: "'God created man in his own Image, in the Image of God created hee him'" (OED). "Applied to the constellations, as figures or delineations" (though obsolete after c. 1674), according to the OED; hence, perhaps also a subtle reference to the heavenly spheres of sentence (1).
41. Restore thine Image: A prayer for ultimate salvation: Make your likeness over again in me, i.e., by means of punishment; conversely, restore my ability to "behold," i.e., look upon, "Gods face"; perhaps also, restore my soul-sphere to its original orbit (uninfluenced by foreign motions).
41. so much (. . . that): "with that, denoting result or consequence" (OED); hence, until, to such an extent (that), in such degree (that); also a summation implying the speaker's own realization that his demands are inordinately great.
41. grace: "Mercy, clemency; hence, pardon or forgiveness" (OED). Cf. line 38; "the chastisement "shall endure until God's mercy (rather than his justice) bids it stop" (Francis, Item 21). "The free and unmerited favour of God as manifested in the salvation of sinners and the bestowing of blessings"; "the divine influence which operates in men to regenerate and sanctify . . . . The same regarded as a permanent force having its seat in the soul" (OED).
42. know: recognize, acknowledge, admit (cf. OED).
42. That thou may'st know mee: According to Shawcross (p. 368), an allusion to John.x.14: "'I am the good shepherd, and know my sheep, and am known of mine," but more immediately, that thou may'st recognize reflections of thine own image in me.
42. I'll turne my face: "Since riding westward he will come to the east; he is following the sun's (God's) course though he had misunderstood when he started out" (Shawcross, p. 368).

In the speaker's soul, according to T. R. Barnes, "the image of God is deformed and corrupt. God's grace only can make him worthy to turn his face."<sup>186</sup> The speaker

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<sup>186</sup> English Verse, p. 92.

thus concludes, according to Williamson, "that he is not prepared to turn eastward, and hence his westward movement becomes proper, not foreign."<sup>187</sup> Chambers' analysis of the traditions manifested in "Goodfriday, 1613" culminates in an elaboration upon such an interpretation as that set forth by Williamson:

In the final analysis, rational, uniform, direct and natural motion moves westward through Donne's universe too. If this is true, then that reinterpretation of spherical analogy which began the poem must have been mistaken. Donne says, we remember, that pleasure or business whirls him westward; yet in fact he is vividly aware of Christ, and his *primum mobile* ultimately agrees with God's. He follows heaven's course. Devotion, leaning to the east, thus becomes the irrational motion within Donne's sphere, becomes a 'passionate' and 'sensual' movement toward Christ. The divine contemplation of Good Friday's Passion creates in Donne the irrational desire to move eastward at once, the desire to avoid that longer and harder westward path. This devotion can scarcely be called bad; indeed, it is that which makes the westward movement good, for only Donne's awareness of Christ at his back makes possible the final touching of east and west. Yet that vivid consciousness does for the moment obscure Donne's judgment, causes an initial mistake which the rest of the poem sets right.<sup>188</sup>

Martz contends that "similitude, visualization, theological analysis and the eloquent motions of the will have all fused into one perfectly executed design--a meditation expressing the state of devotion which results from the integration of the threefold Image of God: memory, understanding, will."<sup>189</sup> If Martz's identification of the faculties of the

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<sup>187</sup>Six Metaphysical Poets, p. 90.

<sup>188</sup>"Goodfriday, 1613. Riding Westward: The Poem and the Tradition," pp. 52-53.

<sup>189</sup>The Poetry of Meditation, p. 56.

soul and the Image of God is valid, then "Restore thine Image" (line 41) may, additionally to such references as previously glossed (supra, p. 423), be perceived as a petition for the success of the threefold image which this poem itself is an attempt to achieve. Chambers, on the other hand, interprets the substance of Donne's petition in terms of the final Judgment:

The restoration of God's image is to be accomplished through the final destruction from fire. Two things necessarily follow: first, Donne will continue riding westward--riding "waste-ward" perhaps--until death; second; [sic] only by riding westward can he arrive at the east. One must reduce the "flat Map to roundnesse," for then "East and West touch one another and are all one";<sup>42</sup> one must ride to Last Judgement in the West to receive an oriental resurrection. Once this conclusion is achieved, the specific images of the poem fall more significantly into place. Donne at first refuses to look to Christ with his outer eye, but in fact he has no choice in the matter. Since the vision of Christ in this life is necessarily metaphorical, only devotional memory can look to the east. Thus Donne fulfills one kind of "natural form" at once: he does turn devotion in the proper direction.<sup>190</sup>

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<sup>42</sup>Sermons, II, 199.

In the sector analysis of some sentences, problems in diagramming can be deliberated and resolved on a layer-by-layer, level-by-level basis. In others, such as Sn<sub>11</sub>, indications of possible alternative analyses on the higher layers necessitate looking ahead to follow several trains of analysis in order to see which series of steps will result in a valid description of the entire structure, i.e.,

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<sup>190</sup>"Goodfriday, 1613. Riding Westward: The Poem and the Tradition," p. 51.



at level 3, in light of the analysis of 0 in  $Sn_{10}$  as a construction modifier (See supra, p. 410), the analyst must decide whether to regard 0 here as an introducer substituting for a construction modifier plus a noun cluster, or whether to identify 0 as an autonomous lexeme. 0 is partially repetitive of "O Saviour" in the preceding sentence, but as indicated in the gloss for the present sentence, it need not always function in a vocative relation with another construction. Here it will not be considered structurally substitutive even though it may be rhetorically anaphoric.

Mainly because neither interjections nor inserts result in new construction-types, and because the latter may potentially occupy several boundary lines between two sectors, Robert Allen recommends that interjections and inserts (as well as linkers) be removed on the augmented-U layer of a primary sentence-unit.<sup>191</sup> Allen qualifies these instructions only with respect to inserted clauses (as discussed supra, p. 324), but the present analyst finds that sometimes other types of inserted constructions--especially if they contain a verbal-unit--are best identified on a lower layer. In the analysis of  $Sn_1$ , for example, two inserts, each containing a verbal-unit, are embedded in the front adverbial clause of the third coordinate Ut. In contrast with the insert so, which is removed on the U+ layer

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<sup>191</sup>See "Sector Analysis: From Sentence to Morpheme in English," p. 165; and English Grammars, p. 165.

of the same sentence-unit (supra, p. 226), the two inserts embedded in F are not removed until the T layer of the clause, i.e., the same layer as the nominal which precedes them (supra, p. 232). The reason is that such inserts as the latter, while indeed failing to produce new constructions, are not as potentially flexible as to the positions they might occupy in the sentence as are their "roving" counterparts, e.g.,  $\Lambda_2$  of Sn<sub>10</sub> (diagrammed supra, p. 404).

A question arises concerning the layer upon which to remove the inserted phrase in Sn<sub>11</sub>, by thy grace, because its function is open to debate, depending upon the analyst's perception of the range of boundaries within which it may hypothetically rove. By thy grace occurs between the slots of a cluster, in turn embedded within the adverbial construction in sentence-final position. The point in the analysis at which this phrase is diagrammed as an insert will therefore depend upon the analysis of the adverbial: so much . . . That thou may'st know mee, and I'll turne my face. As will subsequently be explained, this adverbial (the function of which is also debatable) is to be diagrammed as the modifier of an appositional predicate. By thy grace, thereby receives the status of an insert within an insert, so that it seems best not to remove it until its identification on the T layer, where its relation to the A sector in which it is embedded can be demonstrated. In contrast,  $\Lambda_1$  of Sn<sub>10</sub>, as I ride, which is inserted in a front adverbial clause, is analyzed on an



present analyst is inclined to prefer the third alternative because of an impression, reinforced by Donne's punctuation, that the four units in question are semantically related by a single theme, viz. manifestations of God's "Corrections" of the speaker, each in turn distinguished by a difference in degree of specificity rather than a difference in kind.

Support for the present approach to analyzing the higher layers in  $Sn_{11}$  may be drawn from Vivian Salmon's examination of seventeenth-century practice in punctuating subdivisions consisting of "main clauses which are structurally independent but semantically linked." She demonstrates that the relative "closeness of the semantic relationship is shown by the choice of stop (comma, semicolon, colon)," concluding that "relationships between main clauses within a sentence are shown in three ways: these are (1) those linked by and [cf., e.g., the U layer of  $Sn_1$ , diagrammed supra, p. 192]; (2) those linked by other coordinating conjunctions, e.g. for, but (also), neither, nor, or, therefore, as, also [cf. e.g., the U sectors linked by For, analyzed on the  $U_1+1$  layer of  $Sn_{10}$ , supra, p. 404]; (3) those linked only by punctuation (i.e. not separated by a fullstop) [cf. the analysis of  $U_1$  in  $Sn_6$ , diagrammed supra, pp. 332-33]."<sup>192</sup> Salmon notes that "unlinked co-ordinate clauses" are "rarely" connected by commas or even semicolons, colons being "most frequently used here, sometimes

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<sup>192</sup>"Early Seventeenth-Century Punctuation as a Guide to Sentence Structure," p. 356.

between clauses which are items in a list."<sup>193</sup> Salmon's investigation thus corroborates the present conclusion that, in the absence of any coordinators, especially between deformity and Restore, the commas between predications in Sn<sub>11</sub> signal apposition rather than coordination.<sup>194</sup>

Of course, Donne's sentence is susceptible to analysis as a series of coordinate sentence-units, or of coordinate trunks sharing a common end adverbial. Still--even without recourse to such evidence as Salmon presents--one finds the semantic content to indicate otherwise, i.e., that the primary sentence-unit consists of a minor sentence trunk (minor, by reason of the imperative mood) comprised of thinke mee worth thine anger plus three predications in apposition to the trunk as well as to one another. Admittedly arbitrary is the present decision to simplify the diagrams of these appositional constructions by analyzing them as predicates rather than as quasi-clauses, i.e., non-included clauses (Cf. A:Ø1, diagrammed supra, p. 333). But since there appears to be no reason to assume a separate unfilled S sector for each of the four predications on the T layer, the three appositive units will be identified as A sectors on the T layer, below which--at level 5--each will be analyzed as manifesting a Pt construction-type. Again, semantic criteria dictate the subsequent analysis of the

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<sup>193</sup>Ibid., p. 357.

<sup>194</sup>Contrast the analysis in Sn<sub>1</sub> of two predicates linked by a coordinator, supra, p. 332.<sup>1</sup>

adverbial construction as a predicate rather than sentence modifier. Later discussion should make it clear that such an analysis affirms an interpretation of Donne's intent as one of crescendo: amplifying the imperative, progressively intensifying the petition for grace borne of purification (the latter figured as a type of crucifixion).

Level 3:

insert  
 $\Lambda_1$ : 0 =exclamatory word

$T_1$

$U_1$ : thinke mee worth thine anger, punish mee,  
 Burne off my rusts, and my deformity, Restore  
 thine Image, so much, by thy grace, That  
 thou may'st know mee, and I'll turne my face =Ut<sub>1</sub>

Level 4:

$T_1$ :  $S_1$   $P_1$   $A_1$

$\emptyset$  thinke mee worth thine anger, punish mee,

$A_2$

Burne off my rusts, and my deformity,

$A_3$   $\Lambda_2$

Restore thine Image, so much, by thy grace,

$(A_3)$

That thou may'st know mee, and I'll turne my face =Tk<sub>1</sub>

Level 5:

$P_1$   $p0_1$

$\Lambda_2$ : <by thy Grace > =Phr<sub>1</sub>

P<sub>1</sub>:  $\overset{X_1}{\emptyset}$  / thinke mee  $\overset{Y_1}{\text{worth thine anger}}$  =Pt<sub>1</sub>

A<sub>1</sub>:  $\overset{X_1}{\emptyset}$  / punish mee =Pt<sub>2</sub>

A<sub>2</sub>:  $\overset{X_3}{\emptyset}$  / Burne off my rusts, and my deformity  $\overset{Y_3}{\text{and my deformity}}$  =Pt<sub>3</sub>

A<sub>3</sub>:  $\overset{X_4}{\emptyset}$  / Restore thine Image, so much . . . That thou  
may'st know mee, and I'll turne my face =Pt<sub>4</sub>

Like the poetry itself, these four predicates exhibit variety in uniformity. Identical in their tagmemic constituency of zero-form X plus Y, they are far from structurally parallel on the subsequent Y layers of analysis. It seems as though most things structural or semantic about Sn<sub>11</sub> are analogously paradoxical. The four instances of apposition seem to contradict their classification in failing to express equivalences even while each is an exemplification of the preceding predication. Quirk et al., recognizing such "cases of apposition where the reference of the first appositive is not identical with that of the second, but rather includes it," acknowledge that "some grammarians might entirely exclude this type of relationship from apposition on those grounds."<sup>195</sup> It is because each successive predication contributes some new information to

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<sup>195</sup>A Grammar of Contemporary English, p. 637.

the constant, or given, topic of "Corrections," that the resultative so much . . . That, etc. seems most directly related to--seems most appropriately to modify--the information accumulated in Restore thine Image and not that given in the preceding appositives, e.g., Burne off my rusts. The analysis of syntax, especially of the adverbial construction, at the next lower level thus takes into account the sporadic acceleration of pace, which supports the urgency of the supplication and counterbalances the easy course of lateral, liquid, and nasal consonants throughout sentence (11).

Level 6:

$$p0_1: \text{Kthy Grace} \xrightarrow{*} =nK_1$$

$$Y_1: \left( \begin{array}{ccc} V_1 & O_1 & C_1 \\ \text{thinke} & \boxed{\text{mee}} & \text{worth thine anger} \end{array} \right) =Pd_1$$

$$Y_2: \left( \begin{array}{ccc} V_2 & O_2 & \\ \text{punish} & \boxed{\text{mee}} & \end{array} \right) =Pd_2$$

$$Y_3: \left( \begin{array}{ccccc} V_3 & \tilde{B} & O_3 & +_1 & O_4 \\ \text{Burne off} & \boxed{\text{my rusts}} & \text{and} & \boxed{\text{my deformity}} & \end{array} \right) =Pd_3$$

The  $Y_3$  layer above contains the only occurrence in the present analysis of an occupied " $\tilde{B}$  sector." Aside from the shifted variants  $\tilde{C}$  and  $\tilde{M}$ , or non-shifted B, Donne's forty-two lines exemplify the use of every type of sector

as well as construction-type isolated by means of Allen's discovery procedures for sector analysis. It is, of course the ways in which tagmemes and their combinations may be distributed that produce hypothetically unlimited possibilities for syntactic variety in English.<sup>196</sup>

Y<sub>4</sub>:  $\begin{matrix} H & & D \\ \text{Restore thine Image so much} & \dots & \text{That thou} \\ \text{may'st know mee, and I'll turne my face} \end{matrix}$  =Ct

Level 7:

→:  $\begin{matrix} d_1 \\ \text{thy} \end{matrix}$  =adjectival shifter<sub>1</sub>      \*: grace =n<sub>1</sub>

V<sub>1</sub>:  $\begin{matrix} V \\ \text{thinke} \end{matrix}$  =Vl<sub>1</sub>      O<sub>1</sub>:  $\begin{matrix} \text{Kmee} \\ * \end{matrix}$  =nomK<sub>1</sub>

$\begin{matrix} p_2 & & p0_2 \\ C_1: <\text{worth} & \boxed{\text{thine anger}} & > \end{matrix}$  =Phr<sub>2</sub>

Diagramming the function of worth in the manner just indicated might tax an analyst's resistance to conditioned responses deriving from years of training in prescriptive grammar. More importantly, it demonstrates the capacity of sector analysis for identifying the function of any

<sup>196</sup>Cf. Kenneth L. Pike's trimodal division of the behavior of significant units at any level of focus, according to feature, manifestation, and distribution, in Language in Relation to a Unified Theory of the Structure of Human Behavior. 2nd, rev. edn. Janua Linguarum, Series Maior, 24 (The Hague: Mouton & Co., 1967), e.g., pp. 84-93.

grammatical unit, not in terms of some a priori concept of its meaning, but in terms of its relations to other units in a context of hierarchical relations.<sup>197</sup> Although it neither looks like a preposition nor necessarily always behaves like one, worth is one of a few words in English "which behave in many ways like prepositions, although they have affinities with verbs or adjectives," according to Quirk et al.<sup>198</sup> Worth is thus analyzed as filling a prepositional slot in the complement sector of Pt<sub>1</sub> because it takes an object and because, together with its object, it can be preceded by a construction modifier, though not by an adjectival (pre-nuclear) modifier.

|                                                                                                                                                                    |                                                                                           |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| $V_2: \begin{array}{c} V \\ \text{punish} \end{array} = V1_2$                                                                                                      | $O_2: \begin{array}{c} \text{K mee} \\ * \end{array} = \text{nom}K_2$                     |
| $V_3: \begin{array}{c} V \\ \text{Burne} \end{array} = V1_3$                                                                                                       | $B: \text{off} = \text{particle}$                                                         |
| $O_3: \begin{array}{c} \text{K my rusts} \\ \rightarrow * \end{array} = \text{nk}K_2$                                                                              | $O_4: \begin{array}{c} \text{K my deformity} \\ \rightarrow * \end{array} = \text{nk}K_3$ |
| $H: \left( \begin{array}{c} V_4 \\ \text{Restore} \end{array} \right. \left. \begin{array}{c} O_5 \\ \boxed{\text{thine Image}} \end{array} \right) = \text{Pd}_4$ |                                                                                           |

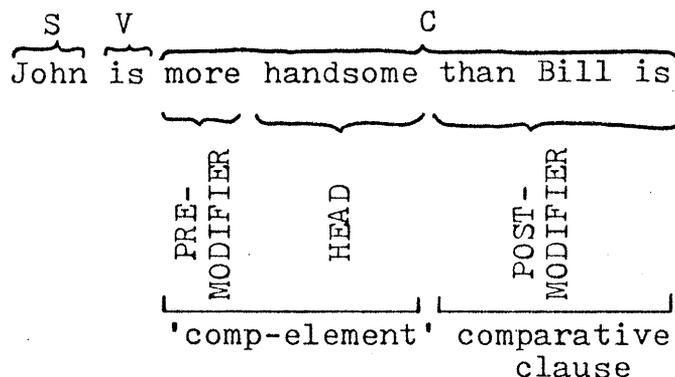
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<sup>197</sup>Cf. Pike's assertion: "The tagmemic approach insists on grammatical structures as made up of formal segmental units which are other than and beyond mere classes of words or sequences of classes. Tagmemics insists upon a formal segmental unit which is a grammatical one, a unit of which the manifesting class is just one component whereas function is another." Ibid., p. 492.

<sup>198</sup>A Grammar of Contemporary English, p. 301. Cf. Long and Long, The System of English Grammar, p. 392.

The predicate adverbial analyzed on the D layer below consists of a pre-modified adjective cluster (jKK) which includes a post-nuclear modifying clause. The function of the D sector (See the diagram of  $Y_4$ , supra, p. 435) is to signify degree. Allen does not write about comparative predications in his discussions of grammar, but the following analysis may be verified by means of reference to such authorities as Quirk et al., who point out that "the question of the syntactic function of the comparative clause within the sentence is problematic" and therefore tempting to postpone:

Its frequent inseparability from the comp-element<sup>199</sup> suggests that the comparative clause may be regarded as a postmodifier, in which case what has hitherto been called the 'comp-element' is not in itself an element of clause structure but makes up an element of structure (adjective, noun, or adverb phrase) when the comparative clause is added to it:



The same authors suggest that another way of looking at

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<sup>199</sup>"Like the Q element of a question, the comp-element of a comparative sentence can be any of the main elements of the clause (apart from the verb)," or, like the various wh-elements, it "may represent a pushdown element within a nominal clause subordinate to the comparative clause." A Grammar of Contemporary English, p. 767.

comparative clauses which have an "almost obligatory" final position--"definitely obligatory with the so/such . . . that constructions"--"would be to regard comparative clauses as of adverbial function within the main clause, and more precisely, of the type of adverbial clause which, like result clauses . . . , occurs normally only in final position."<sup>200</sup> Hence, on the Y layer, the function of the entire construction is identified as adverbial, while on the D layer, the components analyzed in terms of sector analysis are the equivalent of the "comp-element" (pre-modifier plus head) and comparative clause referred to by Quirk et al.:

D:  $\underbrace{\text{Kso Kmuch}}_{*}$  . . .  $\overleftarrow{\text{That thou may'st know mee,}}$   
and I'll turne my face  $\text{KK} = \text{jKK}$

Level 8:

\*: mee = nominal shifter<sub>1</sub>      p0<sub>2</sub>:  $\text{K} \overrightarrow{\text{thine anger}}_{*} \text{K} = \text{nK}_4$

\*: mee = nominal shifter<sub>2</sub>

$\rightarrow$ :  $\overset{d_2}{\text{my}}$  = adjectival shifter<sub>2</sub>

\*: rusts = n<sub>2</sub>

$\rightarrow$ :  $\overset{d_3}{\text{my}}$  = adjectival shifter<sub>3</sub>

\*: deformity = n<sub>3</sub>

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<sup>200</sup> Ibid., p. 777.

V  
 $V_4$ : Restore =V1<sub>4</sub>

$O_5$ :  $\langle$ thine Image $\rangle$  =nK<sub>5</sub>  
 → \*

↪: so =constr mod

\*: much =adj

←:  $\overline{\langle$ That | thou may'st know mee, and

$\overline{\rangle}$  =C1  
 I'll turne my face $\overline{\rangle}$

Level 9:

→:  $d_4$   
 thine =adjectival  
 shifter<sub>4</sub> \*: anger =n<sub>4</sub>

→:  $d_5$   
 thine =adjectival  
 shifter<sub>5</sub> \*: Image =n<sub>5</sub>

I: that =adverbial  
 includer

$T_2$   
 $U_2$ : thou may'st know mee =Ut<sub>2</sub>

$T_3$   
 $U_3$ : I'll turne my face =Ut<sub>3</sub>

Level 10:

$S_2$   $P_2$   
 $T_2$ : thou may'st know mee =Tk<sub>2</sub>  
 ←

$S_3$   $P_3$   
 $T_3$ : I 'll turne my face =Tk<sub>3</sub>  
 ←

## Level 11:

S<sub>2</sub>: K<sub>thou</sub>\* =nomK<sub>3</sub>      P<sub>2</sub>: <sup>X<sub>5</sub></sup> may'st / <sup>Y<sub>5</sub></sup> know mee =Pt<sub>5</sub>

S<sub>3</sub>: K<sub>I</sub>\* =nomK<sub>4</sub>      P<sub>3</sub>: <sup>X<sub>6</sub></sup> -'ll / <sup>Y<sub>6</sub></sup> turne my face =Pt<sub>6</sub>

## Level 12:

\*: thou =nominal shifter<sub>3</sub>      X<sub>5</sub>: may'st =X-wd<sub>1</sub>

<sup>V<sub>5</sub></sup>      <sup>0<sub>6</sub></sup>  
Y<sub>5</sub>: ( know mee ) =Pd<sub>5</sub>

\*: I =nominal shifter<sub>4</sub>      X<sub>6</sub>: -'ll =X-wd<sub>2</sub>

<sup>V<sub>6</sub></sup>      <sup>0<sub>7</sub></sup>  
Y<sub>6</sub>: ( turne my face ) =Pd<sub>6</sub>

## Level 13:

<sup>V</sup>  
V<sub>5</sub>: know =V1<sub>5</sub>      0<sub>6</sub>: K<sub>mee</sub>\* =nomK<sub>5</sub>

<sup>V</sup>  
V<sub>6</sub>: turne =V1<sub>6</sub>      0<sub>7</sub>: K<sub>my face</sub>\* =nK<sub>6</sub>

## Level 14:

\*: mee =nominal shifter<sub>5</sub>      →: <sup>d<sub>6</sub></sup> my =adjectival shifter<sub>6</sub>      \*: face =n<sub>6</sub>

The poem begins in an abstraction of the quality of human devotion and an intellectually wrought image of the Crucifixion. It is the syntax of the final statement that tells the reader that the speaker, newly informed by devotion, can confront the meaning of the Crucifixion. In by now familiar paradoxical fashion, the final conceit of the poem is based on the active predication I'll turne my face. Perceived on a lower level of syntactic structure to denote the speaker's initiative in taking charge of his own natural motion, the same S + X + V + O sequence reveals, on a much higher level of structural context, the utter submissiveness of the supplicant to his primum mobile. Likewise, the difference in character between the inserted so (so<sub>1</sub>) of the penultimate line in sentence (1) and the modifying so (so<sub>2</sub>) of the penultimate line of sentence (11) holds a key to the altered perception of the speaker.

Just as the grammatical function of so<sub>1</sub> is limited, the substance of the predication which it precedes expresses human limitation: Our souls, by admitting pleasure or business for their first mover are whirled, apparently in the wrong direction. By contrast, so<sub>2</sub> introduces the word much, intensifying the insight that man's very limitation is his greatest means to salvation. Man, who can readily postulate suppositions, e.g., "Let mans Soule be a Spheare, and then, in this, / The'intelligence that moves, devotion is," cannot humanly turn against nature to look upon the face of the sun, let alone that of his deity. But once he realizes

that it is not the direction but the goal that determines the quality of his motion, he can transform his attitude.

As symbolized in the telescoped I'll, the statement I'll turne my face is itself shorthand for the speaker's realization that what man is capable of is willing himself into a state of submission to his prime mover (Hence, perhaps, the suppression of emphatic volition-- which would be signalled by the use of will--in favor of the futurity of -'ll). To the magnetic pull of frivolity or the frenzy of worldly activity implied, in the first sentence, by whirld the speaker's only counteraction as epitomized, in the final predication, by turne must be to humbly choose the westward destination. Only by means of a Christ-like submission to life's experiential education (as God willed for the fallen Adam, whom He thought worth His anger) can man hope to be returned to the "endlesse day" of Grace (made possible by the New Adam, whose "rise and fall" Donne's poem commemorates). The poem both begins and ends imperatively and subjunctively, then indicatively. But opening in wit, it closes in wisdom on a final exhortation in which the syntax of the last four words signifies what Otto Jespersen refers to as "a volition-coloured future":<sup>201</sup>

Restore thine Image, so much, by thy grace,  
That thou may'st know mee, and I'll turne my face.

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<sup>201</sup>Essentials of English Grammar, p. 272.

Donne's "Goodfriday, 1613": The Results

Following intensive, specific analysis, a change in perspective to broaden the field of vision nets little further insight into the poetry of the poem but is helpful in identifying general structural information which can be quantitatively expressed and concisely organized. Far from exhaustive, the results of sector analysis to be summarized here are intended merely to exemplify uses of cumulative data, which might be especially effective, i.e., conclusive, in studies--including comparative analyses of syntactic structures in the works of two or more poets--studies less absorbed than the present one in developing and explicating process and thus capable of treating large corpora.<sup>202</sup> As tacitly demonstrated many times during the course of analyzing syntax in "Goodfriday, 1613," "lexis takes over where the most delicate grammar ends."<sup>203</sup> Deriving from a perspective which is now deliberately oblivious to delicate distinctions, Table 4 affords an opportunity to draw conclusions about the form-class preferences exhibited in the poem analyzed.

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<sup>202</sup>The process developed here, for example, serves as the springboard to the present writer's projected comparison of syntactic structures in Edward Taylor's devotional poetry to those in Donne's. While impressionistic criticism tends to link the two poets, there has been no systematic examination to warrant the assumption that (whether by coincidence or influence) the American seventeenth-century metaphysical poet echoes Donne.

<sup>203</sup>John Spencer and Michael Gregory, "An Approach to the Study of Style," Linguistics and Style, ed. John Spencer, Language and Learning, 6 (London: Oxford Univ. Press, 1964), p. 82.

TABLE 4

FREQUENCIES OF LEXEMES PER WORD-CLASS(ES) AS IDENTIFIED  
ON FINAL LAYERS IN THE SECTOR ANALYSIS OF  
"GOODFRIDAY, 1613. RIDING WESTWARD"

|               | Linker | Insert | Inverter | Constr.-Mod. | Mid. Adv. | Verb | Modi-Mod. | Adjectival | Adjective | Determiner | Numeral | Nominal | Noun | Adverbial | Phrase | Phrasal | Particle | Preposition | Infim. Sign | Coordinator | Total |    |
|---------------|--------|--------|----------|--------------|-----------|------|-----------|------------|-----------|------------|---------|---------|------|-----------|--------|---------|----------|-------------|-------------|-------------|-------|----|
| Single-Class  | 3      | 1      | 1        | 5            | 4         | 66   | 1         | 1          | 13        | 24         | 1       | 71      | 71   | 1         | 2      | 2       | 1        | 33          | 2           | 17          | 244   |    |
| Exclamation   | .      | 1      | .        | 1            | .         | .    | .         | .          | .         | .          | .       | .       | .    | .         | .      | .       | .        | .           | .           | .           | .     | 2  |
| Q-Word        | .      | .      | .        | 1            | .         | .    | .         | .          | .         | .          | .       | .       | .    | .         | .      | .       | .        | .           | .           | .           | .     | 2  |
| Pro-Form      | .      | .      | 1        | .            | 2         | .    | .         | .          | .         | .          | 8       | .       | .    | .         | 2      | .       | .        | .           | .           | .           | .     | 13 |
| Pro-Pv.       | .      | .      | .        | .            | .         | .    | .         | .          | .         | 7          | .       | .       | .    | .         | .      | .       | .        | .           | .           | .           | .     | 7  |
| Negator       | .      | .      | .        | .            | 3         | .    | .         | .          | .         | .          | .       | .       | .    | .         | .      | .       | .        | .           | .           | .           | .     | 3  |
| X-Word        | .      | .      | .        | .            | .         | 13   | .         | .          | .         | .          | .       | .       | .    | .         | .      | .       | .        | .           | .           | .           | .     | 13 |
| Auxiliary     | .      | .      | .        | .            | .         | 4    | .         | .          | .         | .          | .       | .       | .    | .         | .      | .       | .        | .           | .           | .           | .     | 4  |
| Includer      | .      | .      | .        | .            | .         | .    | .         | 7          | .         | .          | 4       | .       | .    | 9         | .      | .       | .        | .           | .           | .           | .     | 20 |
| Subs. Introd. | .      | .      | .        | .            | .         | .    | .         | .          | 1         | 3          | .       | .       | .    | .         | .      | .       | .        | .           | .           | .           | .     | 4  |
| Shifter       | .      | .      | .        | .            | .         | .    | .         | .          | .         | 15         | 26      | .       | .    | .         | .      | .       | .        | .           | .           | .           | .     | 41 |
| Adjunct       | .      | .      | .        | .            | .         | .    | .         | .          | .         | .          | .       | .       | 2    | .         | .      | .       | .        | .           | .           | .           | .     | 2  |
| Total         | 3      | 2      | 1        | 7            | 9         | 83   | 1         | 7          | 14        | 49         | 1       | 38      | 73   | 9         | 2      | 2       | 1        | 33          | 2           | 17          | 354   |    |

NOTE: Some of the lexemes also belong to form classes not listed, e.g., adjectival inclusions as wh-words; listed here are classes describing syntactic meaning.

In modern linguistics the classification of lexis, which aims to arrive inductively at precise description, results in a list much longer than the traditional eight parts of speech. In sector analysis the epitomizing premises respecting the interdependence of function and/or position and form do not cease to operate at the word layer. On the contrary, whether listable, i.e., closed and primarily signalling structural meaning, or non-listable, i.e., open and primarily signalling lexical meaning, word-classes are perceived in the same way as tagmemes; the form of a word, like that of a tagma, is recognized by the function it performs in the position it occupies on the next higher layer of structure. Hence, many words can belong to more than one category depending upon particular usage, e.g., all, which can perform such separate functions as those of pro-nominal, nominal shifter, or construction-modifier. Many others perform dual or even multiple functions in a given position, e.g., his, which may simultaneously fill the role of substituting introducer, determiner, and pro-possessive. Since some words may belong to any one of these categories without qualifying for membership in the two others, it would not be practical to reduce the nomenclature for the lexical classes in sector analysis.

The arrangement of categories in Table 4 is an expedient one without regard to non-listability versus listability, for those distinctions are meaningful primarily in discovery procedures. Rather, terms are arranged so as to

accommodate both lexemes with simultaneous dual memberships and overlapping terms in the nomenclature. With respect to the former, the table reflects the facts, for example, that all auxiliaries are verbs, while most verbs, of course, are not auxiliaries; with respect to the latter, it qualifies several classes, i.e., pro-forms, includers, and shifters as nominals, for example, though never exclusively so.

The raw figures given in Table 4 are adequate for present purposes. However, when comparisons with figures from other poems are warranted, the frequencies given in Table 4 can be variously combined and transposed into percentages (by dividing the total number of lexemes in a given set by the total number of words in the poem) to derive such proportions as the following: (1) shifters-- $11\frac{1}{2}\%$ ; (2) pro-forms-- $5\frac{1}{2}\%$ ; (3) all substitutes, including pro-forms and introducers-- $6\%$ ; (4) inter-sectoral lexemes, including inserts, middle adverbs, connectors, and linkers-- $9\%$ ; (5) connectors, including coordinators and linkers-- $5\frac{1}{2}\%$ ; (6) includers-- $5\frac{1}{2}\%$ ; (7) adverbial lexemes-- $5\%$ ; (8) prepositions and prepositional lexemes, including pro-phrases, phrasals, and particles-- $11\%$ ; (9) adjectives and adjectivals, such as determiners and numerals-- $19\frac{1}{2}\%$ ; (10) adjectives, numerals, and adjectival includers only-- $6\%$ ; (11) verbs, including X-words and auxiliaries-- $23\frac{1}{2}\%$ ; (12) non-finite verbs only-- $19\frac{1}{2}\%$ ; (13) all nominal lexemes, including nouns, noun adjuncts, pro-forms, includers, and shifters-- $31\%$ ; (14) nouns

only--20 $\frac{1}{2}$ %.<sup>204</sup> Advantageous as such figures are to comparisons of lexical preference from poem to poem, they cannot alone be used to resolve the question, for example, as to whether Donne's use of connectives, i.e., coordinators and linkers (in accordance with the present writer's impression) is especially high in frequency. Josephine Miles seems to allude to her own proportional studies when she remarks generally upon "the combination of many verbs and connectives . . . to be found in Donne's prose and in Hooker, Dekker, Jonson, Bunyan, Addison, Hazlitt, Russell, though it occurs most often in Donne's poetry."<sup>205</sup> The substantiation to this effect, however, seems to reside off-stage.

The figures given in Table 4 which stand out as most significant in the context of the present study are those for the high proportions of nouns--together with or without the nominal forms--and of verbs--again, together with or without non-finite forms. Indeed, they are most revealing when juxtaposed with the significance of the title of the poem. For, given the economy of poetic art, the title of a poem is usually made to serve the poem much more efficiently than merely as an identifying label. As early as the discussion of sentence (2), the importance was

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<sup>204</sup>A digital calculator was used to compute the these percentages; each figure was rounded off to the nearest half or whole number.

<sup>205</sup>"Ifs, Ands, Buts For the Reader of Donne," Just So Much Honor: Essays Commemorating the Four-Hundredth Anniversary of the Birth of John Donne (University Park: Pennsylvania State Univ. Press, 1972), p. 276.

recognized of the title as the territory to which this day refers anaphorically (See supra, pp. 286-87). Although the poem begins in abstract philosophy with the first line, the title, from the very earliest outset, locates the composition of place squarely in terra firma, identifying the temporal and spatial settings realistically, moreover. Only as the poem itself unfolds does any symbolism inherent in the diction of the title--especially, in Westward--become obvious. Given the dominant organizing, orienting function of Donne's title, it becomes interesting to discover that its vocabulary (especially, if 1613 is recognized as an adjunctal numeral) consists entirely of members of the two dominating lexeme classes in the poem.

Table 5 summarizes and collates data of which notice has already been taken at each individual occurrence. Once again, it is necessary to point out that comparison with the same kind of data from other poetry would make it possible to identify those areas of frequency which are typically significant to the discovery or verification of syntactic information. At present, the most significant feature of Table 5 is the absence of any significant internal correlations, i.e., correlations between any of the columns of figures. No fruitful relationships can be discerned, for instance, between the depth of a sentence or primary Ut and the numbers of lexemes, sectors, or constructions. Moreover, just as the numbers of sectors or of construction-types are an index to the breadth of a sentence, the

TABLE 5  
 SUMMARY OF FREQUENCIES PER SENTENCE OF TYPES OF UNITS AND  
 THEIR VARIATIONS AS MANIFESTED IN THE SECTOR ANALYSIS  
 OF DONNE'S "GOODFRIDAY, 1613. RIDING WESTWARD"

| Sn No. | Primary Ut No. | Total Deep Lexemes | Sectors & Slots | Con- structions | Com- pounded Sectors | Discon- tinuous Sectors | Dislo- ca- tions | Parallel Construc- tions | Sets of Identical Construc- tions |
|--------|----------------|--------------------|-----------------|-----------------|----------------------|-------------------------|------------------|--------------------------|-----------------------------------|
| 1      | 1              | 11                 | 6               | 20              | 12                   | 1                       | 1                | 1                        | 1                                 |
| 1      | 2              | 13                 | 11              | 27              | 16                   | 1                       | 2                | 1                        | 1                                 |
| 1      | 3              | 12                 | 45              | 99              | 48                   | 9                       | 4                | 1                        | 11                                |
| 2      | ..             | 13                 | 20              | 58              | 31                   | ..                      | 1                | 1                        | 4                                 |
| 3      | 1              | 13                 | 18              | 37              | 22                   | 3                       | 3                | 1                        | 1                                 |
| 3      | 2              | 11                 | 13              | 34              | 20                   | 3                       | 1                | 2                        | 8                                 |
| 4      | ..             | 19                 | 18              | 44              | 25                   | ..                      | 2                | 1                        | 4                                 |
| 5      | 1              | 16                 | 10              | 35              | 21                   | 1                       | 1                | 1                        | 1                                 |
| 5      | 2              | 10                 | 10              | 27              | 16                   | 1                       | 2                | 1                        | 6                                 |
| 6      | ..             | 11                 | 16              | 46              | 26                   | 4                       | ..               | 2                        | 7                                 |
| 7      | ..             | 16                 | 19              | 51              | 29                   | 2                       | 1                | 1                        | 4                                 |
| 8      | ..             | 18                 | 51              | 134             | 72                   | 7                       | 1                | 5                        | 11                                |
| 9      | ..             | 23                 | 32              | 83              | 45                   | 2                       | 6                | 2                        | 8                                 |
| 10     | 1              | 12                 | 22              | 62              | 36                   | 3                       | 3                | 1                        | 1                                 |
| 10     | 2              | 12                 | 13              | 34              | 19                   | 1                       | 1                | 1                        | 1                                 |
| 10     | 3              | 14                 | 16              | 44              | 25                   | 1                       | 1                | 10                       | 15                                |
| 11     | ..             | 14                 | 34              | 79              | 46                   | 3                       | 1                | 2                        | 10                                |
| Total  |                | 354                | 914             | 509             | 42                   | 22                      | 12               | 23                       | 88                                |

NOTE: Figures for parallel and identical constructions in compound sentence-units are tallied cumulatively and entered with those for the terminating primary Ut.

depth of levels is an index to recursiveness. Since the latter might be expected to correlate proportionally with the frequencies of identical and parallel sets, it is important to note that no such correlations are found either.

What, then does Table 5 demonstrate? In revealing the very absence of patterns of relative frequencies with respect to syntactic depth, breadth, variation, and repetition, Table 5 corroborates the earlier tentative discovery that the most outstanding trait of the syntax in "Goodfriday, 1613" appears to be the great diversity in character and location of predication-making units (See supra, e.g., pp. 322 and 433). Such variety, i.e., variousness, is evident within each poetic sentence-unit analyzed and is manifested from sentence to sentence as well, as a comparative juxtaposition of any two sentences in the poem would demonstrate.

As a result the present writer feels impelled to submit that this very variety, a measurable phenomenon, identifies the effect earlier termed "the roughness factor" --that impression of roughness or harshness so persistently alluded to in Donne criticism. This hypothesis is susceptible to being tested on a representative sample of Donne's verse. It could then be determined whether and/or to what extent "Goodfriday, 1613" is typical of Donne's syntax. And it could furthermore be determined to what extent syntactic variousness may be coupled with metrical variousness to produce the universally acknowledged harshness of sound

and sense in Donne's verse.<sup>206</sup> The end result of vigorous scholarly attention paid to Donne's metrical practices-- in no way duplicated with respect to his syntax--is controversy. No two analysts seem to agree upon the nature of Donne's metrical roughness, though none would deny its existence.

The fact that the frequencies of types of units and variations manifested in the sector analysis of Donne's poem cannot be correlated with factors of depth and breadth does not imply that there are no structural patterns to be discerned. Measurable features of Donne's syntactic variety are presented in Table 6, which illustrates, by means of a collapsed analysis of the entire poem, the choice, density,

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<sup>206</sup> See the following for example: Edith Hamer, The Metres of English Poetry (New York: Macmillan Company, 1930), pp. 200-201; Arnold Stein, "Donne and the Couplet," PMLA, 57 (1942), 676-96; Arnold Stein, "Donne and the Satiric Spirit," ELH: Journal of English Literary History, 11 (1944), 266-82; Arnold Stein, "Donne's Harshness and the Elizabethan Tradition," Studies in Philology, 41 (1944), 390-409; Arnold Stein, "Structures of Sound in Donne's Verse," Kenyon Review, 13 (1951), 20-36, 256-78; David Morris, The Poetry of Gerard Manley Hopkins and T. S. Eliot in the Light of the Donne Tradition: A Comparative Study, Swiss Studies in English (Bern: A. Francke Ag. Verlag, 1953), pp. 41-47; Arnold Stein, "Donne's Prosody," Kenyon Review, 18 (1956), 439-43; Seymour Chatman, "Mr. Stein on Donne," Kenyon Review, 18 (1956), 443-51; John Crowe Ransom, "The Strange Music of English Verse," Kenyon Review, 18 (1956), 460-77; A. A. Stephenson, "G. M. Hopkins and John Donne," Downside Review, 77 (Summer-Autumn 1959), 300-320; Arnold Stein, John Donne's Lyrics: The Eloquence of Action (Minneapolis: Univ. of Minnesota Press, 1962); Catherine Ing, Elizabethan Lyrics: A Study in the Development of English Metres and Their Relation to Poetic Effect (London: Chatto & Windus, 1968), pp. 231-35; A. C. Partridge, The Language of Renaissance Poetry: Spenser, Shakespeare, Donne, Milton, The Language Library (London: Andre Deutch, 1971), pp. 235-50.





and frequency of sectors occupied. The procedure developed and fully demonstrated in this chapter is based on a point of view toward the sentence as a hierarchy of layered structures. The reductive progression can be helpful to the learning process involved. Keeping levels separated, it permits students to conceptualize syntactic structure one step at a time in linear, logical stages which best resemble those by which other print-related processes are learned.

There is, however, more than one way to look at the tagmemic structures in sector analysis. By a shift in perspective, instead of being viewed as vertically layered strata on a horizontal plane, they can be imaged as an onion, or, to exercise some metaphoric license, a cluster of onions. This analogy brings home the concept of the nesting tendency of grammatical structures in English, i.e., in terms of inner and outer layers. Some minds may grasp this idea even more readily than that of higher and lower layers. Accordingly, the analyst's procedure would consist, metaphorically, of peeling onions to examine in turn each exterior petal. With certain modifications (in order to compensate for the insufficient width of even an oversized work sheet), the onion perspective has been adopted in the preparation of Table 6.

Originally drawn by hand on eleven by eighteen-inch sheets of graph paper, which have been photographically reduced, Table 6 reviews the complete sector analysis of "Goodfriday, 1613" as the means to a tabular end. The

analysis is purely notational, omitting the dimension of levels--though not of layers--and substituting symbols for the nomenclature for construction-types. As always in sector analysis, this notational analysis follows the exact lexical sequence of the original text--and this is one of its greatest advantages, especially with reference to structures in poetry. Here, in contrast with the more conventional previous approach, structures do not appear to be eliminated upon their identification. For, Table 6 is truly a table rather than an illustrative figure. Each construction, as analyzed in the present manner, falls neatly into a column representing the sector in which it originates, i.e., before becoming a layer (or manifesting tagmeme) in its own right. Though the unused  $\tilde{M}$ ,  $\tilde{C}$ , and B sectors have been left out, the arrangement of columns follows that of the sector spectrum, into which an extra column has been interpolated to conveniently represent dislocations of any kind. Moreover, a number of columns have been inserted at appropriate locations to permit the entry of numerals marking the beginning and ending of each line of poetry. Each dislocation is entered twice (which explains why some entries fall between linear boundaries): the first time in the "dislocation" column at the actual point of occurrence; the second time in the column corresponding to the sector whose function it performs, where it is again identified as "dislocated." Table six may be read consecutively (by skipping over unfilled positions) from

left to right, line by line; or it can be examined vertically, column for column. The ensuing observations are intended to exemplify rather than exhaust the types of information which may be derived from Table 6.

With respect to the manner and frequency of sectoral usage, it may be observed that the F sector, which is used seven times, is filled by adverbial clauses on five occasions--though one of these clauses is first embedded in a cluster. With the qualification that the present analysis may have assigned some structures to D which another analyst might place in E, the E sector may be described as filled four times by as many clauses. Donne makes use of the shifted X sector on only six occasions in contrast with the forty-three occurrences of non-shifted X. The shifted sector is filled once after an inverter, once after a wh-question word, and four times in information questions. Only an extensive comparison with other works could give an indication as to whether the high frequency of S and V fillers is especially significant, since S and V--V in particular--are the most essential sentence elements. One's impression, however, is of a high frequency of both subject nominals and verbs. In eleven sentences the S sector is filled twenty-nine times, not counting dummy fillers, and the postponed subject sector is used twice.

Within the subject sector Donne prefers clusters which are embedded in clauses, as evidenced by sixteen occurrences of these and only thirteen of non-included

clusters. In addition, the ten dummy fillers of S demonstrate a high proportion of clauses embedded elsewhere but with nominal includers. Donne's outstanding preference for verbals having been noted before, it may suffice to observe here that seventeen of the sixty-three fillers of V on the Pd layer are also embedded in consociates to outnumber the participation of predicatids without predicate adverbials in clusters, clauses or clausids. All the auxiliaries are embedded in H sectors of consociates.

C and D sectors are used almost with equal frequency. The O sector is preferred to C, an indication of a high frequency of transitive verbs. The O sector is variously filled with ten unembedded clusters of which three are quite elaborate, however, and with ten clusters in predicatids, nine in clausids, three in consociates, and one in a clause. The facts that the number of clausids is relatively high (exceeded only by one predicatid) and that all clausids occur in O call attention to them as an outstanding feature. Another outstanding syntactic feature is manifested by clauses which are embedded in clusters. The frequency of nine such occurrences is greater by six than the category of next highest frequency, the insert.

Table 6 makes elaborated structures easy to recognize. Such structures are manifested either by extensive nesting, i.e., recursiveness in general, or by that particular type of recursiveness by which the same structure is reduplicated. There are at least twenty instances of the

latter type: twelve clusters embedded in clusters (two in S, one in M, two in C, two in D, and five in O); six predicatids embedded within predicatids (two in V and four in D); and two self-embedded heads of consociates, one in V and one in the auxiliary sector). The most elaborate fillers of sectors, however, consist of variously assorted embedded construction-types, especially when more than three layers deep. The most highly embedded structure in the poem is a special nominal cluster at the close of line 32 in SENT<sub>9</sub>. The cluster is embedded in alternating predicatids, clauses, and phrases for nine layers in addition to its own. Other nested constructions which run over three layers deep include one in the M sector, two dislocated D sectors, a six-layered base-form predicatid, a five-layered cluster in the O sector at line 16 of the poem, eight constructions in the C sector, and nine fillers of D. Such extensive use of elaborate embedding makes for the variety and complexity by which the entire poem is perceived. Unlike the dislocations which occur infrequently (three each, in C, D, and O; one in X), the elaborations of clusters into phrases, into predicatids, into clauses; or of clausids into predicatids, into consociates, into clusters scarcely qualify as variations. How characteristic of Donne's poem this reversal is!

In relation to the sector spectrum, the openings of the poetic lines manifest greater flexibility than their closings. Most are fairly evenly distributed among such

sectors as F, Q, C, and D, each of which provides the setting for five line openings. Four lines begin at connective sectors; three begin with O; two occur in appositional inserts; one begins in M; and one begins in a dislocated C sector. However, as might be expected, the highest frequency of locations for the beginnings of lines is in the S sector where seven lines--not a particularly high frequency--begin (lines 1, 2, 14, 17, 19, 34, and 37). The overall pattern manifested with respect to line commencement is again the paradoxical one of variety or pattern manqué. The closings of poetic lines, on the other hand, do establish a pattern of dominance, for the majority end in V or O sectors. Thus, while the manifold variety in the distribution of line openings reflects the single most dominant trait in the poem as discovered by means of analysis, the distribution of line terminations reinforces the lexical emphases upon verbs and nominals which were also discovered as characterizing traits.

## CONCLUSION

The performance of the analysis now completed leaves this writer convinced of the validity of the hypothesis that systematic linguistic analysis of syntax may enlarge the possibilities for successful experiential analysis, and conversely, that the analyst who uses the literary text as an expedient means to a quantifiable end is deprived of more than half the pleasures of discovery. The present writer is satisfied that sector analysis, now that it has been fully developed as a working method, is adequate to the task which was originally assigned to it. Indeed, positive responses may be made to all four questions posed at the outset, questions relating to criteria for grammatical efficiency, pedagogical expediency, and the wherewithal for locating and communicating relations between the grammar and the poetry of a poem.

It is quite possible to verify critical hunches and qualitative impressions once one becomes sufficiently fluent in sector analysis to use it even improvisationally. Nor is that so difficult to achieve. Sector analysis is vulnerable to accusations that it lacks certain subtleties. But considering the ubiquitousness of frustration in the English classroom, sector analysis deserves a chance to show what it can do, particularly toward enabling the college

student to demonstrate how he or she arrives at an interpretive conclusion that may be related to syntactic structure. Moreover, the act of analyzing, even mechanically, short stretches of poetic syntax, presumably to clarify matters of grammatical signification, would soon result in spontaneous, heuristic discovery.

The proof of the method is in its performance. Here the entire analysis was deliberately laid bare, often down to the very thought processes that produced the steps taken. The present analysis is thus open to evaluation and, it is hoped, might serve to instruct by example. It is important to point out that the present analyst (who often wished she were not so well acquainted with traditional grammar, for her conditioned reflexes kept getting in the way of inductive thinking) was continually gratified by the feedback mechanism that inheres in the method of sector analysis. One can never be certain that no details have been overlooked. However it is not possible to remain inconsistent very long when analyzing a substantial passage; illogical analyses have a way of manifesting themselves, as the present writer learned experientially. For, the grammar and the method are self-correcting for being logically sound.

It should also be said that Donne's "Goodfriday, 1613," selected existentially to become the proving ground for the present experiment, has proven itself a wonderfully

inexhaustible training ground--not only because the syntactic richness and complexity of the poem could challenge the resources of sector analysis to the full, but because the poem, which never ceased to challenge the intellect of the analyst, afforded a new discovery with almost every page of writing.

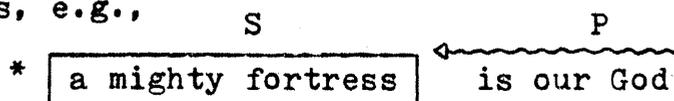
GLOSSARY OF SYMBOLS, ABBREVIATIONS, AND  
TERMS USED IN SECTOR ANALYSIS<sup>1</sup>

Symbols

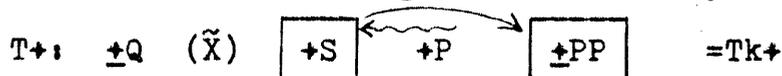
angle marks  $\left[ \langle \ \rangle \right]$ : used to enclose a (prepositional) phrase, e.g.,  $\left[ \langle \text{behind the house} \rangle \right]$

asterisk centered below a word  $\left[ \begin{array}{c} \phantom{ } \\ * \\ \phantom{ } \end{array} \right]$ : identifies the nucleus in a cluster, e.g.,  $\left[ \begin{array}{c} \text{three green trees} \\ * \end{array} \right]$

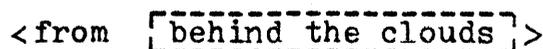
asterisk preceding a word or group of words  $\left[ * \phantom{ } \right]$ : indicates an invalid or specious form, construction, or analysis, e.g.,



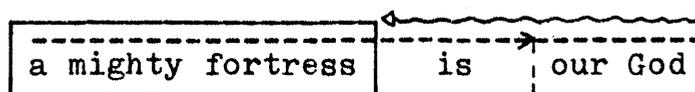
augmented-trunk-unit on the augmented-trunk layer schematized:



broken lines  $\left[ \text{-----} \right]$ : used around a rectangle to show that an expected nominal is not really a nominal, e.g.,



also used for the valid syntactic analysis when it is superimposed with a tentative one, e.g.,




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<sup>1</sup>Symbols and abbreviations derive from Robert L. Allen, English Grammars and English Grammar, A Paideia Book (New York: Charles Scribner's Sons, 1972), pp. 162-277. Definitions are based on Allen's English Grammars and English Grammar; The Verb System of Present-Day American English, Janua Linguarum, Series Practica, 24 (The Hague: Mouton & Co., 1966); and "The Classification of English Substitute Words," General Linguistics, 5 (Spring 1961), 7-20; also, collaterally, on Walter A. Cook's Introduction to Tagmemic Analysis, Transatlantic Series in Linguistics (New York: Holt, Rinehart and Winston, Inc., 1969).



equals sign  $\lfloor = \rfloor$ : occurs to the right of each step in diagramming, to indicate the abbreviation for the construction-type of the specific tagmas which precede it, e.g.,

S:  $\langle \text{K last winter} \rangle = \text{nK}$   
\*

horizontal bracket above words  $\lfloor \overline{\quad} \rfloor$ : used to mark a TO predicatid, e.g.,

V                      O                      C

S:  $\langle \overline{\text{to write}} \text{ Friday} \rangle$  <with a capital F>

horizontal bracket below words  $\lfloor \underline{\quad} \rfloor$ : used to mark the head of a consociate, e.g.,

\*  $\underline{\text{boiling water}}$  in a glass \*

included clause as construction-type schematized:

$\lfloor + I \mid + U \rfloor$

K-brackets  $\lfloor \text{K} \rangle$ : used to enclose a cluster, e.g.,

$\langle \text{my sister's red hair} \rangle$   
\*

parenthesis facing left  $\lfloor ) \rfloor$ : used to mark off front adverbials in diagramming a sentence-unit on the U layer, e.g.,

F

U: last winter) my parents moved to Florida =Ut

parenthesis facing right  $\lfloor ( \rfloor$ : used to mark off end adverbials in diagramming a sentence-unit on the U layer, e.g.,

E

U: my parents moved to Florida (last winter =Ut

phrase as construction-type schematized:

$\langle + p + p0 \rangle$

plus sign after an abbreviation  $\lfloor + \rfloor$ : denotes "augmented," e.g., U+ (augmented-sentence-unit layer)

plus sign before an abbreviation  $\lfloor + \rfloor$ : indicates that a position is obligatory, e.g., +P (obligatory predicate tagmeme)

plus sign between two abbreviations  $\lfloor + \rfloor$ : denotes "and," e.g., Ut+Ut (compound sentence-unit)

plus sign over a word or comma  $\overline{[ + ]}$ : used in diagramming to mark the coordinators in a compound sentence-unit, e.g.,

U<sub>1</sub> +

U: last winter my parents moved to Florida,

U<sub>2</sub> +

last spring Nora's parents moved to Ohio, and

U<sub>3</sub>

in June Percy's parents went to Europe =Ut+Ut

plus-over-minus sign  $\overline{[ \pm ]}$ : represents an optional position, e.g.,  $\overline{+F}$  (optional front adverbial)

plus-under-minus sign  $\overline{[ \mp ]}$ : represents a shifted position for a unit that may occur in its usual position or in its shifted position, but not in both, e.g.,  $\overline{\mp M}$  (shifted middle adverb)

possessive as construction-type schematized:

+  + 's or '

predicate as construction-type on the predicate layer schematized:

P:  $\overline{\mp X}$   $\overline{\mp M}$   $\overline{+X}$   $\overline{+M}$  /  $\overline{+Y}$  =Pt

predicativid filling H sector schematized:

H: {  $\overline{+V}$   $\overline{+C}$   $\overline{\mp B}$   $\overline{+O}$   $\overline{+B}$   $\overline{+C}$  } =Pd

rectangle  $\overline{[ ]}$ : used to enclose nominals in diagrams, e.g.,

< for almost an hour >

sentence as punctuation unit on the sentence layer schematized:

SENT: + cap + U + punc =Sn

sentence-unit layer schematized:

U:  $\overline{+L}$   $\overline{+F}$  ) +T (  $\overline{+E}$  =Ut

single-barred parentheses  $\overline{[ \langle \rangle ]}$ : used to enclose predicatids, e.g.,

V  
 $\overline{\langle \text{sitting} \rangle}$  =Pd

single-barred square brackets  $\lceil \lceil \rceil \rceil$ : used to enclose clausids, e.g.,

F, S, O, or pO:  $\lceil \overset{S}{\boxed{\text{the sun}}} \overset{Y}{\text{rising in the east}} \rceil = \text{Cl}$

square brackets, i.e.,  $\lceil \rceil$ : used to enclose an included clause as construction-unit, e.g.,

$\lceil \overset{I}{\text{when}} \mid \overset{U}{\text{Mary was sick last week}} \rceil = \text{Cl}$

straight arrow  $\lceil \longrightarrow \rceil$ : drawn beneath each adjectival word or unit which modifies a nucleus, pointing toward the asterisk, e.g.,

$\underbrace{\text{those}} \longrightarrow \underbrace{\text{three}} \longrightarrow \underbrace{\text{green}} \longrightarrow \text{trees} \ast \longleftarrow \underbrace{\text{behind our house}}$

subscripts  $\lceil \text{e.g., } C_1, C_2, Tk_2, \text{ etc.} \rceil$ : used to distinguish a unit on one layer from the same kind of unit on another layer; or used to distinguish co-occurrent fillers of a sector, e.g.,

$\overset{F_1}{\text{Last winter, because of the cold,}} \overset{F_2}{\text{)}} \text{ we moved to Florida.}$

tilde  $\lceil \sim \rceil$ : used to indicate shifted positions, e.g.,  $\tilde{X}, \tilde{M}, \tilde{B}, \text{ and } \tilde{C}$

triangle  $\lceil \Delta \rceil$ : dummy symbol, used to mark the vacant position for an already-expressed unit, e.g.,

$T\ast: \overset{Q}{\text{what will}} \overset{S}{\boxed{\text{you}}} \overset{P}{\text{see}} \Delta = \text{Tk}\ast$

triple-barred parentheses  $\lceil \equiv \equiv \rceil$ : used to enclose con-sociates, e.g.,

$\equiv \boxed{\text{lose his job}} \equiv \overset{Y}{\text{yesterday}} \equiv = \text{Ct}$

trunk as construction-unit on the T layer schematized:

$T: \boxed{+S} \overset{Y}{\text{---}} \overset{+P}{\text{---}} = \text{Tk}$

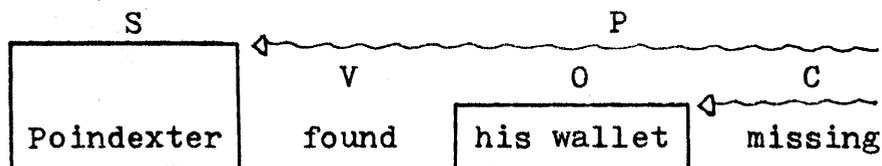
vertical bar  $\lceil \mid \rceil$ : used to separate an includer from its clause, e.g.,

$\overset{I}{\text{since}} \mid \text{at that moment the door flew open}$

virgule  $\lceil / \rceil$ : used to separate the X sector from the Y sector on the predicate layer, e.g.,

$P: \overset{X}{\text{-es}} / \overset{Y}{\text{teach English}}$

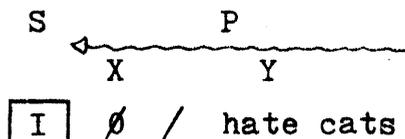
wavy arrow  $\left[ \leftarrow \right]$ : above predicate sector, points to subject; above complement sector, points to object or subject, e.g.,



beneath predications about non-nominals, points toward unit about which predication is made, e.g.,

U: Henry lost his job (yesterday =Ut  
 $\leftarrow$

zero slashed through  $\left[ \emptyset \right]$ : indicates a vacant position, e.g.,



### Abbreviations

- |                                             |                                                                   |
|---------------------------------------------|-------------------------------------------------------------------|
| A: appositive                               | D: predicate adverbial sector in a consociate (i.e., consociator) |
| adj.: adjective                             | det.: determiner as "part of speech" on the word layer            |
| aux.: auxiliary                             | E: end adverbial sector on the U layer                            |
| B: particle                                 | F: front adverbial sector on the U layer                          |
| C: complement                               | H: head, i.e., of a consociate                                    |
| cap: capitalization on the sentence layer   | I: introductory slot filled by the includer of a clause           |
| Cl: clause as construction-type             | jK: adjective cluster                                             |
| constr.-mod.: construction-modifier         | K: cluster                                                        |
| Cr: consociator, i.e., filling the D sector | L: linker                                                         |
| Ct: consociate as construction-type         |                                                                   |
| d: determiner slot in a cluster             |                                                                   |

- M: middle adverb sector
- mid. adv.: middle adverb as "part of speech" on the word layer
- n.: noun as "part of speech" on the word layer
- N: D-T-N form of the verbid
- nK: noun cluster
- Nom: nominal
- O: object sector or layer
- p: preposition manifesting the introductory slot in a phrase
- P: predicate sector or layer
- Pd: predicatid
- Phr: (prepositional) phrase
- pO: object of the preposition, i.e., the slot following a preposition, manifested by a nominal
- PP: postponed subject
- Pr: predicator
- prep.: preposition as "part of speech" on the word layer
- pro-n: pro-noun
- pro-nom: pro-nominal
- pro-Pd: pro-predicatid
- pro-Phr: pro-phrase
- pro-Pv: pro-possessive
- Pt: predicate as construction-type
- punc: end punctuation on the sentence layer
- Pv: possessive as construction-type
- Q: question sector on the T+ layer; inverter sector on the T+ layer
- S: subject tagmeme--sector or layer
- SENT: sentence layer
- sign of infin.: sign of infinitive as "part of speech" on the word layer
- Sn: "real" sentence, i.e., including punctuation, as construction-type
- T: trunk sector on the U layer, or the trunk layer
- Tk: trunk as construction-type
- U: sentence-unit sector or sentence-unit layer
- Ut: sentence-unit as construction-type
- v.: verb as "part of speech" on the word layer
- V: verbal-unit sector or verbal-unit layer
- Vl: verbal-unit as construction-type

### Terms

- adjectival:** any unit that modifies a noun; consists of a single word in a slot preceding a noun nucleus, e.g., determiner, numeral, adjective, noun adjunct, or special one-word adjectival like main or chief, for which there is no generally accepted label; or consists of a construction filling the slot that follows a noun nucleus, most commonly a phrase, predicator, or clause.
- adjectival clause:** an included clause which functions adjectivally (traditionally called "relative clause"); is commonly introduced by a wh-word (traditionally called "relative pronoun"); must be restrictive to be treated as adjectival (a non-restrictive clause is treated as an insert).
- adjective:** single-word adjectival, like green and beautiful, which may be compared (as in greener, greenest, and more beautiful, most beautiful) and which may also be modified by modi-modifiers like very and rather.
- adjective cluster (jK):** unit consisting of an adjective as nucleus and one or more modi-modifiers; commonly functions as a single adjectival modifying a noun.
- adverbial:** construction which fills a sector either on the sentence layer to make a predication about the whole trunk of a sentence, or on the predicate layer to make a predication about the predicate only; see also "predicate adverbial" and "sentence adverbial."
- adverbial includer:** member of a listable word-class comprised of words like if, because, although, and when, which function to include a clause within a larger construction.
- allotagmas:** the different members of a tagmeme, i.e., the constructions which may fill the position for a particular function and form-class correlation; e.g., allotagmas of the subject tagmeme include such constructions as noun clusters, verb phrases, prepositional phrases, and clauses.
- anticipatory word:** a filler in the S sector which replaces a postponed subject, e.g., the use of it to anticipate a subject that appears later in a sentence, as in It is not true that Percy has run away from home.

appositive; insert which may occur immediately after a nominal in order to make an additional predication about the entity referred to by the nominal.

attention getter; member of a listable lexeme-class including such items as hey you, look, pardon me, and persons' names, commonly functioning as inserts.

augmented-predicate layer (P+); in diagramming, is set up after the T layer, before the P layer, for the purpose of analyzing the function of a middle adverb, i.e., if the M or  $\bar{M}$  sector of the predicate is filled.

augmented-sentence-unit layer (U+); in diagramming, is set up below the SENT layer, preceding the U layer, i.e., when necessary, for the purpose of recognizing additional positions for linkers and/or inserts.

augmented-trunk layer (T+); in diagramming, is set up after the U layer, preceding the T layer, for the purpose of recognizing positions for the Q sector and/or PP sector, i.e., if filled.

auxiliary (aux.); member of a listable word-class including been, being, having, etc.; can only fill a slot occurring in the V sector in a predicatid (i.e., cannot fill the X sector); e.g., in the sentence This suit should have been dry-cleaned, where should is the X-word, have and been are the auxiliaries filling the V sector in the predicatid, have been dry-cleaned.

a-word; member of a listable word-class including alive, alone, asleep, away, etc., which (along with other construction-types) can fill the C sector.

base form; unaffixed form of the verbid (traditionally called "infinitive"), e.g., write; may be introduced by to, e.g., to write.

base-form predicatid; construction-type filling the Y sector and introduced by a verbid, e.g., in You should + {write Friday with a capital F}; without subject and X-word, is a minor sentence construction-type (traditionally called "imperative"), e.g., {Sit down}.

B sector; optional position in the predicatid, filled by a particle; can shift around an object except when the object is a pro-nominal; e.g.: in He turned the lights on, the particle, on, fills the B sector; in He turned on the lights, on fills the B sector; in Next he turned them off, the particle cannot shift because the object is a pro-nominal; and in Then he sat down, the particle, down, cannot shift because the O sector is vacant.

clausid (Cld): similar to a clause, but lacking in time-orientation, e.g., the sun rising in the east; is first analyzed in the nominal or adverbial position it fills in the sentence, and is then analyzed into its constituent tagmemes on its own layer; its trunk is composed of a subject and a predicator, hence S and Y sectors on the Cld layer; since (unlike a clause) it lacks front and end adverbial positions, an adverbial in a clausid occupies the D sector in the predicator.

cluster (K): construction-type with the largest number of subclasses; unit consisting of a single nucleus together with, or without, preceding and/or following modifiers.

complement (C): unit that occupies the C sector to make a secondary predication about the object when the O sector is filled, or about the subject filling the S sector when the O sector is vacant; hence, functions on a lower layer than a predicator in the Y sector.

compound sentence-unit (Ut+Ut): two or more sentence-units which are combined by means of coordinators and treated as a single unit on the U layer, i.e., before each constituent unit is brought down to its own U layer and analyzed as a sentence in its own right.

consociate (Ct): a construction-type composed of two units that together fill a single sector, i.e., as a single unit on a higher layer, e.g., in the sentence John is eager to please, where eager and to please together make the primary predication about the subject; or, e.g., in the sentence The baby is happy in its crib, if the meaning is that the baby's happiness depends upon its being in its crib, then happy and in its crib are not co-occurrent fillers of the C sector, but a single construction (consociate) occupying the Y sector.

consociation: the relationship formed between the two units in a consociate, e.g., between eager and to please in the sentence John is eager to please.

consociator (D): the second part of a consociation, i.e., filling the D sector, e.g., to please in the sentence John is eager to please.

construction: a larger syntactic unit made up of two or more lexemes or two or more constructions that function together, and that together fill either a sector or slot on some layer higher than the word layer.

construction adjectival: a group of words--most commonly a phrase, predicatid, or clause--which may fill the slot following a noun nucleus.

construction modifier; member of a listable word-class which includes lexemes used to modify different kinds of constructions (e.g., phrases, clauses, and noun-clusters) rather than single words (i.e., with the exception of pro-nominals); e.g., all, especially, almost, only, just, both, half, about, even, merely, no, etc.

construction-type; a "chunk" larger than a lexeme which native speakers of a language learn to recognize as a generic predication rather than as a form derived from a full sentence by means of transformations. In English, basic construction-types include sentences, sentence-units, trunks, predicates, clusters, possessives, (prepositional) phrases, predicatids, consociates, (included) clauses, and clausids. Of these, sentence-units, trunks, and predicates occur respectively in the U, T, and P sectors only; hence the same term is used for both the sector and the construction-type filling it--although the sector is represented by a single capital letter, and the construction-type by a two-letter abbreviation.

co-occurrent fillers of a sector; two or more units, e.g., two or more predicators or two or more complements, not necessarily belonging to the same construction-type, which fill the same sector of a single sentence and could occur in reverse or in different order. In the sentence Kelly found his boss asleep in bed, asleep (C<sub>1</sub>, an a-word) and in bed (C<sub>2</sub>, a phrase) are co-occurrent fillers of the C sector, for they could be reversed without significantly altering the meaning of the sentence, and it could be claimed that the example sentence is derived from two similar sentences differing only in their complements, which have been collapsed into a single sentence: (1) Kelly found his boss asleep and (2) Kelly found his boss in bed.

coordinator; a word (e.g., and, but, or) and/or the punctuation that joins together two or more units which function as a single sector or slot on a higher layer before being analyzed separately, without the coordinator, on a lower layer.

C sector; optional complement tagmeme manifested in a predicatid; can be filled by the same construction-types that fill predicators, and by a-words; a position for units that make non-finite predications about preceding nominals, i.e., about the object when the O sector is filled, about the subject when the O sector is vacant.

determiner (det.); member of a listable class of single-word adjectivals, e.g., these, the, a, my, your, every, etc., no more than one of which can simultaneously fill the slot that introduces a noun cluster.

D sector: position in a consociate filled by the consociator, i.e., any construction-type which makes a secondary predication about the head of the consociate; e.g., in the sentence John is eager to please, the D sector is filled by to please, which makes a secondary predication about eager.

D-T-N form (N): form of the verbid usually ending in -d, -ed, -t, or -en (traditionally referred to as the "past participle," or "perfect participle," although it does not necessarily express a relationship to past time).

E sector: position on the U layer filled by an optional end adverbial, i.e., a sentence adverbial occurring at the end of a sentence-unit.

-ex: suffix which denotes "time-orientation," e.g., in verbex (finite verb form).

exclamatory word: member of a listable word-class, including, e.g., ouch, hell's bells, etc., commonly functioning as a predication-making unit (thus differing from an attention getter, which functions as an insert).

filler: member of a listable word-class, including it and there (traditionally called "expletive"), functioning as an anticipatory substitute word, e.g., it in the sentence It is time to go, or there in the sentence There are two clocks in the room.

F sector: position on the U layer filled by an optional front adverbial, i.e., a sentence adverbial occurring before the S sector of a sentence-unit.

function: use of a given unit, i.e., the position it fills in a larger construction; e.g., in the sentence Last winter was very cold, the construction last winter fills the subject position and thus performs the subject function.

head (H): the first part of a consociation, i.e., filling the H sector, e.g., eager in the sentence John is eager to please.

hesitation signal: member of a listable word-class, including such items as well, you know, as a matter of fact, etc. which function as inserts.

H sector: position in a consociate filled by the head, i.e., the primary predication-making unit within the consociation on the Y layer.

-id: suffix which denotes "lack of time-orientation," e.g., in verbid (non-finite verb form).

included clause (Cl): syntactic unit composed of a sentence-unit introduced by an includer; called "subordinate" or "dependent clause" in traditional grammar, but viewed here as part of rather than as an attachment to a sentence, i.e., as filling a definable position within a larger construction (hence, the term clause is used only for an included clause in sector analysis); may occur as a nominal, adjectival, or adverbial construction; e.g., in the sentence When Mary was sick last week, Henry sent her roses, the included adverbial clause, when Mary was sick last week, occupies the F sector on the U layer.

includer (I): word occupying the introductory slot in a clause, functioning to include its clause within a larger construction, e.g., when in the clause when Mary was sick last week; in diagramming, is cut off from the rest of the clause before the clause is analyzed on its own U layer.

information question: question which cannot be answered "yes" or "no," i.e., which asks for information (e.g., What will you do?); is always introduced by a wh-word.

ING form: form of the verbid comprised of -ing added to the base form; traditionally called "present participle."

ING predicatid: most versatile of the predicatid-types (e.g., eating lunch in his office); can fill the Y, F, S, and O sectors, the p0 slot, and the adjectival slot following the nucleus in a noun cluster.

insert (Λ): lexeme or construction that is added to the sentence at one of the boundary lines between two sectors, or, more rarely, between two slots; does not form an integral part of the structure of the sentence, i.e., does not fill a fixed position but may rove from one boundary line to another.

linker (L): word or unit belonging to a listable class including, e.g., but, then, next, on the other hand, etc.; occupies the optional L position on the U+ layer, where it does not produce a new construction-type, but functions to link its sentence-unit to the preceding sentence.

listable word-class: a relatively small set of lexemes, most, if not all, of whose members can be identified by listing under a special label.

middle adverb (M): member of a class of words either ending in the suffix -ly or from a closed list, including, e.g., already, also, always, ever, just, never, not, often, perhaps, seldom, sometimes, soon, still, etc.; optionally fills a sector analyzed on the P+ layer; by reason of its borderline position between the X and Y sectors, seems to be able to make a predication in either or both directions.

minor sentence: syntactic variation in sentence structure, i.e., sentence in which the omission or the sequence of positions violates usually fixed order, e.g., a statement such as Down the river floated a canoe, which cannot be converted directly into a yes-no question as it stands.

mismatch: syntactic variation (primarily literary) by means of which the predictability of the sequence of units in a sentence appears to be maintained but is actually violated; e.g., in the sentence A mighty fortress is our God, a mismatch between the "surface" or ostensible S + P structure and the underlying or real S + P structure makes it appear as if the S sector in the T layer is filled by the noun cluster a mighty fortress and the P sector by the predicate is our God, but the X-word test (q.v.) reveals that the actual subject is our God and the actual predicate, is + a mighty fortress.

modifier: any unit that combines with a nucleus to form a single construction filling a single position on a higher layer; e.g., in the sentence I could hear the boy standing on the ledge shouting for help, although standing on the ledge has the same form as shouting for help, the former construction only is a modifier of the boy (while the latter makes a predication about the boy).

modi-modifier: the modifier of a modifier; member of a listable class of lexemes--including, e.g., fairly, good and, quite, rather, sort of, very, etc.--which functions together with an adjectival as a single construction-unit (jK), and which may, on a higher layer, modify the nucleus in a noun cluster.

M sector: between the X and Y sectors, an optional position filled by a middle adverb and analyzed on the P+ layer.

negator: listable word-class including not and its variant -n't.

nominal (Nom): cover term for any of the different kinds of form-classes, including construction-types, which can fill the subject or object positions in an English sentence; includes such construction-types as noun clusters, verb phrases, prepositional phrases, clauses, etc.

nominal includer: member of a listable word-class, including that, if, what, whether, etc.; introduces a clause occupying the S sector, e.g., in the sentence What he will do is a matter of conjecture, or occupying the O sector, e.g., in the sentence I asked whether she felt well.

non-listable word-classes: the four sets of lexemes whose members cannot be listed, i.e., nouns, verbs, adjectives, and -ly adverbs, which make up the greater part of English vocabulary.

non-restrictive clause: an inserted adjectival clause (introduced by a wh-word); makes a secondary predication about (does not modify) a preceding nominal; e.g., in the sentence His wife, who was already rich in her own right, inherited a large sum of money, the clause, who was . . . right, functions as an insert.

noun (n.): word which can usually be identified by virtue of its having both singular and plural forms; usually functions as the nucleus of a construction preceded and/or followed by modifiers; in the absence of modifiers, is considered to function as the nucleus of a potential cluster.

noun adjunct: single-word adjectival consisting of a noun occupying an adjectival slot to perform an adjectival function, e.g., amusement in the noun cluster amusement park.

noun cluster (nK): construction to which a noun nucleus is essential; modifiers may precede and/or follow the nucleus noun.

N predicatid: predicatid-type introduced by an N (i.e., D-T-N) form of the verbid, e.g., given in friendship; can fill the F as well as the Y sector.

nucleus (\*): essential element in a cluster.

numerals: type of single-word adjectival, e.g., three, third, etc.

object nominal (p0): noun cluster filling the second slot in a phrase; traditionally called "object of the preposition."

- obligatory tagmeme: on each layer of a sentence, at least one position which must be filled, e.g., the +T sector on the U layer.
- optional tagmeme: a position which may, but need not, be filled, e.g., the +F sector or the +E sector on the U layer.
- O sector: following the obligatory V sector in a predicatid, an optional position for the object of a verb (traditionally called "direct object"); is usually filled by the same kind of unit that can fill an S sector (i.e., Nom).
- parenthetical expression: insert which functions to express a writer's own comment about the statement made, to include supplementary information in a given statement, or to say something wholly extraneous to the statement being made.
- particle: member of a listable word-class, including up, down, off, on, away, etc., which fills the B sector; unlike a preposition, functions alone, i.e., without a following object; can shift around the object when one is present, unless the object is a pro-nominal.
- patterning: similarity in structure between sentence-units; the most reliable criterion for the identification of constructions to be analyzed.
- phrasal: contracted phrase, i.e., member of a listable word-class including nextdoor, outdoors, upstairs, etc.
- phrase (Phr): traditionally called a "prepositional phrase," but in sector analysis the only kind of phrase recognized; non-cluster construction-type comprising two constituent tagmas: an introductory slot (p) filled by a preposition and a second slot (pO) filled by a noun cluster (traditionally called "object of the preposition"); may fill an adjectival slot within a noun cluster, e.g., the phrase behind our house in the noun cluster the trees behind our house.
- P layer: the predicate layer in the hierarchy of units-within-units in English, itself embedded in the trunk layer; layer on which is analyzed the construction-type Pt, comprised of the X and Y sectors.
- possessive: construction-type functioning as the adjectival modifier in a noun cluster, comprised of a nominal unit ending in 's or ', which may be preceded by a determiner, e.g., my sister's in the cluster my sister's hair; may be replaced by a pro-possessive, e.g., her in her hair.

PP sector: position at the end of a trunk filled by a postponed subject; is replaced in the S sector by a filler--regularly anticipatory it; e.g., in the sentence It is easy to please John, the TO predicatid, to please John, occupies the PP sector while the filler, it, occupies the S sector; is analyzed on the T+ layer.

predicate (P): obligatory tagmeme; linguistically, the one essential component of the subject-predicate relationship, i.e., even when the subject is only implied or indicated by means other than words; functions to state, deny, or ask something.

predicate adverbial: adverbial construction which functions not on the U layer but rather on the P layer (as part of the predicate, which in turn is part of the trunk), e.g., upstairs in the sentence Henry walked upstairs; may be followed by a sentence adverbial, e.g., slowly in Henry walked upstairs slowly. When more than one D sector is occupied in a consociate, each predicate adverbial is additional to the predicator plus all preceding predicate adverbials, and, in analysis, can be removed one at a time, from the outside layer inwards, e.g.:

|                  |                                                   |       |                  |
|------------------|---------------------------------------------------|-------|------------------|
|                  | $H_1$                                             | $D_1$ |                  |
| Y:               | {live for a while <in the wilderness of Judaea> } |       | =Ct <sub>1</sub> |
|                  | $H_2$                                             | $D_2$ |                  |
| H <sub>1</sub> : | {live <for a while> }                             |       | =Ct <sub>2</sub> |
|                  | V                                                 |       |                  |
| H <sub>2</sub> : | {live}                                            |       | =Pd              |

predicatid (Pd): type of predicator which may fill any one of several positions in a sentence--F, S, Y, and O sectors, pO slot, and nK as a post-nucleus adjectival modifier; construction-type introduced by a verbid, comprising a string of four tagmemes for which the sectors are +V, +O, +B, and/or +C; can be further classified according to the type of verbid which introduces it (i.e., filling the V sector): as a base-form (sometimes preceded by to), ING, or N predicatid. Examples filling the Y sector include:

You should {write Friday with a capital F}. Base-form Pd  
 I am {writing Friday with a capital F}. ING Pd  
Friday is {written with a capital F}. N Pd

- predicator (Pr): a cover term for any one of several different kinds of form-classes, including construction-types, which can fill the Y sector: adjectives, noun clusters, prepositional phrases, clauses, and predicatids.
- preposition (p): member of a listable lexeme-class including because of, for, in, into, of, on, to, with, etc.; fills the introductory slot in a phrase.
- pre-X form: a pro-nominal which occurs before an X-word or a verbex, e.g., he in He was shouting (or He shouted) for help.
- primary predication: statement made by a predicator in the Y sector.
- pro-: prefix denoting "substitute lexeme for"; is regularly followed by a term of classification according to the particular kind of form-class or construction it replaces.
- pro-form: member of a listable subset of substitute lexemes; the replacer of a form or construction that might occur instead of it, in the very position it occupies (See also "substituting introducers").
- pro-nominal: member of a listable subset of substitute words including him, her, them, he, she, they, it, and one in their capacity as substitutes for whole nominals rather than for merely nouns; e.g., the pro-nominal them may substitute for the entire nominal those books on the table, but not for the noun books in the example. Only when an unmodified noun functions also as a nominal can what is traditionally called a "personal pronoun" appear to function in the same way as a noun (though it actually substitutes for the noun as nominal). Similarly, the pro-nominal one, which can take neither plural form nor preceding modifiers, substitutes for whole nominals, e.g., for a red sweater in the sentence Harry wants one.
- pro-noun: member of a listable subset of substitute words which, like nouns, can take plurals and preceding modifiers--most commonly, one, ones, other, or others; functions to replace a noun rather than a whole nominal, e.g., sweater in the sentence Dick prefers a blue one (where the pro-noun, one, is homonymous with the pro-nominal, one, of the example in the preceding entry); is not to be confused with the traditional label pronoun, which includes both the categories pro-noun and pro-nominal.

pro-phrase: member of a listable subset of substitute words including here and there for "in this/that place," and now and then for "at this/that time."

pro-possessive: member of a listable subset of substitute words including her, his, its, their, etc., which function adjectivally to replace possessives, e.g., her instead of my sister's (i.e., when preceding a noun nucleus); on the other hand, mine, yours, hers, etc. belong to a special subset of substituting introducers (q.v.) which function nominally to replace constructions introduced by possessives or pro-possessives, e.g., hers instead of my sister's hair, her hair, or my sister's (i.e., when not preceding a noun nucleus).

pro-predicativid: member of a small subset of replacers for predicativids, including do so, e.g., instead of sleep late in I like to do so; while do, does, or did often substitutes for only the V sector, so replaces any of the other sectors in the predicativid, especially if the preceding trunk contains an end adverbial different from the corresponding adverbial in the anaphoric trunk, e.g., This clock stopped running yesterday morning, followed by That clock did so yesterday afternoon.

pro-wh-word: that, which functions to substitute for who, whom, or which in adjectival clauses, but not in information questions, e.g., the man that (instead of whom) Jack saw moving into the house that (instead of which) he built originally for the couple that (instead of who) went bankrupt.

pro-X-word: a form of do which functions anaphorically to replace the X and Y sectors in a predicate which is without an X-word itself, e.g., did for stopped running, as in When Sammy stopped running, Jimmy did too (where the X sector in the clause contains the tense morpheme rather than an X-word).

P sector: position for the predicate tagmeme, i.e., that part of the trunk excluding the subject and sentence adverbials.

punctuation unit: a sequence of written English words marked as a sentence by means of a capital letter at the beginning and by appropriate end punctuation; is analyzed on the SENT layer.

Q sector: position on the T+ layer occupied either by a question word, or by an inverter like never or seldom, e.g., by when in When did you last see such a beautiful sunset? or by seldom in Seldom have I seen such a beautiful sunset.

- quasi-noun cluster: a construction like the brave, or the poor in spirit, or your playing of the piano, which is similar in form to a noun cluster but lacks a noun as nucleus.
- real sentence (Sn): construction-type comprising the written sentence as a punctuation unit on the SENT layer.
- reciprocal expression: a special substitute expression, most commonly each other, which makes it possible for one sentence trunk to substitute for two trunks under certain conditions, e.g., in the sentence The two clocks face each other instead of This clock faces that one, and that clock faces this one.
- reflexive substitute: member of a subset of replacers, including himself, itself, etc., for the filler of the O sector or the pO slot when that filler is the same as the nominal filling the S sector in the trunk, e.g., himself in Tom shaves himself (instead of Tom shaves Tom).
- response signal: member of a listable lexeme-class including yes, no, perhaps, etc.
- restrictive clause: an included adjectival clause commonly introduced by a wh-word, i.e., a clause which modifies a preceding nominal, e.g., who was already rich in her own right in the sentence The woman who was already rich in her own right was the one to receive the inheritance.
- reversible complements: two or more "co-occurrent fillers" (q.v.) of the C sector.
- roving linker ( $\hat{r}$ ): member of a listable class of words, including however, nevertheless, therefore, etc. (traditionally called "conjunctive adverbs"); performs the function of a linker (q.v.) but may occupy the various positions of an insert (q.v.).
- secondary predication: statement made by a predicator in the C sector, hence functioning on a lower layer than a predicator in the Y sector.
- sector: functional position for a unit primarily involved in making a predication, i.e., occurring on one of the higher layers in the hierarchical structure of a sentence; can be distinguished from other positions by the fact that no single sector serves as the position for a modifier of any other single sector, and no single sector serves as the position for an introducer of any construction other than the whole sentence; the only kind of functional position from which some units can regularly shift to other sectors.

sector analysis: a system of grammatical analysis in which function is analyzed separately from form, on the assumption that every sentence consists of strings of tagmemes (i.e., of form-function correlations) on different layers for different kinds of words or constructions. Hence, in the complete analysis of any sentence, each unit is classified as to its function, i.e., the position it fills on the next higher layer, and then is classified as to its form, i.e., manifested on a lower layer.

semi-sentences: two types of minor sentences which are incomplete: (1) finite semi-sentences (showing time-orientation) i.e., which lack a Y sector, e.g., Why, hasn't he? or No, in fact he never has; and (2) non-finite semi-sentences (without time-orientation), i.e., lacking S and X sectors, e.g., Been waiting long? or On your way to work? or Aha, caught in the act!

sentence: construction-unit in which the tagmemes S and P constitute the bare essentials; a string of tagmemes which is made up in turn of other strings of tagmemes, down to the word layer; conversely, a hierarchy of words or constructions nested within larger constructions, occurring in fixed positions on successively higher layers of structure, i.e., positions which, if filled, would appear in the same order in great numbers of instances; if written, regarded as a punctuation unit (q.v.); if spoken, regarded as any utterance accepted as grammatical by an analyst who is a native speaker of English.

sentence adverbial: an adverbial filling the F or E sector, i.e., with the potentiality for shifting around the trunk of a sentence without materially altering the meaning of the sentence.

SENT layer: in the hierarchy of units-within-units in English, the layer on which is recognized the construction-type Sn, i.e., a "real" sentence comprised of the obligatory cap, U, and punc sectors.

sentence-unit (Ut): a potential sentence, i.e., a sentence sequence with the punctuation removed, which is regarded as a single unit filling a single position on the U layer, where it is analyzed in terms of the way it functions as a whole; construction-type occurring only in the U sector, wherefore the sector and the construction-type have the same term--though different abbreviations.

S form: form of the verbex which always ends in -s or -es, e.g., is, has, eats, blesses, etc., showing non-past time-orientation.

shifted B sector ( $\tilde{B}$ ): in the predicatid, an optional position for a particle following the V sector, and C sector if filled, but contingent upon the presence of an O tag-meme manifesting a nominal (rather than a pro-nominal); e.g., the position filled by up in He planned to blow up the bridge. (However, if the bridge were replaced by a pro-nominal, e.g., it, the particle would have to return to its non-shifted position following the O sector, as in He planned to blow it up.

shifted C sector ( $\tilde{C}$ ): in the predicatid, an optional position for the kind of complement (traditionally referred to as an "indirect object") which may shift around the object from the C sector to a position preceding the O sector, and  $\tilde{B}$  sector if filled: (1) if the C sector follows a verb like give, pay, show, buy, ask, etc., (2) if the filler of the C sector is a non-cluster, i.e., phrase, and (3) usually if the preposition (most commonly to or for, or sometimes of) which introduces the phrase in the C sector is deleted, so that the construction becomes a cluster in the  $\tilde{C}$  sector--in keeping with a tendency in English for clusters to occur before non-clusters; compare the following examples:

|    |             |             |       |      |                        |
|----|-------------|-------------|-------|------|------------------------|
| V  | $\tilde{C}$ | $\tilde{B}$ | O     | B    | C                      |
| He | said        | he          | would | give | the letter back to her |
| V  | $\tilde{C}$ | $\tilde{B}$ | O     | B    | C                      |
| He | said        | he          | would | give | her back the letter    |

shifted M sector ( $\tilde{M}$ ): on the P+ layer, an optional position between the S and X sectors, to which some middle adverbs may shift, but only when the X sector is filled by an X-word (rather than by a tense morpheme); e.g., in the sentence He is definitely not beating about the bush, the middle adverb, definitely, may shift to the  $\tilde{M}$  sector, as in He definitely is not beating about the bush; however, not, which is also a middle adverb, is unable to shift around the X-word.

shifted X sector ( $\tilde{X}$ ): position for the X-word in a question; that part of a predicate which shifts to a position preceding the subject in a question; e.g., the position filled by does in both the yes-no question Does it rain often here? and the information question Why does it rain so often here? Causes the predicate to become discontinuous, but since still part of the predicate, is analyzed on the same layer (P) as is the non-shifted X sector.

shifters: term used by Otto Jespersen in his Language: Its Nature, Development, and Origin (London: George Allen and Unwin, Ltd., 1922), p. 123, to denote words "whose meaning differs according to the situation," i.e., words which are similar in form to anaphoric substitutes but which function deictically--pointing to somebody, something, some place, or some time not previously mentioned but within a practical context shared by both speaker and hearer (or reader); words including me/I, us/we, and you, which do not function as pronominals (but only as shifters), and here, now, today, tomorrow, this, that, etc., which can function either as anaphoric substitutes or as shifters, depending on the situation.

shifting test: method for distinguishing between sentence adverbials and predicate adverbials, in that a sentence adverbial can shift from one end of a trunk to the other without materially changing the meaning of a sentence; e.g., last winter can be identified as a sentence adverbial by reason of its ability to shift around the trunk my parents moved to Florida.

single compound noun: two nouns joined together to form a single word, e.g., bookcase, and treated as a single unit on a higher layer before being analyzed as simple nouns on a lower layer.

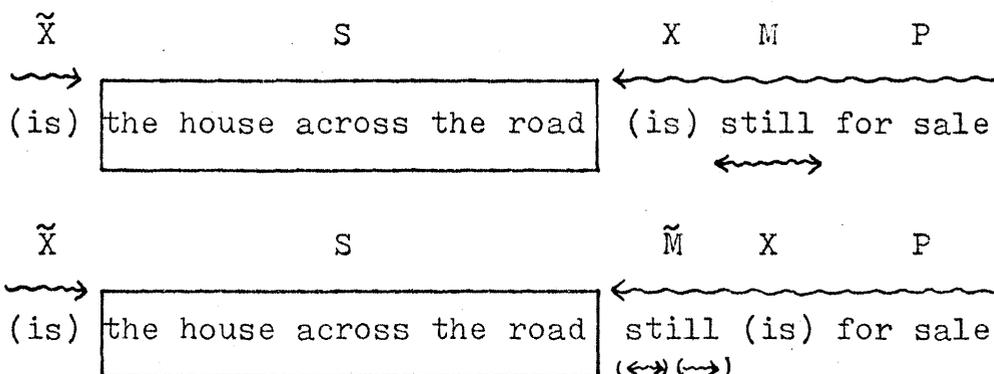
single-word adjectivals: types of adjectival modifiers--including determiners, numerals, and noun adjuncts--no more than one unit of which can simultaneously fill a given slot, some of which (e.g., numerals) can be connected by means of coordinators.

slot: the functional position for a unit not directly involved in making a predication, e.g., for a unit in a cluster; position occurring on a relatively low layer in the hierarchical structure of a sentence.

special nominal cluster (nomK): occupying a nominal position on the next higher layer, a cluster having a nominal shifter (q.v.) as its nucleus.

specific tagma: correlation between a functional position and the specific word or word-group that fills it; e.g., the noun cluster last winter is a specific tagma of the subject tagmeme in the sentence Last winter was very cold.

S sector: position for the subject tagmeme on the T layer; can be identified by means of the X-word test (q.v.); hence, that part of the trunk which usually occurs between the two X sectors, except when the  $\tilde{M}$  sector is filled. Compare the following examples:



string of tagmemes: a series of positions for various kinds of optional and/or obligatory units functioning on the layer of a particular construction.

subject: obligatory tagmeme manifested by some kind of nominal (traditionally called the "complete subject"); usually names some entity about which a predication is made; is sometimes omitted, i.e., metalinguistically implied, e.g., in the non-finite semi-sentence Been waiting long?

substitutes: sets of listable lexeme-classes including pro-forms, substituting introducers, anticipatory words, and shifters (q.v., respectively); exemplify three types of grammatical relations: (1) anaphoric substitution, i.e., for words or constructions occurring in or suggested by preceding sentence units; (2) anticipatory substitution, i.e., for constructions which are about to occur; and (3) immediate substitution, which literally is not substitution at all, but deictic reference, i.e., to something in the context shared by both speaker and hearer (or reader).

substituting introducers: belonging to any form-class, lexemes which may substitute for all or part of constructions such as they ordinarily introduce, e.g., the nominal-replacer those (traditionally called a "demonstrative pronoun"), which may replace a whole nominal beginning with the determiner those, i.e., those books on the table, or which may replace only the unit those books, as in those on the table; hence, in effect, substitute words for constructions introduced by homonymous words. Further examples include: such words as some (e.g., instead of some money), each, neither, or both (e.g., instead of each clock, neither clock, or both clocks; or instead of each, neither, or both of the clocks); numerals (e.g., two instead of two clocks or two of the clocks); prepositions (e.g., off in May I take it off? instead of May I take it off the top shelf?); X-words, which may replace entire predicates to produce finite semi-sentences (e.g., can in John can instead of John can ride a bicycle without using his hands, or did in I did instead of I did have that suit dry-cleaned); auxiliaries, which may replace entire predicatids (e.g., have in You should have instead of You should have had this suit dry-cleaned); and special forms (e.g., mine, ours, his, etc.) which replace clusters containing possessives or pro-possessives (e.g., hers instead of the professor's book or her book, or instead of my professor's in a sentence like This book is hers).

tagma: a unit manifesting a form-function correlation, i.e., the first approximation of a tagmeme, e.g., S:nK, which in turn becomes recognized, together with other tagmas, e.g., S:pO, S:Cl, etc., as an allotagma of the tagmeme S:Nom, a position-function correlation. The example tagmas differ in form but share the same functional meaning and position in a tagmemic string.

tagmeme: the basic grammatical unit, which expresses actual, as opposed to potential, meaning; e.g., the meaning of the construction-type nK becomes actualized in the tagmeme S:Nom; correlation between position (or function) and a set of form classes occurring in that position, e.g., Y:Pr.

title: member of a listable word-class including Mr., Miss, Dr., Professor, etc.

T layer: the trunk layer in the hierarchy of units-within-units in English, itself embedded in the sentence-unit layer; layer on which is analyzed the construction-type Tk, comprised of the S and P sectors.

TO predicatid: a base-form predicatid which is introduced by to (i.e., by the "sign of the infinitive" rather than by a preposition) and which may be used in a position other than the Y sector, e.g., in the S sector, as in the sentence To forgive is divine.

trunk (Tk): construction-type comprised of the subject and predicate taken together; occurs only in the T sector, wherefore the same term (though a different abbreviation) is used to denote the construction-type and the sector.

T sector: on the U layer, the position between the F and E sectors for the trunk of the sentence-unit.

U layer: in the hierarchy of units-within-units in English, the sentence-unit layer, on which is recognized the construction-type Ut; contains sectors for the obligatory trunk and optional sentence adverbials; is always embedded in the SENT layer, from which it is brought down and analyzed (i.e., for +T, +F, and/or +E sectors); however, in any sentence, as many additional sentence-units as there are included clauses may be brought down and analyzed separately on progressively lower U layers as appropriate.

unfilled position: in the spectrum of positions on any layer of a sentence, the one or more sectors and/or slots which, most likely, will remain vacant.

unit: cover term for a word or a construction, i.e., irrespective of the position it fills within a larger construction, on a higher layer of structure; when discussed in relation to its position, it manifests a tagma (i.e., whose meaning is signalled by reason of the unit's being in that particular position).

U sector: obligatory position filled by the sentence-unit on the SENT layer as well as on any other layer manifesting a clause.

verbal: a unit comprised of a verb form together with any preceding auxiliaries but excluding X-words, e.g., in the predicator should have been dry-cleaned, should is an X-word, while have been dry-cleaned comprises a verbal unit in which have and been are auxiliaries.

verbex: cover term for each of the three finite (i.e., time-oriented) forms which may be manifested by every verb:  $\emptyset$  form, e.g., hate, eat, am, are, etc.; S form, e.g., hates, eats, is, etc.; and past form, e.g., hated, ate, was, were, etc.

**verbid:** the verbal unit remaining after the tense morpheme has been removed from a verb and placed in the X sector, or after an X-word has been placed there; cover term for each of the three non-finite verb forms (i.e., lacking time-orientation) which may be manifested by every verb; base form, e.g., hate, eat, be, etc.; ING form, e.g., hating, eating, being, etc.; and N form, e.g., hated, eaten, been, etc.

**V layer:** in the hierarchy of units-within-units in English, the layer on which a verbal unit is analyzed.

**V sector:** position for the only obligatory tagmeme in a predicator, the verbal unit; includes slots for one or more auxiliaries and the slot for the verb.

**wh-word:** member of a listable word-class including where, which, who, why, etc., and also how; can function as the question-word in an information question, as a nominal includer, and--with the exception of why and how--as an adjectival includer.

**word:** lexeme, i.e., minimal significant unit of lexical meaning, e.g., have to, meaning "must" and good and, meaning "very," as in good and hot (Both example units are considered lexemes, or words, and not constructions).

**word-class:** form class (traditionally called "part of speech"); either (1) a listable set of lexemes--i.e., defined by listing--whose primary function is to signal structural meanings, or (2) a non-listable set of lexemes--defined by stating conditions necessary and sufficient for membership--whose primary function is to signal lexical meaning; any set of lexemes sharing certain characteristics in form and/or potentially sharing the same relative distribution in a given construction-unit.

**word layer:** in the hierarchy of units-within-units in English, the final layer, i.e., on which is analyzed the word-class to which each word belongs.

**writer's comment:** type of insert, often in the form of an -ly adverb, which expresses a writer's comment about the statement being made by the same sentence in which the insert appears; though an insert, and hence not an integral part of the sentence structure, it does make a predication about the entire sentence in which it occurs; e.g., in the sentence The old man died, happily, before he learned of his wife's infidelity, happily adds no information about the stated event but comments upon the whole statement.

X sector: position on the P layer which is filled either by a tense morpheme or by an X-word; functions to signal the time of a trunk; in a statement, follows the subject position (See also "shifted X sector").

X-word: member of a listable word-class including am, are, is, was, were; will, would; shall, should; can, could; may, might, must; ought; have, has, had; do, does, did--when these words are not used as verbs (e.g., in the sentence Do you do your homework every night? the first do is used as an X-word, while the second do is used as a verb); may function to introduce a predicate, to carry the tense morpheme, to carry the contracted negator -n't, and to carry the stress in emphatic sentences; in the sentence I didn't do my homework at all, the X-word did performs all four functions.

X-word test: method for ascertaining the subject of a sentence; by converting the trunk of a statement into a yes-no question or converting a trunk from its yes-no question form to its emphatic statement form, in order to identify the subject as the unit around which the X-word shifts; e.g., when the statement A mighty fortress is our God is converted into the yes-no question Is a mighty fortress our God? the absurdity of the implication of fortress worship (at least in an English-speaking context) makes it clear that the real subject of the sentence is our God, as in Is our God a mighty fortress? Or, e.g., when the question Does the man across the street hate cats? is converted into the emphatic statement The man across the street does hate cats, it becomes clear that the subject sector is filled by the entire construction the man across the street.

yes-no question: question which elicits a response of "yes" or "no"; is always introduced by an X-word.

Y layer: itself embedded in the P layer, in the hierarchy of units-within-units in English, the layer on which all non-finite predicators are analyzed.

Y sector: position on the P layer which is filled by all of the non-finite constituents of the predicate, i.e., minus the X-word or tense morpheme; can be occupied by any of several different kinds of form-classes generically called predicators (q.v.).

zero form ( $\emptyset$ ): non-past form of the verb, i.e., finite verb form which never ends in -s; also the zero non-past tense morpheme: e.g., in the sentence They are going to eat dinner promptly at six, the zero form are occupies the X sector in analysis; but in the analysis of the sentence They eat dinner promptly at six, the X sector is filled by the symbol  $\emptyset$  only (while the predicator eat dinner promptly at six occupies the Y sector).

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<sup>1</sup> Important essays from these collections are listed separately throughout this bibliography. They are documented by author, title, a brief reference to the editor(s) and/or title by which this listing is alphabetized, and inclusive paging.

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