

THE EVIL NUMBER FIVE: NUMBER SYMBOLISM
IN MILTON'S PARADISE LOST

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Numbers have been used as symbolic entities since the classic age. Pythagoras arranged a certain minimum number of pebbles to represent the shape of a thing, such as stars in a constellation that seem to have represented an animal. He insisted that all things contain numbers, which means that the essences and structures of all things can be determined by finding the numerical relationships contained in them. For the Pythagoreans even abstractions have their numbers: "justice" is associated with the number four, "marriage" with the number five, and so on. Pythagoras explained creation in terms of the first four numbers: 1 is a point, 2 gives extension (a line), 3 encloses a triangle (a surface), and 4 forms a pyramid on a triangular base (a solid body). The ratios 1:2:3:4 of the "tetractys" (the Greek term literally meant an aggregate of four, specifically applied to the Pythagorean perfect number ten, which is the sum of 1, 2, 3, and 4) were derived from musical ratios. Later these ratios were generalized into the all-pervading harmony of the cosmos, for Pythagoreans assumed that the distances of the heavenly bodies from the earth somehow corresponded to musical intervals (Philip 97-98).

In the Timaeus Plato's basic cosmology is also arithmological and highly systematized. According to Plato, the Demiurge created the world, dividing a chaos of space containing the four elements of fire, air, water, and earth into certain geometrical "proportions." The world is a living creature endowed with soul and intelligence. The world soul, described as a long strip, is divided into portions corresponding to the numerical series 1, 2, 3, 4 (the square of 2), 9 (the square of 3), 8 (the cube of 2), 27 (the cube of 3). These numbers are developed to the musical scale of the world soul and to the ratios of the four elements in the universe (Taylor 88-99). Plato relied greatly upon mathematics in thinking about the world philosophically. Both Pythagoras and Plato thought of numerology as a specially privileged, truth-telling language.

Asserting that the ideas of Pythagoras and Plato were based on the narratives of Moses and the prophets, some have thought numerology to be of Biblical origin. For example, St. Augustine insisted that Plato's account of creation of the world could have been influenced by Genesis (The City of God, vol. 14, 40-42). Numerology was a science which dealt with absolute truth, exercised by God Himself who "arranged all things by measure and number and weight" (Wisdom of Solomon 11:21) in the act of creation. In this idea of divinely ordered proportion, the Renaissance poet could find an ideal model for poetry. God appears to employ numerology --though not number symbolism--in Isaiah 40:26 "Who bringeth

out their host by numbers" and Matthew 10:30 "The very hairs of your head are all numbered" (KJV). God knows all numbers for "his understanding is infinite" (Psalm 147:5).

Philo Judaeus, at the beginning of the Christian era, wrote extensively to demonstrate that the Mosaic account of creation in Genesis accords with the Pythagorean-Platonic cosmogony. An example of his interpretations may be seen in his commentary on the creation: "He [Moses] says that in six days the world was created, not that its Maker required a length of time for His work, for we must think of God as doing all things simultaneously" (On The Creation, vol. 1, 13). Six, to Philo, is the most suitable to productivity by the laws of nature, because 6 is equal to the product of its factors (i.e., $1 \times 2 \times 3$), as well as the sum of them (i.e., $1 + 2 + 3$). Also, because the first even number two has female nature and the first odd number three has male nature, and the product of these two is six, "it was requisite that the world, being most perfect of all things that have come into existence, should be constituted in accordance with a perfect number, namely six" (Vol. 1, 13). His model of thinking is essentially Pythagorean and apparently influenced Neopythagorean philosophers and Scriptural exegetes in the seventeenth century, Henry More, for example.

Many Church Fathers and medieval biblical commentators found significance in the numbers of the Bible, such as the 12 disciples, the 6 days of creation, the 40 days of the deluge, and the 40 days of Christ's temptation. For example,

Augustine, the great Church Father who approved the practice of numerological exegesis, explained why Peter caught exactly 153 fish (Letter LV, vol. 12, 288). The number 153 is the sum of the first seventeen numbers, and seventeen is the sum of 10 (the commandments) and of 7 (the gifts of the Holy Ghost).

In the Renaissance the syncretistic Neoplatonists were the most ardent supporters of the numerological method of interpretation. They found the chief value of poetry in the circumstance that "profound matters are veiled and concealed in the outward covering of the fictions, and hidden as in the most secret sanctuaries" (Weinberg 258). Petrus Bongus, in his Numerorum Mysteria (1505), provides an authoritative Renaissance account of the assimilation of the Pythagorean symbolism of numbers with Scriptural symbolism of numbers. The synthesis of Pythagorean-Platonic and Scriptural numbers was looked upon as a numerical way of representing the all-pervading divine order.

Since numerology was not simply the province of mystagogues and cranks but part of the equipment of major writers in the sixteenth century, Milton can be expected to have used the allegorical resources of number symbolism in his works. The frequent uses of numerology in Spenser's works--Spenser was Milton's early master--must have influenced Milton. Especially Milton's very high regard for Pythagoras, Plato, and Augustine suggests that Milton had plentiful knowledge about the science of numbers both in its

original Pythagorean-Platonic form and in the Christianized version of the Church Fathers.

Even though Milton did not directly mention anything about his choice of numbers in his works, it is obvious that he actually intended his works to carry number symbolism, and it should be possible to deduce this symbolic significance from the contents. In Paradise Lost one interesting aspect of Milton's description of evil elements, especially of Satan and his actions, appears in the numerous uses of the number five. According to Plato and Biblical commentators, the number five is an evil number because of its basic connection with the five senses which bring on seduction, desire, and pride. It is well matched with all aspects of Satan. So, in Paradise Lost the number five may have symbolic numerical importance as part of Satan's characterization and of the formation of the work as a whole.

Numerological interpretations of Milton's works are few. In Fair Forms two essays deal with the structure of Milton's "Nativity Ode." Maren-Sofie Røstvig, in "Elaborate Song: Conceptual Structure in Milton's 'On the Morning of Christ's Nativity'," demonstrates the stress laid in the poem on the concepts of the circle--Christ being the center--and created universe as mirrored by the symmetry of perfectly balanced stanzaic groups. H. Neville Davies, in "Laid Artfully Together: Stanzaic Design in Milton's 'On the Morning of Christ's Nativity'," suggests a different structural analysis

of the poem, dividing the poem into four sections: proem, a hymn consisting of groups of fifteen stanzas, eleven stanzas, and a concluding stanza respectively. This division is based on a thematic design stressing, in turn, the themes of ascent to God, sin and egotistical transgression, and final completion, harmony and peace linking up with the theme of the third stanza of the proem. Roland Earl Sodowsky disagrees with Røstvig's division of "The Nativity Ode" and offers the thought that "a more realistic division of the Hymn's subject matter unveils a series of numbers which are significant according to a system of Biblical and patristic symbolism" (6).

In The Hidden Sense Maren-Sofie Røstvig presents Milton's poetry in light of the Neoplatonic method of numerical composition. She comments that "the theory and practice of numerical composition is the direct result of the application to artistic creation of Neoplatonic principles, and notably the syncretistic kind of Neoplatonism which includes Hermetic and Cabbalistic ideas" (4). Røstvig believes that there is a correlation between the contents of certain speeches in Comus and the total number of lines they contain. In Comus Comus' first speech is an address to the created physical universe, to whose swift round of months and years he dedicates himself. This speech has 52 lines, the number of weeks in a year. Comus here presents himself as a representative of the realm of matter subjected to the rule of time. Røstvig also notes Milton's use of the number five.

The long speeches of Comus are multiples of five, because five, in the Neoplatonic view, is the number of the senses, and Comus is a character who represents sensual abandonment. In addition to the Neoplatonic explanation of five, Røstvig furnishes Biblical support in her argument by utilizing the twenty-five sun worshippers in Ezekiel 11, who give wicked counsel in Ezekiel 11, and the five kings of Midian in Numbers 31. She uses this Biblical authority to suggest the evil connotations of five.

Joseph Anthony Wittreich Jr. sees a circular pattern in the rhyme scheme of Lycidas and delves into the numerological possibilities of the number ten for support. The number ten has been associated with totality and perfection through numerological tradition. He says that "it is not without purpose that . . . final consolation comes in the tenth verse paragraph" (67). Alastair Fowler, in Silent Poetry, explains the inner numerological meaning of Lycidas, organizing the poem into eleven verse paragraphs, a number associated with mourning and its termination.

Another interpretation of numbers in Lycidas is found in David S. Berkeley's Inwrought With Figures Dim. The number twelve represents institutional completeness and the elect due to the twelve tribes of Israel and the number of the disciples. According to Berkeley, the University of Cambridge is described in a separate verse-paragraph of twelve verses (ll. 25-36) because, to Milton, tutors and students of Cambridge are an "elect" society, and the

university has all knowledge within its purview, and the societal tranquility of academic Cambridge prefigures the peace of the New Jerusalem, which is symbolized by the number twelve in Rev. 21. Moreover, Milton's description of Lycidas' peaceful reception into Heaven after drowning in the sea is disposed in eight lines (ll. 174-81) because eight, in Christian tradition, signifies the special peace that follows baptism i.e., regeneration.

Christopher Butler in Number Symbolism insists that Paradise Lost has some features that lead to number symbolism: the projection of a complete universe, a description of its creation, the attempted reconciliation of arts and sciences in Raphael's account of astronomy, and so on. He also finds some number-symbolic speeches in the work. For example, Uriel's speech in praise of the creation (III, 694-735) takes 42 lines, that is, the number of days of creation, seven, times six, the number of earthly perfection.

In Triumphal Forms Alastair Fowler examines the practice of sixteenth- and seventeenth-century poets and finds many of them organizing their work in accordance with symbolical numbers into significant temporal and spatial patterns which are related to the concept of the Roman triumphal arch--a fitly symmetrical, center-focussed setting. In Paradise Lost, Fowler insists that the structural symmetry about the central Messiah's triumph in the angelic war and in creation (Book VI, VII) is apparent: Book I, II (Consequences of angels' fall) is parallel to Book XI, XII (Consequences of

man's fall); Book III (Heavenly council: Satan enters world) to Book X (Heavenly council: Satan temporarily leaves world); Book IV (First temptation of man, according to Fowler) to Book IX (Second temptation of man--Fowler's reckoning).

In The Enchanted Palace Gunnar Qvarnström regards Paradise Lost as a poem informed by symbolic numerology and musical modes to imitate the divine harmony of the world. He reconstructs the chronology of the epic action in 33 days, beginning with the generation of the Son on Day 1 and ending with the expulsion of Adam and Eve on the evening of Day 33. He claims that the books of the first edition divide into blocks in the ratio 4:3:2:1 which is the Pythagorean quaternary with the sum of ten, considered the ratio of musical aesthetics. According to him, the first four books constitute the first epic block, focusing on the Satanic activity, the second epic block (Book V, VI, VII) on Raphael's retrospections, the third epic block (Book VIII, IX) on man's fall, and the fourth epic block (Book X) on Paradise lost. Qvarnström points out that the line-count of speeches in Paradise Lost is shown to be appropriate to their contents. For example, four of Christ's speeches (III, 144-66; VI, 723-45; VI, 801-23; XI, 22-44), which are symmetrically disposed about the center, have 23 lines each. The number 23 denotes God's punishment upon sinners from I Cor. 10:8, where 23,000 men were killed on the command of Moses in one day because they had made the idolatrous molten calf (Ex. 32). He also insists that the whole poem pivots

around Christ's ascending in the chariot (VI, 761-2), where the lines constitute the numerical median of the total number of lines in the poem.

Paradise Lost as a well-structured, well-balanced, intricately organized whole is also examined by John T. Shawcross in his "The Balanced Structure of Paradise Lost." For example, he says that the first half of the poem is devoted to the cause of Adam's and Eve's fall, and the second half is devoted to its effects. He also insists that Milton undoubtedly placed certain themes and actions in certain books because of numerological considerations.

James Whaler in Counterpoint and Symbol analyzes the Miltonic paragraph and the Miltonic enjambment, considering the difference between the "overlap" in Milton's epic verse and that of other English poets. He argues that Milton's units formed by the overlap are never fortuitous but are governed by certain laws which have a symbolic relationship to the meaning of the poem. The form of Milton's units is symbolic, such as the ten-beat unit illustrating the ten paces back taken by Satan when smitten by Abdiel (41), and the six-beat unit found in the sentence describing the six wings of Raphael (42). Milton was also motivated by the mathematical patterns to formalize and energize the rhythmic design and texture of the poem, such as seven as the number of Jehovah, ten as the number representing omnipotence, five as the Pythagorean symbol for marriage, and so forth.

Much asserted and suggested by these critics on

numerological symbolism in Milton's works is, I think, sound. Milton's great learning is unquestionable evidence that he could not have avoided the subject of numerology. He was familiar with numerology, especially from his reading of Pythagoras, Plato, Augustine, Spenser, and Cabalistic writings. According to Irene Samuel, Milton respected Plato above all other writers, pagan or Christian, except the authors of the Bible (20). Especially he enjoyed writers who fused Plato with the Bible, notably Philo Judaeus and Augustine. Milton has been shown to have used Plato's theory of creation in Paradise Lost. Plato's ideas expressed in the Timaeus about the soul--its nature, development, and destiny--appear to have interested Milton profoundly (Baldwin 210-17). Milton accepts Plato's thought that the universe was framed out of formless matter, even though he did not believe Chaos to have origins unrelated to God. Therefore Creation was a bringing of order out of chaos rather than a creation out of nothing which is the Psalmist's belief (Psalm 33:6-9). In Paradise Lost Uriel tells Satan:

I saw when at his Word the formless Mass,
 This world's material mould, came to a heap:
 Confusion heard his voice, and wild uproar
 Stood rul'd, stood vast infinitude confin'd;
 Till at his second bidding darkness fled,
 Light shone, and order from disorder sprung:
(III, 708-13).

Also, Milton refers to the sun:

Communicating Male and Female Light,
Which two great Sexes animate the World

(VIII, 150-51).

This passage seems to come from Plato's idea of the creation of the world. Plato's world soul reduces to the series 1, 2, 3, 4, 9, 8, 27, and the numbers 2, 4 and 8 are taken to be female, and the numbers 3, 9 and 27 are taken to be male. Plato insisted that the male and female principles join and animate the world in the interaction between the two numerical sides.

Milton's well-known admiration of Augustine and his extensive dependence on Augustine's views, as Denis Saurat shows (273), also led him to accept the spiritual import of symbolic numbers. Augustine was concerned with the symbolism and "wisdom" of numbers throughout his writings. He thought that the science of numbers was not created by man, but was discovered by man's investigation. Therefore, by investigation, man may discover the mysteries of God which are set down in Scripture. He also mentioned that "whatever delights you in a body and attracts you by the bodily senses is imbued with number" (The Free Choice of the Free Will, vol. 59, 151). He organized his The City of God by means of numbers whose meaning he himself elucidated. For example, he wrote about qualified disobedience by referring to Satan's fall from heaven in Book XI. He defines the number eleven as the symbol of disobedience, because it represents the transgression of the moral limits of the decalogue.

Milton is known to have had a high regard for Spenser who was very familiar with number symbolism. In Short Time's Endless Monument A. Kent Hieatt offers us a set of facts and interpretations, demonstrating the presence of a complicated time-symbolism in Spenser's Epithalamion, embodied in its structure. He finds that the poem contains 24 stanzas and 365 long lines which represent numerically the measure of the day in hours and of the year in days. The poem also has 359 long lines which represent the daily movement of the sun, and some lines which are deduced from the proportions of day and night which occur at a particular latitude on the date of the summer solstice. Hieatt says that Milton follows Spenser in employing a numerical method of composition, but never presents any supporting data (6). Alastair Fowler, in Spenser and the Numbers of Time, also suggests that Spenser drew from the systems of Pythagorean number symbolism, astronomical symbolism based on orbital period figures and on Ptolemaic star catalogue totals, and on medieval theological number symbolism to make The Faerie Queen one of the most intricate poetic textures.

Besides the certain influence of Plato, Augustine, and Spenser, Marjorie Hope Nicolson, in her "Milton and the Conjectura Cabbalistica," argues that Milton must have had numerological wisdom through cabalistic writings.

Sodowsky interestingly points out that Milton probably encountered the science of numerical symbolism through his teachers (8). According to Harry Francis Fletcher and John

Worthington, Alexander Gill, Sr., who was the high master at St. Paul's, and Joseph Mead, who was a notable Cambridge don in Milton's time at the university, appear to have had a numerological interest.

Number symbolism appears to have been popular in Milton's age. Henry Reynolds prepared his critical essay, "Mythomystes" (c. 1630), praising Pythagoras as "Master of Silence" because Pythagoras advised that poets ought not to communicate to unworthy minds and that the art of mystical writing by numbers is only to be opened and taught to sacred and sublime wits (Spingarn 157-58). He also argued that the Old Testament authors practised the art of mystical writing by numbers. Milton, in his De Sphaerarum Concentu, one of his oratorical performances, seemed to be aware of the technique of numerical allegory: "he [Pythagoras] seems to have followed the example of the poets--or, what is almost the same thing, of the divine oracles--by which no sacred and arcane mystery is ever revealed to vulgar ears without being somehow wrapped up and veiled" (603). In this Prolusion Milton, calling Pythagoras "god of philosophers," showed his knowledge and interest in the harmony of the spheres. He defended the idea of the music of the spheres, viewing it as a metaphorical expression of a significant truth. The study of music in Milton's age was inevitably connected with the Pythagorean theory of harmony, which means that it was connected with Pythagorean number symbolism.

Røstvig claims that Milton divided his De Doctrina

Christiana into books and chapters to carry symbolic significance (The Hidden Sense 39). Christ, to Milton, was a being compounded of two natures, one divine and one human. Hence his division of the De Doctrina Christiana into two books: one concerned with divinity and the other with ethics, or secular studies. He subdivided the first book into 33 chapters, the number of Christ, and the second book into 17 chapters, the sum of the Ten Commandments and the seven gifts of the Holy Ghost, in other words, the sum of the old and the new dispensation.

Another source is his discussion of the Sabbath in De Doctrina Christiana where Milton refused to follow the extreme view of orthodox numerologists like Philo, Pico, or Henry More. Their views often connected with a belief in magic, and Milton insisted that numbers do not possess "inherent virtue or efficacy" (De Doctrina Christiana 183). Milton believed that all virtue of efficacy in things, also in numbers, must derive from God who changes them from passive into active principles. In Paradise Lost Milton appears to use the number five to show various aspects of Satan's many-sided evil nature. A close examination of the numerological significance of the number five with applications to the smaller and larger units of the poem will provide a better realization of both the complexity and nature of Milton's art and his characterization of Satan. Of this specific subject there has been, so far as my knowledge goes, no scholarly notice.

The number five has had various symbolic references throughout history, both positive and negative. In the Old Testament, in the measurements of the Tabernacle (Ex. 26), the Temple, and the house of Solomon, the number five is most notable. In the New Testament, Christ distributes five barley loaves to 5000 (Matt. 14) and in one of his parables the good and faithful servant is rewarded five-fold.

The number five is the number of the Babylonian goddess Ishtar, whose symbol, the pentagram, is regarded as a magic protection against evils. Joseph Campbell, well known for his scholarly studies of myth and ritual, comments, concerning the beginning of the symbolism of five in the hieratic city state (the south Mesopotamian riverine towns c. 3500-2500 B.C.) writings, that in those times the number five represented "the ziggurat, the pivotal point in the center of the sacred circle of space, where the earthly and heavenly powers joined . . . the points of the compass, came together at the summit, the fifth point, and it was there that the energy of heaven met the earth" (Vol. 1, 148).

Sir Thomas Browne, a contemporary of Milton's, wrote in the Garden of Cyrus (1658) his beliefs concerning the symbolic meaning of the number five, and he appropriately divided the work into five chapters. He discovered meaning everywhere in the created universe for five and believes it to be "the number of Justice . . . the middle point and central Seat of Justice" (222).

I shall now canvass reflections of the evil associations

of five that Milton draws upon in composing Paradise Lost. Milton has almost no beneficent uses of five in Paradise Lost. The two main traditions are Neoplatonic and Biblical beliefs. In the age of Pythagoras and Plato, five was defined as a marriage number: the sum of two (the first male number) and three (the first female number). The Greek word "κῆδος" means both marriage alliance and misery. Russel A. Peck, in "Number Symbolism in the Prologue to Chaucer's Parson's Tale," states that the marriage-number five in The Parson's Tale has evil connotations (213).

The Pentateuch is incomplete, and hence is not a pathway for man to reach God, because the five books of the Mosaic Law lack the new covenant of God, that is, the sacrifice of Christ, according to Augustine (Vol. 78, 87). The number five is also closely related with the five senses. Five is a symbol of sensuality and can be an evil number, because man's knowledge gained through his five senses is always, particularly in Platonic thought, imperfect and deceptive. Philo Judaeus, in his "On the Creation," said that "there is no kinship so close as that between animals and the number five," (Vol. 1, 47) because God created the first of mortal creatures on the fifth day. In the early Christian ages the number five was generally recognized as the number of five senses, which makes the number the symbol of the flesh.

Dante, in La Divina Commedia, applied five to the fiendish beings in Hell. Five in Dante's masterpiece stood for the five senses or for sensitive powers without rational

control. V. F. Hopper illustrates Dante's use of the number five in the Inferno XXXI: the giants are seen as exaggerated images of the five senses; Nimrod speaks five words in a shortened line to call attention to the number; Ephialtes is uncovered to the fifth turn of the chain which binds him; Autaeus issues from a cave which measures five ells (153).

The Old Testament is a notable repository of evil associations often attaching to the number five. In the Old Testament the pagan enemies of the Israelites have five kings each: the five kings of Midian (Evi, Rekem, Zur, Hur, and Reba: Num. 31:8), and five kings of Amorites (the king of Jerusalem, of Hebron, of Jarmuth, of Lachish, and of Eglon: Josh. 10:5), and the five lords of the Philistines (the lords of Ashdod, of Gaza, of Askelon, of Gath, and of Ekron: Josh. 13:3). The Philistines, needless to say, were persistent enemies of the Israelites.

Examples of the evil number five elsewhere in the Bible are numerous. In II Sam. 3:27, Joab, captain of King David's guard, smote Abner, captain of Saul's army, under the fifth rib. In Gen. 19:29 there are the five "Cities of the Valley" (Sodom, Gomorrah, Admah, Zeboim, and Zoar) which were destroyed, except Zoar, by God for their wickedness. As The Interpreter's Dictionary of the Bible explains, five is used as a warning of what God will do to those who sin against him (Buttrick, vol. 4, 395).

In I Chro. 11, Benjah, a warrior of David, slew an Egyptian giant who was five cubits in height. In Eze. 1:2

Ezekiel saw visions of the corruption of Judah from a divine vantage point, symbolically, on the fifth day of the fifth year of king Jehoiachin's captivity. According to II Kings 25:8 and Jer. 52:12, the temple and all the houses of Jerusalem were utterly destroyed by the Babylonians, significantly in the fifth month of Nebuchadnezzar's rule. And the Book of Lamentations has five chapters. In Isa. 14:12-15 Lucifer declared his rejection of the sovereignty of God in five statements. He proclaimed his rebellious intentions and setting himself up as equal to God, using "I will" 5 times.

There are also many instances of the evil number five in the New Testament. For example, Christ talked to the Samaritan woman who had five husbands in John 4:18. The husbands could mean the five senses which had previously ruled the ungodly woman's life. Just like a child who is governed by his pleasure-seeking senses before he is capable of ruling them with his reason, so the soul is ruled by its sensual desires before it accepts the sovereign lordship of Christ. Therefore, five in Christian thought is sensual, worldly, and evil. In II Cor. 11:24 Paul said that he received stripes five times from the Jews for spreading the Gospel. In Luke 12:52 Christ said that "there shall be five in one house divided, three against two, and two against three." Five here can not intimate concord.

In Rev. 9 the number five is also symbolically connected with evil. Isaac Asimov writes that "the Biblical writers

frequently show themselves to be very number conscious" (327), so it is important that it is the fifth angel who sounded and received "the key of the bottomless pit" (Rev. 9:1). Locusts come from the pit and torment the people "who have not the seal of God in their foreheads" (Rev. 9:4) for five months. And it is the fifth angel who pours out his "vial upon the seat of the beast; and his kingdom was full of darkness; and they gnawed their tongues for pain" (Rev. 16:10). Therefore, five represents evil in the Bible as well as in Plato.

There are some evidences in Paradise Lost in which Milton was thinking of the number five as an evil number. Through Paradise Lost, Milton uses five main names indicating the Evil One: Satan, Lucifer, Fiend, Devil, and Serpent. Particularly, the three most used, Satan, Devil, and Fiend all have five characters. Furthermore, many words which connote evil meaning have five characters: Death, Chaos, Night, Pride (Satan's sin), North (Satan is the lord of the north and traditionally north is the secondary direction of evil), Fruit, apple, Rebel, Fraud, Abyss, Chief, Enemy, Thief, crime, beast, Brute, Rumor, and so on. The glorious angel, Uriel--he is never mentioned in the Bible, and Milton's source for Uriel is his own imagination--also has five characters because he is deceived by Satan's appearance in Book III. Satan is the source of evil because "he could tempt men to sin and turn against God, and it was succumbing to such temptation that man brought evil into the world"

(Asimov 409). Joseph Campbell represents Satan as "the Hater, with the root idea of perversity or enmity" (420). Merritt Y. Hughes comments that "the Satan of the Seventeenth Century was a figure to hate and fear. In poetry and in life alike, he was the father of lies . . . and that was his main character" (177-78). Therefore, names in connection with Satan properly have five characters, suggesting evil.

The symbolic significance of five serves to enrich some basic actions of Satan and his fallen angels. From Book III to IX, Satan assumes five disguises: Stripling Cherub to deceive Uriel, cormorant when he sits on the Tree of Life, toad at Eve's ear, mist at night when he reenters Paradise, and serpent with Eve. In Book V and X, Satan calls his followers by five different titles: Thrones, Dominations, Princedoms, Virtues, Powers. Beëlzebub uses five similar titles to call his peers: Thrones, Imperial Powers, Off-Spring of Heaven, Ethereal Virtues, Princes of Hell (II, 310-13). In Book II devils in Hell engage in five activities while Satan is on his way to Eden: playing martial games like the Olympian and Pythian games, tearing up rocks and hills, singing of their own heroic deeds and hapless fall by doom of battle, discussing vain wisdom and false philosophy, and exploring the far reaches Hell (ll. 525-628). Satan on the way to Eden meets five different things: Sin, Death, Realm of Chaos, the Paradise of Fools, and Stairway to Heaven in Book II and in Book III. Satan also has five violent confrontations with five different angels: Abdiel, Michael,

Gabriel, Ithuriel, and Zephon.

The number five is also noticeable wherever Satan is. There are five main characters in the realm of Hell and Chaos: Sin, Death, Chaos, Night, and Satan. In the Paradise of Fools there are five persons or groups invested with Biblical significance: Builders of Babel, Eremites and Friars in "White, Black and Grey, with all thir trumpery" (III, 475), Pilgrims who "seek/ In Golgotha him dead" (III, 476-77), and Saint Peter (as a representative of Catholicism) "at Heav'n's wicket seems/ To wait them with his keys" (III, 484-85). And five others are mentioned: Giants of "ill-join'd Sons and Daughters" (III, 463), Empedocles, Cleombrotus, Embryos, and Idiots. There are five rivers in Hell: Styx of deadly hate, Acheron of sorrow, Cocytus of lamentation, Phlegeton of rage, and Lethe the river of oblivions (II, 575-586). And Milton mentions five serpents, comparing with the beauty of the serpent which Satan enters into: Hermione, Cadmus, the god in Epidaurus, Ammonian Jove, and Capitoline (IX, 506-9).

The number five also plays an important role in establishing the structure of Paradise Lost. Chronologically evil first appears in Book V where Raphael tells Adam how Satan became the evil one against God. It is worth noticing that Milton put the beginning of evil in Book V: he was not required by epic precedent to do this. In Book I Satan is represented by the first epic simile as Leviathan. The fact that Leviathan, which symbolizes evil, was created on the

fifth day of Creation is matched with the fact that evil first appears in Book V.

In Book I Satan, in Hell, gives five speeches to himself, Beëlzebub, and his followers "though in pain/Vaunting aloud, but rackt with deep despair" (125-26): ll. 84-124; ll. 157-91; ll. 242-71; ll. 315-30; ll. 622-62. It is important that Milton set the opening book for Satan because Satan is the instrument of man's disobedience and fall, the main subject matter of the epic. Tillyard states that "Being the chief instrument, he [Satan] is to be described first; and as his machinations against man begin after he has been thrown into Hell, it is fitting that Hell and its inhabitants should first be described. Hell, then, is the subject of the first movement of the poem" (245). So, Satan's five speeches in Book I are Milton's strategic embellishment for the better structure of the epic, because Milton's learned contemporaries must have known the connotation of the number five.

Satan also delivers five speeches in Book IV and in Book IX. In Book IV, Satan is found out by the angels who are watching paradise, while he inspires Eve to beget "distempered, discontented, thoughts,/ Vain hopes, vain aims, inordinate desires" (ll. 807-8) and taken to Gabriel. Here he gives five speeches, replying to the angels and Gabriel: ll. 827-833; ll. 851-54; ll. 886-901; ll. 925-45; ll. 969-76. And in Book IX, he induces Eve to eat the Forbidden Fruit with five speeches: ll. 531-48; ll. 568-612; ll. 626-30; ll.

656-58; ll. 679-732. In Book II, five devils, Moloch, Belial, Mammon, Beëlzebub, and Satan deliver speeches, seeking their revenge on God. All these fives can not be coincidences.

Milton's description of Sin and Death in Hell seems to come from the horrible description in Rev. 9. When the fifth angel sounds, locusts, which have the power of scorpions, come from "the bottomless pit" and torment the sinners for five months. The locusts have "tails like unto Scorpions, and there were stings in their tails" (Rev. 9:10). In Paradise Lost Satan and his followers are thrown into the "bottomless pit" (VI, 866). Likewise, in Book Two Sin is portrayed as "a Serpent arm'd/ With mortal sting" (652-53) and since she is a "Woman to the waist" (II, 650), she has woman's hair which would parallel her to a serpent armed with a stinger and woman's hair in Rev. 9. Death threatens Satan with "a whip of Scorpions" (II, 701) and "pangs unfelt before" (II, 703) "with one stroke of this dart" (II, 702). Milton's dreadful images spring from the fifth angel's vision of Rev. 9.

Even the last prologue--there are five prologues (Book I, III, IV, VII, and IX)--occurs in Book IX where Satan tempts man to be disobedient to God and lose Paradise, the subject-matter of the epic. After the fall of man and Satan's return to Hell (Book X), Milton declines to exploit the numerological symbolism of five. Thus Satan loses some of his power and force simply by not directly appearing on

the earth and by not being characterized by five symbolism. The number five is an important feature of Milton's portrayal of Satan and is frequently found in the first half of the epic, most often in Book V, dwindling in the last part, as Satan disappears after Book X.

In Milton's age, numbers were still revered as holy because they were regarded as parts of God and his creation. The Renaissance poet regarded himself as an "imitator Dei": a perfect piece of art should be a mirror of the creation. He should construct his work in accordance with the plan upon which nature and history had been constructed by God. Therefore, works of art should also be proportioned by numbers. Milton was one of the inheritors of this tradition and made deliberate use of the common views of the power and meaning of numbers in embellishing parts and organizing the structure of some of his works.

The number five worked in the same manner in Milton's other writings. Samson, in Samson Agonistes, suffers under the power of the Philistines who worship Dagon, which is spelled with five characters. The Philistines, of course, live in five cities: Ashdod, Gaza, Askelon, Gath, and Ekron. And Harapha, a Philistine giant, has five sons who are all giants. In Quintum Novembris (On The Fifth of November) obviously entails the number five and also includes gunpowder that was invented by Satan, the instigator of the Gunpowder Plot. David S. Berkeley, in his Inwrought with Figures Dim,

suggests that Milton purposely disposed the portion in which the corpse of Lycidas has been carried north and west, both evil directions, in five lines (ll. 154-58) as a structural enrichment (166).

But the number five figures pre-eminently in Paradise Lost. The explication of the number five and its relationship to Satan in Paradise Lost demonstrates Milton's blending of Christian and pagan ideas to form a unity by the merging of Platonic and Biblical beliefs. The numerical meaning of five as evil reinforces and re-emphasizes what is already present in verbal statement; the use of five in Paradise Lost does not bring forth new meanings or authorize fresh interpretations. Rather than God's Creation and his grace to man, in Paradise Lost Milton is primarily concerned with man's disobedience to God and fall from his grace through Satan. And Milton's depiction of Satan becomes stronger through the association with the number five. The number five must be one feature of Satan which demonstrates both the knowledge and capacity of John Milton.

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