

Chapter 1 : Full text of "Paradise lost, books I. and II"

Paradise Lost, Books I-II has ratings and 9 reviews. Romy said: I really enjoyed this book! It was a school read nonetheless, but still, this is prob.

Of Wiles, More unexpert , I boast not: But perhaps [70] The way seems difficult and steep to scale With upright wing against a higher foe. Let such bethink them, if the sleepy drench Of that forgetful Lake benumm not still, That in our proper motion we ascend [75] Up to our native seat: What fear we then? But all was false and hollow; though his Tongue Dropt Manna , and could make the worse appear The better reason , to perplex and dash Maturest Counsels: When he who most excels in fact of Arms, In what he counsels and in what excels [] Mistrustful, grounds his courage on despair And utter dissolution, as the scope Of all his aim, after some dire revenge. Will he, so wise, let loose at once his ire, [] Belike through impotence, or unaware, To give his Enemies thir wish, and end Them in his anger, whom his anger saves To punish endless? To suffer, as to doe, Our strength is equal, nor the Law unjust [] That so ordains: The former vain to hope argues as vain The latter: This deep world Of darkness do we dread? As he our darkness, cannot we his Light Imitate when we please? What sit we then projecting peace and Warr? What if we find Some easier enterprize? Advise if this be worth Attempting, or to sit in darkness here Hatching vain Empires. But thir spite still serves [] His glory to augment. But first whom shall we send In search of this new world, whom shall we find Sufficient? Here he had need All circumspection, and we now no less Choice in our suffrage; for on whom we send, [] The weight of all and our last hope relies. If thence he scape into whatever world, Or unknown Region, what remains him less Then unknown dangers and as hard escape. Wherefore do I assume [] These Royalties, and not refuse to Reign, Refusing to accept as great a share Of hazard as of honour, due alike To him who Reigns, and so much to him due Of hazard more, as he above the rest [] High honourd sits? As if which might induce us to accord Man had not hellish foes anow besides, That day and night for his destruction waite. Then of thir Session ended they bid cry With Trumpets regal sound the great result: Part on the Plain, or in the Air sublime Upon the wing, or in swift Race contend, Part curb thir fierie Steeds, or shun the Goal With rapid wheels, or fronted Brigads form. Thir Song was partial , but the harmony What could it less when Spirits immortal sing? Suspended Hell, and took with ravishment The thronging audience. Farr off from these a slow and silent stream, Lethe the River of Oblivion roules Her watrie Labyrinth, whereof who drinks, Forthwith his former state and being forgets, [] Forgetts both joy and grief, pleasure and pain. Beyond this flood a frozen Continent Lies dark and wilde, beat with perpetual storms Of Whirlwind and dire Hail, which on firm land Thaws not, but gathers heap , and ruin seems [] Of ancient pile ; all else deep snow and ice, A gulf profound as that Serbonian Bog Betwixt Damiatia and Mount Casius old, Where Armies whole have sunk:

Chapter 2 : Paradise Lost: Book 1

Amazon has the bad habit of lumping reviews of multiple editions of a book without regard as to author/editor or publisher, to the detriment of the buyer's choosing an edition, so I write to make a few comments on the , editions of "Paradise Lost" listed for purchase.

What in me is dark Illumin, what is low raise and support; That to the highth of this great Argument I may assert Eternal Providence , [25] And justifie the wayes of God to men. Nine times the Space that measures Day and Night [50] To mortal men, he with his horrid crew Lay vanquisht, rowling in the fiery Gulfe Confounded though immortal: If he Whom mutual league, United thoughts and counsels, equal hope And hazard in the Glorious Enterprize, Joynd with me once, now misery hath joynd [90] In equal ruin: What though the field be lost? And what is else not to be overcome? That Glory never shall his wrath or might [] Extort from me. If then his Providence Our labour must be to pervert that end, And out of good still to find means of evil; [] Which oft times may succeed, so as perhaps Shall grieve him, if I fail not, and disturb His inmost counsels from thir destined aim. Seest thou yon dreary Plain, forlorn and wilde, [] The seat of desolation, voyd of light, Save what the glimmering of these livid flames Casts pale and dreadful? Thither let us tend From off the tossing of these fiery waves, There rest, if any rest can harbour there, [] And reassembling our afflicted Powers , Consult how we may henceforth most offend Our Enemy, our own loss how repair, How overcome this dire Calamity, What reinforcement we may gain from Hope, [] If not what resolution from despare. Such resting found the sole Of unblest feet. Be it so, since he [] Who now is Sovran can dispose and bid What shall be right: Farewel happy Fields Where Joy for ever dwells: Hail horrors, hail [] Infernal world, and thou profoundest Hell Receive thy new Possessor: Or in this abject posture have ye sworn To adore the Conquerour? Nor did they not perceave the evil plight [] In which they were, or the fierce pains not feel; Yet to thir Generals Voyce they soon obeyd Innumerable. He also against the house of God was bold: Belial came last, then whom a Spirit more lewd [] Fell not from Heaven, or more gross to love Vice for it self: All in a moment through the gloom were seen Ten thousand Banners rise into the Air [] With Orient Colours waving: And now his heart Distends with pride, and hardning in his strength Glories: Thrice he assayd, and thrice in spight of scorn, Tears such as Angels weep , burst forth: Thither, if but to pry, shall be perhaps Our first eruption, thither or elsewhere: But these thoughts Full Counsel must mature: Peace is despaird, [] For who can think Submission? Let none admire [] That riches grow in Hell; that soyle may best Deserve the precious bane. But far within And in thir own dimensions like themselves In close recess and secret conclave sat [] A thousand Demy-Gods on golden seats, Frequent and full. After short silence then And summons read, the great consult began. The End of the First Book.

Chapter 3 : SparkNotes: Paradise Lost: Book I, lines 1â€“26

A summary of Book II in John Milton's Paradise Lost. Learn exactly what happened in this chapter, scene, or section of Paradise Lost and what it means. Perfect for acing essays, tests, and quizzes, as well as for writing lesson plans.

The first edition of divided the poem into only 10 books and no prose "Arguments. The fallen angels survey their state, Satan, roused by Beelzebub, summons a counsel of demons, and they build Pandemonium to house their Parliament. Book II lines: Book III lines: Book IV lines: Satan is tormented by the beauty of Creation, and discovers Adam and Eve living in perfect harmony. Book V lines: Book VI lines: Book VII lines: Raphael describes God sending his Son to create the world in six days, and warns Adam again of the deadly prohibition on the Tree of Knowledge. Book VIII lines: Book IX lines: Satan enters the serpent and persuades Eve to eat from the forbidden tree. They eat, they mess around some, and they discover guilt, which apparently requires clothing and a huge fight. Book X lines: God sends his Son to deliver judgment. After a fight with Eve, they reconcile and seek mercy from the Son. Book XI lines: The Son of God intercedes to prevent their immediate death, but God orders them expelled from Eden. Book XII lines: Eve is given a comforting dream promising "some great good" which will restore the damage, and Adam and Eve depart from the Garden. It also indicates which events can be found in Genesis and which Milton has borrowed from other biblical books, and invented from his own imagination. Issues and Research Sources: Why write an epic? As usual, poets chose their subjects based on the situations they find themselves in and the talents they bring to the task. His English Protestant readers are presumed to be fully acquainted with not only the basics of Christian doctrine but also with the specific biblical texts upon which those doctrines are based. Satan represents an amazingly well-developed attempt to imagine the nature of a great spirit corrupted. How might a re-reading of that play affect our interpretation of Satan as a character? In what ways does Milton agree with Marlowe regarding the nature of evil, and the emotional experience of damnation? Does he appear to borrow any poetic techniques? This allows a Latin writer to delay revealing subjects and verbs by displacing them from their expected positions. The description of the underworld in Book I has been justly praised for its use of simile and metaphor. After all, how is one to describe something we never have seen except by comparison with things we have seen? To what kinds of places, persons, or things does he draw our attention and how are they portrayed? Then compare the "tenor" or unknown part of the metaphor or simile--to what unknown infernal phenomenon is that known, earthly thing being compared? The parliament of demons in Book II is a casebook study in organizational behavior in companies fallen on hard times. The board room is packed with disappointed and ambitious executives who try to mould the organization into something that fits their own characters. The horrific allegory by which Milton explains the invention of Sin and Death has deep roots in classical myth. For instance, Zeus gave birth to Athena, who burst from his forehead with a shout in full armor. Obviously Milton took some of this myth, and changed the rest a great deal! What is his attitude toward his pagan predecessors, a problem Dante, too, had to face? If you consult the plot summary above, you will see that Satan might be compared with some aspects of the old warrior-god heroes, whereas Adam resembles Dante as a kind of "scholar-hero. Where would we see his "battles," "wounds," "victories" and "defeats"? With which type of hero do you most identify, and how does that affect your reading of the poem? Is Satan a kind of "author," and if so, how would you analyze his style? Look for some of these traditional epic features: The Puritans called their actions "Reformation" of the government, but Charles I and his loyalist adherents, following the absolutist doctrine of the "divine right of kings," called it "rebellion. With what mixed emotions does he confront the story of Genesis in the context of the failure Puritan cause and the uneasy compromise by which the Stuarts were allowed to return under strict Parliamentary control? The site contains links to whole text scholarly articles on Milton, but your most obvious source for Milton scholarship would be the Milton Quarterly , which the Library has access to via Project Muse.

Chapter 4 : Full text of "Paradise lost, books I and II"

Start studying Paradise Lost (Books I-II). Learn vocabulary, terms, and more with flashcards, games, and other study tools.

Long narrative poem, on a grand scale, about the deeds of warriors and heroes. Homer in Greek Iliad, Odyssey; ca. In medias res L. Epic generally begins in the middle of the action and shuttles back and forth to describe future and past events. Milton lived from 1608 to 1674. When 30 years old, he proclaimed himself the future author of a great English epic; he promised to create a poem devoted to the heroism of Arthur and to the glory of the nation. Obviously, what he eventually created is not a traditional national epic. Traditional notions of martial heroism could be seen to be denigrated and England is never mentioned. Page 1 of 9 Tim Wilson Period of intense study. Milton felt the poet had a great duty or responsibility; poet must know all that he can. Poet as a prophet of God. Early poems wherein he self-consciously set out to follow the ideal poetic career, as first practiced by Virgil then in the Renaissance by Edmund Spenser: Milton was involved in the civil wars that led to the Republican government headed by Oliver Cromwell in 1649. Milton as a Puritan and supporter of this Republican government. He wrote extensive prose on these religious and political causes: Served as a Secretary to the government at this time "until the Restoration of the Monarchy in 1660. Goes blind in 1652. Sonnet 19 as a reflection on this. A redefinition in this sonnet of heroism. From the limited perspective of humans it is those who do things. This as a new notion of heroism, perhaps, in PL too. Major Authors p [Milton p]. Satan as the one presented as the conventional heroic figure: It also encapsulates and subsumes all previous literature and genres. In this way it is an overcoming and transformation of its precursors. Of the man, sing through me, O muse. The big question "is he in some way the hero of PL? This as a critical problem since the first publication. Page 4 of 9 Tim Wilson In the OT, satan was originally a common noun, but gradually became a particular being. Early references figure a creature who prompts evil 1 Chron From these passages the more fully defined rebellious angel of later tradition developed. The serpent in Eden was not associated with Satan until the Intertestamental period see Rom Not until the early Church Fathers eg. These church fathers struggled against and adopted some aspects of Gnostic- Manichean dualism: In its extreme, this dualism denied monotheism and thus was opposed by the early church. Our Perspective on Satan: At the end, the power of Satan is seen as nothing. Page 5 of 9 Tim Wilson His rhetoric becomes more obviously flawed and he descends from an eagle to a serpent in Eden. That is, there can be no opposition of creature and creator: Beelzebub says if God is omnipotent, then all we do merely serves his ends. This is true; Satan must realize this at some level. But is ultimately powerless. We are drawn to Satan. For were it to have a bottom, then upon reaching that absolute depth, one could hope for improvements. Choice as all important in Milton. The Faerie Queene begins with the moment of choice our moment of erring and then follows the consequences. PL starts with the vast cosmos "shows mortals as between Evil and Good. It then contracts more and more on the moment of choice as all important. Adam and Eve, however, choose to fall but retain their freedom to choose. Knowledge attained in fall is not a forbidden knowledge of the universe. There is no forbidden knowledge for Milton: Raphael says this inquiry is not evil: Knowledge attained from the fruit is knowledge of the experience of evil, of disobeying God, of falling away from His presence. Satan begins by asking what their approach should be. He feels that Heaven is impregnable and an assault on it could be worse than their current fate. Also, he finds Hell a dungeon "it is not better to rule here. God is omnipotent and rules even there. Encounter with Sin and Death: But Sin is our own frailty. As in The Faerie Queene, the power of demonic forces is illusory, is merely our own fallen perspective which sees them as powerful. This choice is that which defines humanity. This descends again to comic stumbling 2.

Chapter 5 : Paradise Lost Milton: Books | eBay

High on a Throne of Royal State, which far Outshon the wealth of Ormus and of Ind, Or where the gorgeous East with richest hand Showrs on her Kings Barbaric Pearl and Gold, Satan exalted sat, by merit rais'd [5].

From this descent Celestial vertues rising, will appear More glorious and more dread then from no fall, And trust themselves to fear no second fate: Of Wiles, More unexpert, I boast not: But perhaps The way seems difficult and steep to scale With upright wing against a higher foe. Let such bethink them, if the sleepy drench Of that forgetful Lake benumme not still, That in our proper motion we ascend Up to our native seat: What fear we then? Which if not Victory is yet Revenge. But all was false and hollow; though his Tongue Dropt Manna, and could make the worse appear The better reason, to perplex and dash Maturest Counsels: When he who most excels in fact of Arms, In what he counsels and in what excels Mistrustful, grounds his courage on despair And utter dissolution, as the scope Of all his aim, after some dire revenge. Will he, so wise, let loose at once his ire, Belike through impotence, or unaware, To give his Enemies thir wish, and end Them in his anger, whom his anger saves To punish endless? To suffer, as to doe, Our strength is equal, nor the Law unjust That so ordains: The former vain to hope argues as vain The latter: This deep world Of darkness do we dread? As he our Darkness, cannot we his Light Imitate when we please? What sit we then projecting Peace and Warr? What if we find Some easier enterprize? Advise if this be worth Attempting, or to sit in darkness here Hatching vain Empires. But thir spite still serves His glory to augment. But first whom shall we send In search of this new world, whom shall we find Sufficient? Here he had need All circumspection, and we now no less Choice in our suffrage; for on whom we send, The weight of all, and our last hope relies. If thence he scape into whatever world, Or unknown Region, what remains him less Then unknown dangers and as hard escape. Wherefore do I assume These Royalties, and not refuse to Reign, Refusing to accept as great a share Of hazard as of honour, due alike To him who Reigns, and so much to him due Of hazard more, as he above the rest High honoured sits? Thus they thir doubtful consultations dark Ended rejoicing in thir matchless Chief: O shame to men! As if which might induce us to accord Man had not hellish foes anow besides, That day and night for his destruction waite. Then of thir Session ended they bid cry With Trumpets regal sound the great result: Others more milde, Retreated in a silent valley, sing With notes Angelical to many a Harp Thir own Heroic deeds and hapless fall By doom of sattel; and complain that Fate Free Vertue should enthral to Force or Chance. Thir song was partial, but the harmony What could it less when Spirits immortal sing? Suspended Hell, and took with ravishment The thronging audience. Farr off from these a slow and silent stream, Lethe the River of Oblivion rouses Her watrie Labyrinth, whereof who drinks, Forthwith his former state and being forgets, Forgets both joy and grief, pleasure and pain. Beyond this flood a frozen Continent Lies dark and wilde, beat with perpetual storms Of Whirlwind and dire Hail, which on firm land Thaws not, but gathers heap, and ruin seems Of ancient pile; all else deep snow and ice, A gulf profound as that Serbonian Bog Betwixt Damiata and Mount Casius old, Where Armies whole have sunk: Satan was now at hand, and from his seat The Monster moving onward came as fast, With horrid strides, Hell trembled as he strode. Back to thy punishment, False fugitive, and to thy speed add wings, Least with a whip of Scorpions I pursue Thy lingring, or with one stroke of this Dart Strange horror seise thee, and pangs unfelt before. So spake the grieslie terrour, and in shape, So speaking and so threatning, grew ten fold More dreadful and deform: So frownd the mighty Combatants, that Hell Grew darker at thir frown, so matcht they stood; For never but once more was either like To meet so great a foe: I know thee not, nor ever saw till now Sight more detestable then him and thee. Pensive here I sat Alone, but long I sat not, till my womb Pregnant by thee, and now excessive grown Prodigious motion felt and rueful throes.

Chapter 6 : SparkNotes: Paradise Lost: Book II

*Paradise lost (books I. and II.) [John Milton] on calendrierdelascience.com *FREE* shipping on qualifying offers. This reproduction was printed from a digital file created at the Library of Congress as part of an extensive scanning effort started with a generous donation from the Alfred P. Sloan Foundation.*

Book II Summary Satan opens the debate in Pandemonium by claiming that Heaven is not yet lost, and that the fallen angels or devils might rise up stronger in another battle if they work together. He opens the floor, and the pro-war devil Moloch speaks first. Moloch was one of the fiercest fighters in the war in Heaven, and he anxiously pleads for another open war, this time armed with the weapons of Hell. He reasons that nothing, even their destruction, could be worse than Hell, and so they have nothing to lose by another attack. Belial speaks up to contradict him. After all, they are no longer chained to the fiery lake, which was their previous and worse punishment; since God may one day forgive them, it is better that they live with what they now have. But peace is not really what he advocates; rather, Belial uses his considerable intelligence to find excuses to prevent further war and to advocate lassitude and inaction. Mammon speaks up next, and refuses to ever bow down to God again. He prefers to peacefully advance their freedom and asks the devils to be industrious in Hell. Through hard work, the devils can make Hell their own kingdom to mimic Heaven. This argument meets with the greatest support among the legions of the fallen, who receive his suggestion with applause. Quiet falls upon the crowd as the respected Beelzebub begins to speak. He also prefers freedom to servitude under God, but counsels a different course of action than those previously advocated. Apparently, he says, rumors have been circulating in Heaven about a new world that is to be created, to be filled with a race called Man, whom God will favor more than the angels. The rest of the devils agree and vote unanimously in favor of this plan. They must now send a scout to find out about this new world, and in a feat of staged heroics, Satan volunteers himself. When he approaches, he sees that it is actually nine gates—three each of brass, iron, and adamant—and that two strange shapes stand guard in front. One looks like a woman down to her waist, but below has the form of a serpent, with a pack of howling dogs around her waist. The other is only a dark shape. Satan chooses to confront the shape, demanding passage through the gates. They are about to do battle when the woman-beast cries out. While Satan was still an angel, she sprang forth from his head, and was named Sin. Satan then incestuously impregnated her, and she gave birth to a ghostly son named Death. Death in turn raped his mother Sin, begetting the dogs that now torment her. Sin and Death were then assigned to guard the gate of Hell and hold its keys. Apparently, Satan had forgotten these events. Now he speaks less violently to them and explains his plot against God. Sin unlocks the great gates, which open into the vast dark abyss of night. Satan flies out but then begins to fall, until a cloud of fire catches and carries him. He hears a great tumult of noise and makes his way toward it; it is Chaos, ruler of the abyss. Chaos is joined by his consort Night, with Confusion, Discord and others at their side. Satan explains his plan to Chaos as well. He asks for help, saying that in return he will reclaim the territory of the new world, thus returning more of the universe to disorder. Chaos agrees and points out the way to where the Earth has recently been created. With great difficulty, Satan moves onward, and Sin and Death follow far behind, building a bridge from Hell to Earth on which evil spirits can travel to tempt mortals. Their nonviolent and democratic decision to wreak the destruction of humankind shows the corruption of fallen reason, which can make evil appear as good. It is possible that Milton here satirizes politicians and political debates in general, not just corrupt politicians. Certainly, Milton had witnessed enough violent political struggles in his time to give him cause to demonize politicians as a species. Clearly, the debate in Hell weighs only different evils, rather than bringing its participants closer to truth. Even learned politicians, as Belial is here in Book II, who possess great powers of reason and intellectual discourse, have the power to deceive the less-educated public. In his other writings, Milton argues that political and religious organizations have the potential to do evil things in the name of order and union. After the debate in Hell is concluded, the object of parody shifts to philosophers and religious thinkers. Following the debate, the devils break into groups, some of which continue to speak and argue without any resolution or amenable conclusion.

Chapter 7 : Paradise Lost Books I. And II. (John Milton -) (ID) | eBay

There's simply too much to talk about with Paradise Lost for just one video, so we're splitting it up into (at least) six! In this first video, Ben introduce.

The biographer John Aubrey ¹⁶⁹⁷ tells us that the poem was begun in about 1662 and finished in about 1667. However, in the first edition, Paradise Lost contained twelve books. He also wrote the epic poem while he was often ill, suffering from gout, and despite the fact that he was suffering emotionally after the early death of his second wife, Katherine Woodcock, in 1657, and the death of their infant daughter. The Arguments brief summaries at the head of each book were added in subsequent imprints of the first edition. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. It begins after Satan and the other rebel angels have been defeated and banished to Hell, or, as it is also called in the poem, Tartarus. Belial and Moloch are also present. He braves the dangers of the Abyss alone in a manner reminiscent of Odysseus or Aeneas. At several points in the poem, an Angelic War over Heaven is recounted from different perspectives. At the final battle, the Son of God single-handedly defeats the entire legion of angelic rebels and banishes them from Heaven. Following this purge, God creates the World, culminating in his creation of Adam and Eve. While God gave Adam and Eve total freedom and power to rule over all creation, he gave them one explicit command: Adam and Eve are presented as having a romantic and sexual relationship while still being without sin. They have passions and distinct personalities. Satan, disguised in the form of a serpent, successfully tempts Eve to eat from the Tree by preying on her vanity and tricking her with rhetoric. Adam, learning that Eve has sinned, knowingly commits the same sin. He declares to Eve that since she was made from his flesh, they are bound to one another ¹⁶⁶⁷ if she dies, he must also die. In this manner, Milton portrays Adam as a heroic figure, but also as a greater sinner than Eve, as he is aware that what he is doing is wrong. After eating the fruit, Adam and Eve have lustful sex. At first, Adam is convinced that Eve was right in thinking that eating the fruit would be beneficial. However, they soon fall asleep and have terrible nightmares, and after they awake, they experience guilt and shame for the first time. Realizing that they have committed a terrible act against God, they engage in mutual recrimination. Meanwhile, Satan returns triumphantly to Hell, amidst the praise of his fellow fallen angels. He tells them about how their scheme worked and Mankind has fallen, giving them complete dominion over Paradise. As he finishes his speech, however, the fallen angels around him become hideous snakes, and soon enough, Satan himself turned into a snake, deprived of limbs and unable to talk. Thus, they share the same punishment, as they shared the same guilt. Eve appeals to Adam for reconciliation of their actions. Her encouragement enables them to approach God, and sue for grace, bowing on supplicant knee, to receive forgiveness. In a vision shown to him by the angel Michael, Adam witnesses everything that will happen to Mankind until the Great Flood. Adam and Eve are cast out of Eden, and Michael says that Adam may find "a paradise within thee, happier far". Adam and Eve also now have a more distant relationship with God, who is omnipresent but invisible unlike the tangible Father in the Garden of Eden. Satan[edit] Satan, formerly called Lucifer, is the first major character introduced in the poem. He was once the most beautiful of all angels, and is a tragic figure who famously declares: Satan is deeply arrogant, albeit powerful and charismatic. He argues that God rules as a tyrant and that all the angels ought to rule as gods. According to William McCollom, one quality of the classical tragic hero is that he is not perfectly good and that his defeat is caused by a tragic flaw, as Satan causes both the downfall of man and the eternal damnation of his fellow fallen angels despite his dedication to his comrades. Milton characterizes him as such, but Satan lacks several key traits that would otherwise make him the definitive protagonist in the work. One deciding factor that insinuates his role as the protagonist in the story is that most often a protagonist is heavily characterized and far better described than the other characters, and the way the character is written is meant to make him seem more interesting or special to the reader. Therefore, it is more probable that he exists in order to combat God, making his status as the definitive protagonist of the work relative to each book. Following this logic, Satan may very well be considered as an antagonist in the poem, whereas God could be considered as the protagonist instead. According to Aristotle, a hero is someone

who is "superhuman, godlike, and divine" but is also human. While Milton gives reason to believe that Satan is superhuman, as he was originally an angel, he is anything but human. He makes his intentions seem pure and positive even when they are rooted in evil and, according to Steadman, this is the chief reason that readers often mistake Satan as a hero. God appraises Adam and Eve most of all his creations, and appoints them to rule over all the creatures of the world and to reside in the Garden of Eden. Adam is more gregarious than Eve, and yearns for her company. His complete infatuation with Eve, while pure of itself, eventually contributes to his deciding to join her in disobedience to God. She is the more intelligent of the two and more curious about external ideas than her husband. Though happy, she longs for knowledge, specifically for self-knowledge. Her first act in existence is to turn away from Adam to look at and ponder her own reflection. Eve is beautiful and though she loves Adam she may feel suffocated by his constant presence. In her solitude, she is tempted by Satan to sin against God by eating of the Tree of Knowledge. Soon thereafter, Adam follows Eve in support of her act. The Son of God[edit] The Son of God is the spirit who will become incarnate as Jesus Christ , though he is never named explicitly because he has not yet entered human form. The Son is the ultimate hero of the epic and is infinitely powerful—he single-handedly defeats Satan and his followers and drives them into Hell. He, the Son, volunteers to journey into the World and become a man himself; then he redeems the Fall of Man through his own sacrificial death and resurrection. Milton presents God as all-powerful and all-knowing, as an infinitely great being who cannot be overthrown by even the great army of angels Satan incites against him. The poem shows God creating the world in the way Milton believed it was done, that is, God created Heaven, Earth, Hell, and all the creatures that inhabit these separate planes from part of Himself, not out of nothing. Raphael also discusses at length with the curious Adam some details about the creation and about events that transpired in Heaven. Michael[edit] Michael is a mighty archangel who fought for God in the Angelic War. In the first battle, he wounds Satan terribly with a powerful sword that God fashioned to cut through even the substance of angels. Before he escorts them out of Paradise, Michael shows them visions of the future that disclose an outline of Bible stories from that of Cain and Abel in Genesis through the story of Jesus Christ in the New Testament. The relationship between Adam and Eve is one of "mutual dependence, not a relation of domination or hierarchy. Hermine Van Nuis clarifies, that although there is stringency specified for the roles of male and female, Adam and Eve unreservedly accept their designated roles. When examining the relationship between Adam and Eve, some critics apply either an Adam-centered or Eve-centered view of hierarchy and importance to God. Other works by Milton suggest he viewed marriage as an entity separate from the church. Discussing Paradise Lost, Biberman entertains the idea that "marriage is a contract made by both the man and the woman". In response, the angel Michael explains that Adam does not need to build physical objects to experience the presence of God. That is, instead of directing their thoughts towards God, humans will turn to erected objects and falsely invest their faith there. While Adam attempts to build an altar to God, critics note Eve is similarly guilty of idolatry, but in a different manner. Even if one builds a structure in the name of God, the best of intentions can become immoral in idolatry. The majority of these similarities revolve around a structural likeness, but as Lyle explains, they play a greater role. In addition to rejecting Catholicism, Milton revolted against the idea of a monarch ruling by divine right. He saw the practice as idolatrous. Barbara Lewalski concludes that the theme of idolatry in Paradise Lost "is an exaggerated version of the idolatry Milton had long associated with the Stuart ideology of divine kingship". Critics have long wrestled with the question of why an antimonarchist and defender of regicide should have chosen a subject that obliged him to defend monarchical authority. What he does deny is that God is innocent of its wickedness: The first illustrations to accompany the text of Paradise Lost were added to the fourth edition of , with one engraving prefacing each book, of which up to eight of the twelve were by Sir John Baptist Medina , one by Bernard Lens II , and perhaps up to four including Books I and XII, perhaps the most memorable by another hand. By the same images had been re-engraved on a smaller scale by Paul Fourdrinier.

Chapter 8 : Paradise Lost, Books I & II by John Milton

Questions for Paradise Lost Books 1 and 2 1. In Book I, where is Satan? What is his attitude? What does he say about being in Hell instead of Heaven? a. Satan is in hell when the book first starts.

Paradise Lost by John Milton Edited by John Leonard Heaven has won the celestial war, and triumphing over Satan, God in all his might has cast the fallen angel and his followers down to Hell. The tale begins in the midst of utter darkness and despair. As humans, we revel in imperfection and flawed characters, and Satan just so happens to fit the bill. Evil has its virtues after all. By casting Satan as the protagonist of this story, Milton makes a fascinating and troubling artistic choice. What does it mean to root for the devil, the enemy of mankind? In Book I of Paradise Lost, the reader encounters Satan who, having been utterly vanquished by the Almighty, finds himself in the midst of Hell and eternal torment. Although in great pain, the devil manages to raise himself out of the depths of despair, and with his strength and courage manages to rally his fellow demons to endure. It is impossible not to sympathize with him, for in this moment he shows qualities that speak to the best of humanity. Unfortunately for the race of man, his great hope is our ruin. If Satan cannot defeat God then he can at least spite the deity and uphold his pride in spite of the danger to his very existence. Achilles, Odysseus, Aeneas, each and every one of the demigods, see pride and renown to be the sought after prize. There are also allusions to the real world of politics and power play embedded in the epic. The rebellion of Satan against God is coached in the language of civil war, monarchy, and freedom. Such language grounds this ethereal, unworldly tale firmly on terra firma. Take the following lines: For the demons claim to be on the side of freedom and democracy, while God and his angels are portrayed as cruel tyrants. Milton, in making such a comparison, invites comment upon the England of his own time. Ironically, Milton turned against the monarchy in favor of a Republican form of government, which sheds an interesting light upon Paradise Lost, for God is the embodiment of the monarchy that rules by force, and Satan is the embodiment of meritocracy. So we as readers must ask who in the poem is the villain? Is it Satan or God?

Chapter 9 : John Milton--Paradise Lost

MILTON: PARADISE LOST (Books) On Epic: Long narrative poem, on a grand scale, about the deeds of warriors and heroes.