

paradise lost



A poem in twelve BOOKS

by

JOHN milton

1667



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BOOK VI: THEN SATAN FIRST KNEW PAIN

“And writhed him to and fro convolved; so sore / The griding sword with discontinuous wound / Passed through him, but th’ ethereal substance closed” (6.328-329).

Above illustration by Gustave Doré, 1866. Frontispiece by Simon Bisley, 2006.

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ESSENTIAL QUESTIONS

Who was John Milton, and how did the events of the English Civil War (1642-1651) impact his life and give rise to his two great epics, *Paradise Lost* and *Paradise Regained*?

How does debating Milton's biblical worldview on such topics as the meaning of life or the consequences of sin make both *Paradise Lost* and the Bible relevant to contemporary readers?

First published in 1667, *Paradise Lost* is often regarded as the last great epic. Why? What is an epic, and why does the tradition end with Milton?

What does *in medias res* mean? Why would a storyteller choose to begin a work like this?

Paradise Lost has had a profound impact on writers, artists and illustrators, and, in the twentieth century, filmmakers. Where can its influence be seen, felt, and heard?

Milton's Vocabulary

John Milton is responsible for introducing some 630 words to the English language, making him the country's greatest neologist, far ahead of Shakespeare with 229. These words which appear in *Paradise Lost* have been identified as words or derivatives of words that have appeared on past SAT exams. They are listed in the order in which they appear in the epic.

1. Woe - *noun* great sorrow or distress.
2. Invoke - *verb* cite or appeal to (someone or something) as an authority for an action or in support of an argument.
3. Brooding - *adjective* seeming to contain some silent threat or danger.
4. Providence - *noun* the wisdom, care, and guidance believed to be provided by God.
5. Transgress - *verb* infringe or go beyond the bounds of.
6. Infernal - *adjective* relating to or characteristic of hell or the underworld.
7. Guile - *noun* sly or cunning intelligence.
8. Impious - *adjective* not showing respect or reverence, especially for a god.
9. Vain - *adjective* producing no result; useless.
10. Perdition - *noun* a state of eternal punishment and damnation into which a sinful and unpenitent person passes after death.
11. Dwell - *verb* live in or at a specified place.
12. Baleful - *adjective* evil and threatening in both their active and passive aspects, Satan's eyes thus brim with his own suffering and malice towards others.
13. Affliction - *noun* something that causes pain or suffering.
14. Obdurate - *adjective* not easily persuaded or influenced, stubborn.
15. Steadfast - *adjective* resolutely or dutifully firm and unwavering.
16. Doleful - *adjective* sad and mournful.
17. Deluge - *noun* an overwhelming amount of something.
18. Tempestuous - *adjective* very stormy.
19. Discern - *verb* perceive or recognize something.
20. Disdain - *noun* the feeling that someone or something is unworthy of one's consideration or respect; contempt.
21. Enmity - *noun* the state or feeling of being actively opposed or hostile to someone or something.
22. Dauntless - *adjective* showing fearlessness and determination.
23. Exalt - *verb* raise to a higher rank or a position of greater power.
24. Rout - *noun* a disorderly retreat of defeated troops.
25. Pandemonium - *noun* wild and noisy disorder or confusion; uproar.
26. Timorous - *adjective* suffering from nervousness, fear, or a lack of confidence.
27. Prodigious - *adjective* remarkably or impressively great in extent, size, or degree.
28. Profound - *adjective* situated at or extending to great depth.
29. Tumult - *noun* a loud, confused noise, especially caused by a large mass of people.
30. Credulous - *adjective* having or showing too great a readiness to believe things.



The Angels & Demons of Paradise Lost

ABDIEL. The sole angel among Satan's host who remains "unseduced" (5.899). His name translated from Hebrew means "servant of God." Milton made him one of God's archangels and describes him as a "flaming seraph" (5.805) who routs many rebel angels on the first day of fighting. Satan himself reels from Abdiel's "mighty sword stroke" (5.896).

AZAZEL. One of the chiefs of the 200 fallen angels (Revelation speaks of one-third of the heavenly host being involved in the fall). The name means "God strengthens." Azazel "taught men to fashion swords and shields" while women learned from him "finery and the art of beautifying the eyelids." Milton describes him as "a cherub tall," but also a fallen angel and Satan's standard bearer (1.534). Azazel appears in Neil Gaiman's *Preludes and Nocturnes* and *Season of Mists*. In issue four of *The Sandman* (Apr. 1989), he is introduced by Lucifer as one of his co-rulers of Hell, part of an unholy trinity formed by Beëlzebub, Lucifer, and Azazel after a civil war in Hell destabilized the realm. The demon is depicted as a void of changing size and shape, populated with multiple sets of fangs and eyes.

BEËLZEBUB. Satan's second in command in *Paradise Lost*, a "bold compeer" who is "next himself in power, and next in crime" (1.127, 79). The name appears in 2 Kings 1:3, where it is usually translated "Lord (Baal) of Flies" and where Beëlzebub is the oracle of the Ekronites from whom the ill King Ahaziah hopes to learn his fate; the same idol is later called "Beelzebul" or "Lord the Prince" (Matt. 10:25). Elsewhere in the New Testament he is figured as the chief of all devils (Matt. 12:24, Mark 3:22, Luke 11:15), but in these parables, he is sometimes used as another epithet for Satan.

BELIAL. One of the preeminent fallen Angels who offers counsel to Satan in the infernal synods (*PL* 2.119–225 and *PR* 2.154–71). His name derives from the Hebrew compound noun meaning "worthlessness" or "lawlessness," usually found as part of the formulation "sons of" or "children of" Belial in the Old Testament, but the word also occurs in numerous texts as a proper name. In each case, this particular demon stands in opposition to or in violation of the Law. The only New Testament mention of the name is found in Paul's second letter to the Corinthians (2 Cor. 6:15; commented upon by Milton in *The Doctrine and Discipline of Divorce*). This demon is characterized consistently by a wanton and violent sexuality, a talent for prevarication, and sloth (except in pursuit of vice).

DEATH. Death haunted Milton's life even as it blessed his literary production; the deaths of acquaintances, friends, and family members provide a perpetual if painful spur to his muse. *Paradise Lost* famously proclaims in its opening lines the entry of death into the world at "man's first disobedience." In the epic, Milton allows death to assume three distinct but overlapping forms: an allegorical character, a physiological phenomenon of corrupt flesh, and a threshold to Heaven. Offspring of Satan and Sin, the allegorical figure of Death shows Milton at his most Spenserian, depicting an omnivorous, shapeless creature. In the vision of the future that Michael grants the fallen Adam, though, death assumes a gruesome array of physiological manifestations. Adam is forced to watch Cain kill Abel and asks, "But have I now seen death?" Michael responds by telling Adam that there are "many shapes / Of death" and then produces the nightmarish vision of death in all its horrible incarnations (11.462,

467–68). But because of Jesus’ willingness to endure a “cursèd death,” “temporal death” will be for the blessed “like sleep, / A gentle wafting to immortal life” (12.406, 433–35). In *Paradise Lost*, then, and throughout his oeuvre, Milton endeavors to transform death from a ferocious predator to a gracious portal to eternity.

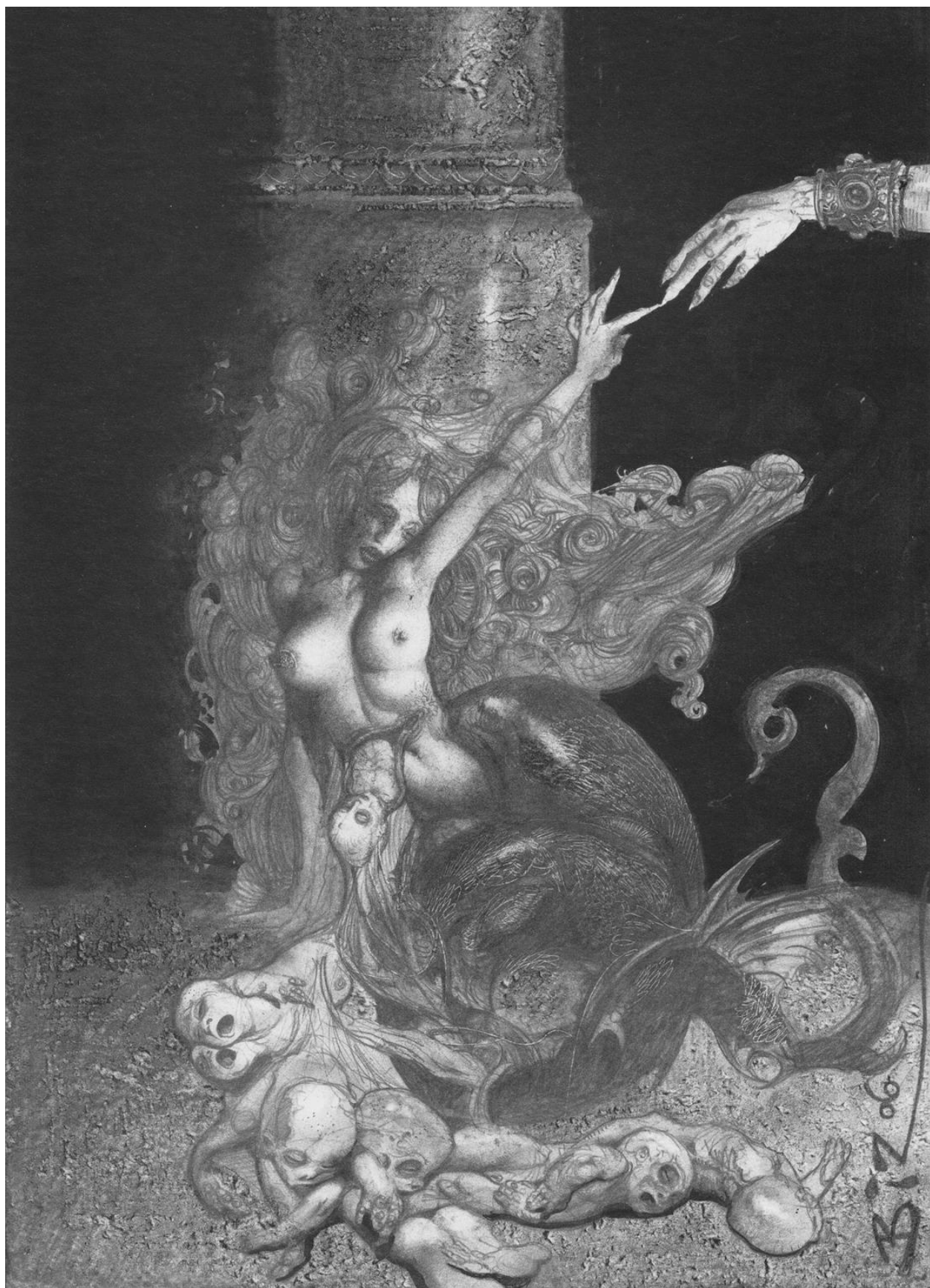
GABRIEL. One of the archangels mentioned in the Bible. He occupies a unique place in scripture in that his mediating role serves as a unifying link between the Old and New Testaments, as does his intercessory presence in Milton’s *Paradise Lost* and *Paradise Regained*. Gabriel means “man of God,” but a closer rendition is “God is my strength,” the second version forcefully defining the biblical and the Miltonic conception of his character. In *Paradise Lost* God speaks of the archangel as being second in “military prowess” (6.45) only to Michael, and during the War in Heaven, the “might of Gabriel” (6.355) subdues the rage of Moloch. Although Gabriel is primarily considered the angel of the annunciation, depicted in art as kneeling before Mary with a lily in his hand, Milton emphasizes his militaristic role as seen in the Book of Daniel when the archangel reveals to the prophet how Michael assisted him in his struggle against the prince of the kingdom of Persia (10:13).

LUCIFER. The name Lucifer was first applied to Satan from a misreading of Isaiah 14:12: “How art thou fallen from heaven, O Lucifer, son of the morning,” which was meant to apply to Nebuchadnezzar, king of Babylon. Equating Lucifer with Satan gained legitimacy with the teachings of St. Jerome and other Church Fathers. Milton applied the name to God’s brightest and most beautiful angel. In its original connotation Lucifer means “morning star,” and applies to the morning or evening star (Venus). Satan, Milton’s preferred name for the fallen angel, means “adversary”; it replaces the name that he lost at his fall (*PL* 1.361–65).

MAMMON. Originally a Hebrew word signifying riches or profit, it became popularized as their embodiment in Christ’s Sermon on the Mount (Matt. 6:24). In *Paradise Lost* Mammon is “the least erected spirit that fell / From Heaven” (1.679–80), so consumed with a desire for the gold serving as Heaven’s pavement that he walks hunched or “downward bent” (1.681). He leads the excavation of Hell, pleased to discover that the infernal soil truly contains in abundance the roots of all evil, or “treasures better hid” (1.688). The discovery of this excess of everything Mammon covets informs his speech to the Satanic council, when he argues for contentment with the “hidden lustre, gems and gold” of Hell (2.271) rather than for the “servile pomp” of Heaven (2.257).

MICHAEL. In biblical tradition, he is the greatest and chief of all the angels and archangels whose name, “Who is like God,” is both a description of his person and a challenge to Satanic power. Iconographical tradition always depicts him as a youthful winged warrior, with sword unsheathed, scales of justice in hand, and foot firmly planted against the head of the Dragon. Prince of the celestial armies in *Paradise Lost* (6.44), Michael is first mentioned in Book 2, an object of hatred and dread as the fallen angels recall their fear of “thunder and the sword of Michael” (2.294). Milton’s repeated reiterations of Michael’s eschatological role in the poem deeply reflect his vice regent status in the Bible, emphasizing the archangel’s eternal conflict with Satan and his ascendancy in the order of created beings.

MOLOCH. Idol of ancient Canaan. The violent worship of “sullen Moloch” is hinted at in Milton’s “On the Morning of Christ’s Nativity,” where he flees from his own “burning idol all of blackest hue” and from the “cymbals’ ring” that accompanied his invocations (207–8).



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George Sandys had described in vivid terms the purpose of such din: to drown out the cries of children sacrificed in his “furnace blue” (Nativity Ode 210), “lest their lamentable shrieks should sad the hearts of their parents.” The association of Moloch with the death of children makes his an especially fitting expulsion in Milton’s ode on the birth of Christ. When Moloch appears in *Paradise Lost* as the general of Satan’s army, he is “besmeared with blood / Of human sacrifice, and parents’ tears” (1.392–93). In the council of Hell he speaks first, though he “recked not” (2.50) and is immediately for “open war” (2.51). Milton sounds over and over the idolatrous designation of Moloch as “king” (the literal meaning of his name: he is variously the “grisly king,” “sceptered king,” or “furious king”).

MULCIBER. An alternate name for the Roman god of fire and metallurgy, Vulcan, which means “smelter.” Milton makes him God’s architect in Heaven, where he designed the famed golden gates. As a fallen angel, Mulciber serves Satan and constructs Pandaemonium. In J.K. Rowling’s Harry Potter series, Mulciber is the surname of a wizarding family that is most likely pure-blood. Its members have traditionally attended Hogwarts School of Witchcraft and Wizardry, and recent members have been Death Eaters.

RAPHAEL. Archangel in the Judeo-Christian tradition. His name, translated from the Hebrew, means “God has healed” or “the medicine of God.” Milton’s opening allusion to Raphael in Book 5 of *Paradise Lost* as “the sociable spirit, that deigned / To travel with Tobias, and secured / His marriage” (5.221–23) marks the angel as the perfect matrimonial companion and spiritual confidant to Adam and Eve. Divine intimacy and matrimonial blessings are the hallmarks of his character, as in the Book of Tobit, and throughout *Paradise Lost* his angelic humanity reminds the reader of the affinity between Heaven and Earth, God and human.

SATAN. A multifaceted figure in both Judaism and Christianity, but traditionally in Christianity an angel who rebelled against God, among other evil deeds, including persuading Eve to eat the forbidden fruit. The name becomes associated with the apostate or fallen angel in early New Testament times and writings, when he emerges as Satan, the prince of evil and enemy of God. Originally, Satan was a great angel, chief of the seraphim, head of the order of virtues. While seraphim were usually pictured as 6-winged, Satan was shown as 12-winged. In secular lore, Satan figures in many works, most notably in *Paradise Lost*, where he is chief of rebels and the “Arch Angel ruin’d” (1.593).

SIN. The New Testament locates the notion of sin as disobedience and rebellion against divine authority in a context of repentance and forgiveness. The combination of biblical concepts of sin with classical ethics by classical moralists and Christian moralists informed Milton’s definition of sin. Satan’s first disobedience in *Paradise Lost* generates Sin, a “sign / Portentous” (2.760–61), whose sexual encounter with her father produces Death, recalling James in the New Testament: “when lust hath conceived, it bringeth forth sin: and sin, when it is finished, bringeth forth death” (1:15; *De Doctrina Christiana*). The disobedience of Adam and Eve unleashes sin into the world (*PL* 10.585–89) and infects “all mankind” (10.822), as evidenced in the panorama of sins in books 11 and 12 of *Paradise Lost*.

URIEL. In Judeo-Christian tradition, one of the four cardinal archangels, with Michael, Gabriel, and Raphael. He is a lordly instructing angel in the Apocrypha (2 Esdras) and ruler over the heavenly luminaries in the pseudepigraphal 1 Enoch. His name means “light of God,” and in *Paradise Lost* he is “regent of the sun” (3.690, 9.60).



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MYSTERIES OF THE BIBLE

In 1604, only a year after he ascended the throne, King James I appointed fifty-four of England's most eminent scholars and churchmen to begin work on a new translation of the Bible. This entailed comparing the various English translations then in existence with the Latin Bibles of the Middle Ages as well as with the original Greek and Hebrew texts. Seven years later, in 1611, the Authorized, or King James, Version of the Holy Bible was completed. Its uniform excellence and beauty caused it from the start to be acknowledged as a masterpiece, an outstanding literary work whose great popularity persists to the present day.

Milton never intended *Paradise Lost* to be a new translation of the Bible or merely a modern rehashing of the same stories from the Bible. *Paradise Lost* was going to be something very different. He climbed inside the Bible's narratives as if he were writing them himself and explored why they take certain paths, what other paths they could have taken, and what effects are achieved by choosing this image instead of that one. For Milton, the Bible was startlingly fresh. He engaged the Bible when he wrote *Paradise Lost* by turning his mental spotlight on filling in the dark background of biblical stories, taking narratives that only make up five or six chapters of the Bible and expanding them into twelve books.

The goal of this assignment is for you to see how these classic stories don't just belong to the past. They are living narratives waiting to be discovered, interpreted, and completed by modern readers. Read the excerpts from Genesis and Revelation below and then answer the questions which follow.

GENESIS: CHAPTER ONE

- 1 In the beginning God created the heaven and the earth.
- 2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.
- 3 And God said, Let there be light: and there was light.
- 4 And God saw the light, that it was good: and God divided the light from the darkness.
- 5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.
- 6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.
- 7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.
- 8 And God called the firmament Heaven. And the evening and the morning were the second day.
- 9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.

10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.

11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.

13 And the evening and the morning were the third day.

14 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:

15 And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.

16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.

17 And God set them in the firmament of the heaven to give light upon the earth,

18 And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.

19 And the evening and the morning were the fourth day.

20 And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

21 And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.

22 And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.

23 And the evening and the morning were the fifth day.

24 And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.

25 And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

26 And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

27 So God created man in his own image, in the image of God created he him; male and female created he them.

28 And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

29 And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat.

30 And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.

31 And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

GENESIS: CHAPTER TWO

1 Thus the heavens and the earth were finished, and all the host of them.

2 And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

3 And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

4 These are the generations of the heavens and of the earth when they were created, in the day that the LORD God made the earth and the heavens,

5 And every plant of the field before it was in the earth, and every herb of the field before it grew: for the LORD God had not caused it to rain upon the earth, and there was not a man to till the ground.

6 But there went up a mist from the earth, and watered the whole face of the ground.

7 And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

8 And the LORD God planted a garden eastward in Eden; and there he put the man whom he had formed.

9 And out of the ground made the LORD God to grow every tree that is pleasant to the sight, and good for food; the tree of life also in the midst of the garden, and the tree of knowledge of good and evil.

10 And a river went out of Eden to water the garden; and from thence it was parted, and became into four heads.

11 The name of the first is Pison: that is it which compasseth the whole land of Havilah, where there is gold;

12 And the gold of that land is good: there is bdellium and the onyx stone.

13 And the name of the second river is Gihon: the same is it that compasseth the whole land of Ethiopia.

14 And the name of the third river is Hiddekel: that is it which goeth toward the east of Assyria. And the fourth river is Euphrates.

15 And the LORD God took the man, and put him into the garden of Eden to dress it and to keep it.

16 And the LORD God commanded the man, saying, Of every tree of the garden thou mayest freely eat:

17 But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.

18 And the LORD God said, It is not good that the man should be alone; I will make him an help meet for him.

19 And out of the ground the LORD God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof.

20 And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for Adam there was not found an help meet for him.

21 And the LORD God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof;

22 And the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man.

23 And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man.

24 Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.

25 And they were both naked, the man and his wife, and were not ashamed.

GENESIS: CHAPTER THREE

1 Now the serpent was more subtil than any beast of the field which the LORD God had made. And he said unto the woman, Yea, hath God said, Ye shall not eat of every tree of the garden?

2 And the woman said unto the serpent, We may eat of the fruit of the trees of the garden:

3 But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die.

4 And the serpent said unto the woman, Ye shall not surely die:

5 For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil.

6 And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat.

7 And the eyes of them both were opened, and they knew that they were naked; and they sewed fig leaves together, and made themselves aprons.

8 And they heard the voice of the LORD God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the LORD God amongst the trees of the garden.

9 And the LORD God called unto Adam, and said unto him, Where art thou?

10 And he said, I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself.

11 And he said, Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?

12 And the man said, The woman whom thou gavest to be with me, she gave me of the tree, and I did eat.

13 And the LORD God said unto the woman, What is this that thou hast done? And the woman said, The serpent beguiled me, and I did eat.

14 And the LORD God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life:

15 And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel.

16 Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee.

17 And unto Adam he said, Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life;

18 Thorns also and thistles shall it bring forth to thee; and thou shalt eat the herb of the field;

19 In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

20 And Adam called his wife's name Eve; because she was the mother of all living.

21 Unto Adam also and to his wife did the LORD God make coats of skins, and clothed them.

22 And the LORD God said, Behold, the man is become as one of us, to know good and evil: and now, lest he put forth his hand, and take also of the tree of life, and eat, and live for ever:

23 Therefore the LORD God sent him forth from the garden of Eden, to till the ground from whence he was taken.

24 So he drove out the man; and he placed at the east of the garden of Eden Cherubims, and a flaming sword which turned every way, to keep the way of the tree of life.

REVELATION: CHAPTER TWELVE

1 And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars:

2 And she being with child cried, travailing in birth, and pained to be delivered.

3 And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads.

4 And his tail drew the third part of the stars of heaven, and did cast them to the earth: and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born.

5 And she brought forth a man child, who was to rule all nations with a rod of iron: and her child was caught up unto God, and to his throne.

6 And the woman fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand two hundred and threescore days.

7 And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels,

8 And prevailed not; neither was their place found any more in heaven.

9 And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.

10 And I heard a loud voice saying in heaven, Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ: for the accuser of our brethren is cast down, which accused them before our God day and night.

11 And they overcame him by the blood of the Lamb, and by the word of their testimony; and they loved not their lives unto the death.

12 Therefore rejoice, ye heavens, and ye that dwell in them. Woe to the inhabitants of the earth and of the sea! for the devil is come down unto you, having great wrath, because he knoweth that he hath but a short time.

13 And when the dragon saw that he was cast unto the earth, he persecuted the woman which brought forth the man child.

14 And to the woman were given two wings of a great eagle, that she might fly into the wilderness, into her place, where she is nourished for a time, and times, and half a time, from the face of the serpent.

15 And the serpent cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood.

16 And the earth helped the woman, and the earth opened her mouth, and swallowed up the flood which the dragon cast out of his mouth.

17 And the dragon was wroth with the woman, and went to make war with the remnant of her seed, which keep the commandments of God, and have the testimony of Jesus Christ.

REVELATION: CHAPTER TWENTY

1 And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand.

2 And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years,

3 And cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season.

4 And I saw thrones, and they sat upon them, and judgment was given unto them: and I saw the souls of them that were beheaded for the witness of Jesus, and for the word of God, and which had not worshipped the beast, neither his image, neither had received his mark upon their foreheads, or in their hands; and they lived and reigned with Christ a thousand years.

5 But the rest of the dead lived not again until the thousand years were finished. This is the first resurrection.

6 Blessed and holy is he that hath part in the first resurrection: on such the second death hath no power, but they shall be priests of God and of Christ, and shall reign with him a thousand years.

7 And when the thousand years are expired, Satan shall be loosed out of his prison,

8 And shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, to gather them together to battle: the number of whom is as the sand of the sea.

9 And they went up on the breadth of the earth, and compassed the camp of the saints about, and the beloved city: and fire came down from God out of heaven, and devoured them.

10 And the devil that deceived them was cast into the lake of fire and brimstone, where the beast and the false prophet are, and shall be tormented day and night for ever and ever.

11 And I saw a great white throne, and him that sat on it, from whose face the earth and the heaven fled away; and there was found no place for them.

12 And I saw the dead, small and great, stand before God; and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works.

13 And the sea gave up the dead which were in it; and death and hell delivered up the dead which were in them: and they were judged every man according to their works.

14 And death and hell were cast into the lake of fire. This is the second death.

15 And whosoever was not found written in the book of life was cast into the lake of fire.

FOR STUDY AND DISCUSSION

1. In the story of Adam and Eve, what is the relationship between the knowledge of good and evil and the experience of death?

2. What is God's specific motive for sending Adam and Eve out of the garden of Eden? How does he prevent them from ever entering the garden again?

[illegible]

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

The Language of Paradise Lost

Milton's first readers, like ourselves, found in his verse an unusual majesty and elevation. How is it secured? If you read aloud, as you should try if you want to fully understand and appreciate Milton, you will soon find that particular words have taken on an extraordinary sonority and weight. Consider, for example, the following passage:

... what in me is dark
Illumine, what is low raise and support,
That to the highth of this great argument
I may assert eternal providence,
And justify the ways of God to men. (1.22-26)

In the phrasing “what in me is dark / Illumine,” the word *illumine* seems for the first time to express fully what we always knew it meant, “to light up.” It is hardly an accident that this is a word of Latin origin. Much of Milton's power and subtlety with words comes from his intimate sense of the relation of their original meanings in Latin to their differently shaded meanings in English.

We may note that the word *argument*, which to our ears suggests a lively dispute, has more than one sense to give it weight here. We still employ it to mean the reasoned presentation of a case, a meaning here bound up with a sense with which we are unfamiliar—in which *argument* means the “content of a work.” Milton is dealing with what, from his point of view, is the greatest possible argument: the story of creation, fall, and promised redemption.

Milton makes skillful use of Latin sentence construction, which he carries over into English. Note that the first sixteen lines of *Paradise Lost* make up a single sentence. The governing verb of that sentence occurs in the sixth line, beginning “Sing, Heavenly Muse.” Milton builds the passage to a climax by delaying the use of the verb and placing a number of qualifications first.

A second quotation may be used to illustrate how plastic the sentence structure of English appears in Milton's hands:

Him the Almighty Power
Hurled headlong flaming from th' ethereal sky
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In adamantine chains and penal fire,
Who durst defy th' Omnipotent to arms. (1.44-49)

First of all, we notice that placing “Him” (Satan) before “Almighty Power” has the effect of focusing our attention on Satan and his fall (the placing of the pronoun as the chief stress in the line contributes to this). The word “Him” also introduces the succession of *h* sounds that includes “*h*urled *h*eadlong” in the second line and “*h*ideous” in the third. This succession would be flat if it were not interrupted by “Almighty Power.”

The normal English order of this sentence would be something like this: The Almighty Power hurled Satan, who had dared to take arms against him, down to Hell to live in chains and fire. In Milton's passage the relative clause introduced by “Who” comes at the very end,

after we have had the chance to absorb the consequences of defying God. Through the exact placement and ordering of words, Milton creates the feeling of Satan's being hurled out of Heaven and falling the vast distance down to Hell. We may make a rough list of the elements of the sentence in this form:

Subject:	Almighty Power
Object:	Him (Satan)
Verb:	Hurled
How "hurled"?	Headlong
In what state?	Flaming
From whence?	Ethereal sky
Under what conditions?	With hideous ruin and combustion
In what direction?	Down
To what place (state)?	Perdition
Kind of perdition?	Bottomless
To do what there?	Dwell
Under what conditions?	Adamantine chains and penal fire

There are many other things to watch for if you wish to learn something of the power of Milton's verse. One of the most important is suggested by the opening of Satan's speech to Beëlzebub:

'If thou beest he; but O how fall'n! How changed
From him, who in the happy realms of light
Clothed with transcendent brightness didst outshine
Myriads though bright...' (1.84-87)

Note the force of the interjection, "but O how fall'n," introduced before the description of the terrible change the angel has undergone. Note also the weight and compression of "Myriads though bright," which calls up an impression of thousands of shining angels whom Beëlzebub had outshone. No one save William Shakespeare has ever exploited the possibilities of English so successfully.

* This handout was adapted from *Adventures in English Literature*, Pegasus Edition. Edited by William Keach, John Richetti, and Bruce Robbins. Harcourt Brace Jovanovich Inc., 1989. Print. All rights reserved.

Name _____

Date _____

Before Reading: Sonnet 19

The following poem, “Sonnet 19,” was written by John Milton shortly after he went blind—sometime around 1652. Do your best to fill in the blanks.

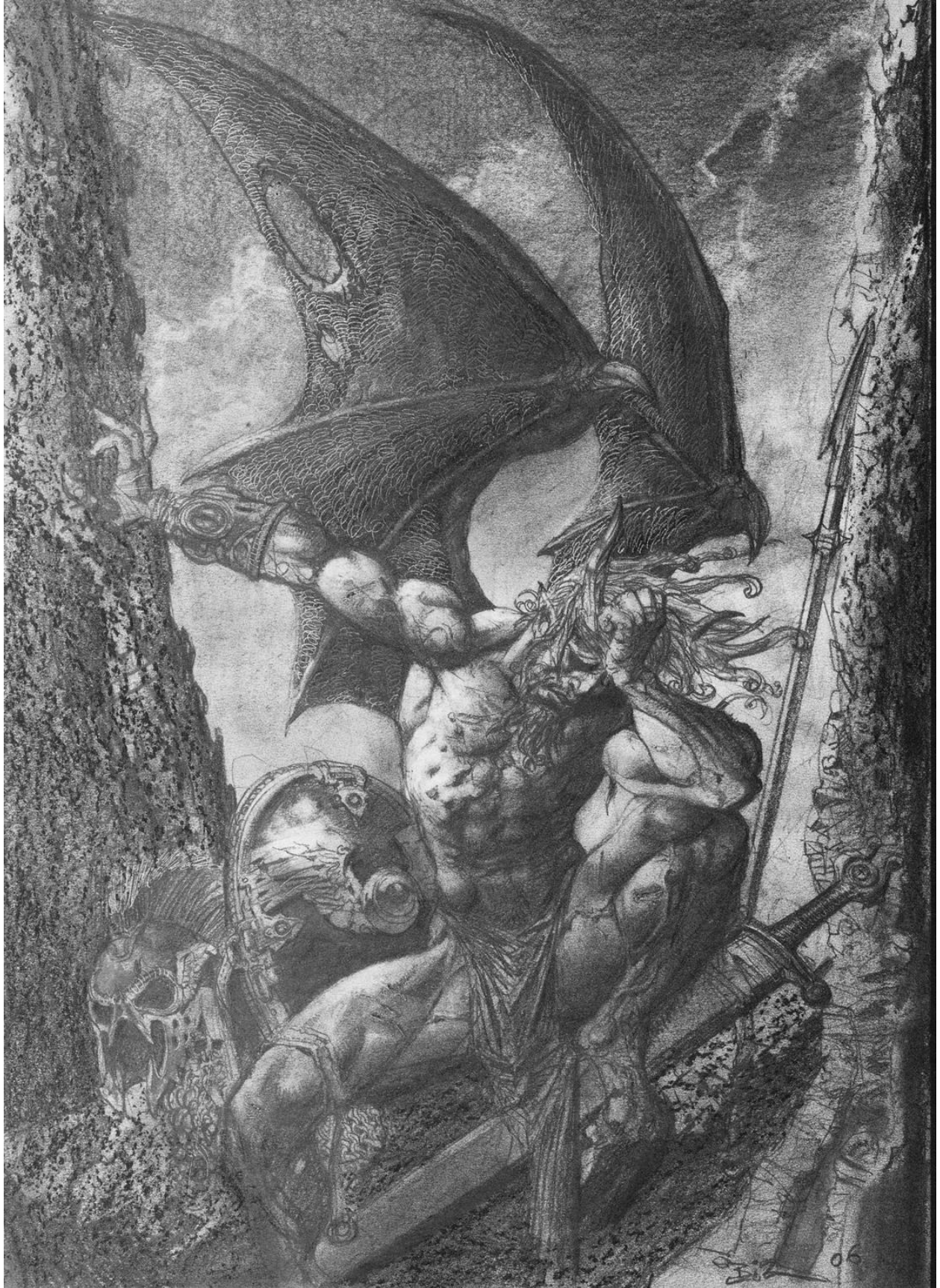
When I consider how my _____ is spent
Ere half my days, in this dark _____ and wide,
And that one talent which is death to hide
Lodged with me _____, though my soul more bent
To serve therewith my Maker, and present 5
My true account, lest He returning chide,
Doth _____ exact day-labour, light denied?
I fondly ask. But Patience, to prevent
That murmur, soon replies: God doth not need
Either man’s _____ or His own gifts: who best 10
Bear His mild _____, they serve _____ best. His state
Is kingly; thousands at His bidding speed
And post o’er land and ocean without rest:
They also serve who only stand and _____.

Answer the following questions in complete sentences:

1. What do you notice about the use of capitals in this poem?

2. Sonnets are typically divided into four sections called quatrains. Explain how Milton establishes the first two: subject and theme.

3. How does Milton finish describing the theme and then conclude the poem?



RATTLE THAT LOCK

Whatever it takes to break
Got to do it
From the Burning Lake
Or the Eastern Gate
You'll get through it
Rattle that lock and lose those chains
Rattle that lock and lose those chains
Rattle that lock and lose those chains
Rattle that lock

Let's go do it
Have it all our way
Go back to where we blew it
And lose our heads along the way
So long Sin, au revoir Chaos
If there's a Heaven it can wait
So long Sin and au revoir chaos
If there's a Heaven...

And all the other travellers
Become phantoms to our eyes
The furies and the revellers
The fallen angels in disguise
No Discord, Chance, or Rumour
Is going to interrupt this bliss
No Discord, Chance, or Rumour
To interrupt this...

So let's get to it
It's calling like a flame
Through the darkness and the night
A world suspended on a golden chain
No Discord, Chance, or Rumour
Is going to interrupt this bliss
No Discord, Chance, or Rumour
To interrupt this...

Rattle that lock and lose those chains
Rattle that lock and lose those chains
Rattle that lock and lose those chains

SYMPATHY

FOR THE DEVIL

Please allow me to introduce myself / I'm a man of wealth and taste
I've been around for a long, long years / Stole many a man's soul and faith

And I was 'round when Jesus Christ / Had his moment of doubt and pain
Made damn sure that Pilate / Washed his hands and sealed his fate

Pleased to meet you / Hope you guess my name
But what's puzzling you / Is the nature of my game

I stuck around St. Petersburg / When I saw it was a time for a change
Killed the czar and his ministers / Anastasia screamed in vain

I rode a tank / Held a general's rank
When the blitzkrieg raged / And the bodies stank

Pleased to meet you / Hope you guess my name, oh yeah
Ah, what's puzzling you / Is the nature of my game, oh yeah

I watched with glee / While your kings and queens
Fought for ten decades / For the gods they made

I shouted out, / "Who killed the Kennedys?"
When after all / It was you and me

Let me please introduce myself / I'm a man of wealth and taste
And I laid traps for troubadours / Who get killed before they reached Bombay

Pleased to meet you / Hope you guessed my name, oh yeah
But what's puzzling you / Is the nature of my game

Pleased to meet you / Hope you guessed my name, oh yeah

But what's confusing you / Is just the nature of my game

Just as every cop is a criminal / And all the sinners saints
As heads is tails / Just call me Lucifer
'Cause I'm in need of some restraint

So if you meet me / Have some courtesy
Have some sympathy, and some taste / Use all your well-learned politesse
Or I'll lay your soul to waste

Pleased to meet you / Hope you guessed my name, um yeah
But what's puzzling you / Is the nature of my game

FOR STUDY AND DISCUSSION

1. What does the first song's refrain, "rattle that lock," mean? Briefly summarize the story being told in the lyrics and animated film.

2. Allusions are references, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage. What allusions can you identify in "Sympathy for the Devil" and what connotations come with them?

3. Satan, the singer of the second song, keeps telling listeners that "what's puzzling [us] is the nature of [his] game." What is the nature of Satan's game?



THE GREAT DEBATE

MOLOCH'S SPEECH

Moloch argues the case for immediate open warfare. He has no fear of death, as it is preferable to serving as inferior to God. Moloch has no wish to remain in the “opprobrious den” of Hell but describes graphically the glorious martial deeds in which he will attempt to regain Heaven. Moloch argues from the notion that the natural motion of angels is upward, that re-ascent will be easier than fall. As the demons have nothing to lose, they should not fear battle:

- * If God destroys them, it will be better than miserable existence in Hell.
- * If they cannot be destroyed, their state presumably cannot be made worse.
- * Even if they fail to defeat God, the achievement of threatening Heaven's peace will be a kind of revenge.

BELIAL'S SPEECH

Belial (motivated, Milton tells us, by sloth—that is, extreme laziness—rather than reason) subtly demolishes Moloch's argument, showing how Moloch's main reason for making war is a better reason for avoiding it. Belial argues that a second attempted revolt could lead to far harsher punishment from God and describes some of the awful torments the demons might bring on themselves by open war. His speech is far more persuasive than Moloch's, and he makes use of the words of the earlier speaker, twisting them to serve his own arguments.

MAMMON'S SPEECH

Mammon points out that the demons cannot hope to dethrone God until Chaos regains the rule of things (when order collapses). He points out, further, that even if God should excuse the demons on condition they return to their former allegiance, this would not be tolerable. He argues that it is better, therefore, to enjoy the freedom of Hell, being “to none accountable.” Mammon suggests that they can copy features of Heaven using the natural resources of Hell. Like Belial before him, he argues that in time the fallen angels will become accustomed to the hostile environment of Hell, and, wholly dismissing the idea of war, concludes:

‘All things invite
To peaceful counsels, and the settled state
Of order, how in safety best we may
Compose our present evils, with regard
Of what we are and where, dismissing quite
All thoughts of war: ye have what I advise.’

His speech is met with a sound described by Milton as being like that of wind in hollow rocks, lulling tired mariners to sleep. The demons are pleased by the argument for peace as most still fear another battle like the first, and because many are keen to “found this nether empire” to rival Heaven. Beëlzebub now rises to address the throng.

BEËLZEBUB’S SPEECH

Beëlzebub begins by addressing himself to “thrones” and “powers.” Sarcastically, he suggests a new title, “princes of Hell,” and, as the other speakers have, he claims that perhaps it is a good idea to stay in Hell and found a new empire there, but he also points out that if they stay in Hell it may prove merely their dungeon, and God will reign “first and last.” He therefore concludes that mere war or peace is unacceptable and begins to outline (what Satan had told him earlier) the story of God’s creation of a new world and man. He suggests the investigation of this world and its inhabitants, in the hope of finding some weakness and spoiling this creation. In doing so they will thwart God, and in making man God’s foe, may even force God to destroy His new creation. Beëlzebub ends his speech by asking the rhetorical question whether or not such a plan is preferable to sitting in Hell, “hatching vain empires.” Milton reminds the reader that Satan is the true author of this plan and then describes the demons’ enthusiastic approval of it. Having gained general assent for his proposal, endorsed by their vote, Beëlzebub approves their decision, and refers to the great deeds which will either restore them to somewhere in sight, at least, of Heaven, or “some mild zone ... not unvisited of Heaven’s fair light.” But, he asks, who will undertake this perilous exploit? Having so far presented his plan in a favorable light, he now lists the hazards which will confront whoever undertakes the venture, knowing that this will ensure none will dare challenge Satan for the honor.

ASSIGNMENT

Each group will present their assigned demon’s argument to the class. Your group’s task is to try and convince us that your demon’s course of action is best. Pretend you are the demon and deliver your speech to Satan’s legions in the first person. In addition to your speech, create a poster on your assigned demon to share with the class. Your poster should highlight the key points of your argument, include at least one direct quotation, and it should be appealing to the eye, with color and perhaps some illustration.

THE DEMON:

NAMES OF GROUP MEMBERS:

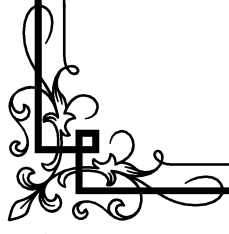
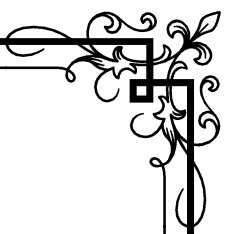
MOLOCH

BELIAL

MAMMON

BEËLZEBUB





*They looking back, all th' eastern side beheld
Of Paradise, so late their happy seat,
Waved over by that flaming brand, the gate
With dreadful faces thronged and fiery arms:
Some natural tears they dropped, but wiped them soon;
The world was all before them, where to choose
Their place of rest, and providence their guide:
They hand in hand with wand'ring steps and slow,
Through Eden took their solitary way.*