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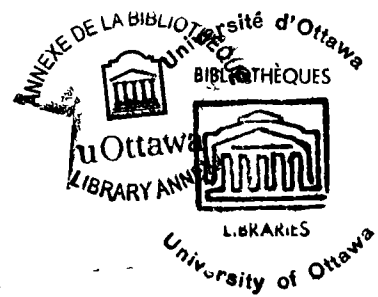
SOME ASPECTS OF MILTON'S CONCEPT OF ORDER AS REVEALED  
THROUGH KEY TERMS, PATTERNS, AND IMAGES IN "PARADISE LOST"

by

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## TABLE OF CONTENTS

	Page
INTRODUCTION:	
Review of Milton Criticism	i
Problems which Milton Faces, Frames of Reference	iii
Method Followed in Analysing Order	vi
Summary of Chapters	ix
CHAPTER I.	
BOOKS I AND II: ESTABLISHING POETIC MEANING	
How Key Terms are Considered in the Poem	2
Importance of Word High	3
Patterns and Importance of Tower, Gold, Alone, Light, Seem, Vain, Ear, All, Grace	10
CHAPTER II.	
BOOK III: A PATTERN OF PARADOXES	
Milton and Traditional Symbols	23
The Christian Paradox	24
The Meaning of Celestial Light	27
Grace and the Son of God	30
The Heavenly Stairway	35
CHAPTER III.	
BOOK IV: SATAN, THE SUN AND THE SON	
Satan and the Sun	40
The Sun, Its Knowledge and Its Love	44
Sun and Tower, Satan and Babel	56
CHAPTER IV.	
BOOK V: THE THEME OF OBEDIENCE	
Image of the Dew and the Pearl	60
Hierarchical Order of Obedience	69
Nature of Satan's Disobedience	78
Exemplary Obedience of Abdiel	84
CHAPTER V.	
BOOKS VI AND VII: THE CELESTIAL SONG OF CREATION	
Answer to Satan's Philosophical Problem	88
Milton and the Song Motif	91
Role of Nature in Man's Justification	93
Creation Vindicating Milton's Theories	98

CHAPTER VI.	BOOK VIII: THE EAR OF GOD AND THE EAR OF MAN	
	Man's Dependence on Revelation	103
	Capacity for Evil in Man and Nature	106
	The Creation of Eve	111
CHAPTER VII.	BOOK IX: THE RURAL REPAST AND THE BARREN BANQUET	
	General Theme of Food in the Poem	116
	Traditional Use of Food-Image	117
	Adam, God and the Fruit	118
	Eve the Imitator of Satan	121
	Eve's Hymn of Idolatry	129
	The Disorder of Adam	131
CHAPTER VIII.	BOOKS X, XI, XII: GRACE AND DIVINE PROVIDENCE	
	Critical Attacks on Milton	136
	John Peter's Criticism of Milton and Grace	137
	Analysis of Adam's Repentance	140
	Grace, Providence and Milton's Order	151
	SUMMARY AND CONCLUSION	154
	BIBLIOGRAPHY	159
APPENDIX	CHART ON KEY TERMS	178
	A SAMPLING OF THE RAW DATA CONTAINING REFERENCES TO KEY TERMS AND IMPORTANT NAMES	179
	<u>ABSTRACT OF Some Aspects of Milton's Concept of Order as Revealed Through Key Terms, Patterns and Images in 'Paradise Lost'</u>	238

## INTRODUCTION

The writer who attempts a thesis on Milton's "Paradise Lost" might be overwhelmed, at first, by the vast number of critical works already in existence. Then again, he might also be surprised to find how actually limited the range of criticism has been from the time of Addison's publications in the "Spectator" to the present. Until the end of the nineteenth century this criticism usually pivoted around such general problems as: whether Milton in his poetry achieves the truly sublime, whether "Paradise Lost" may properly be called a heroic poem, whether the Son, Adam, man or Satan is the true hero of the poem, whether there is a hero, whether Milton's theological thought may be separated from his poetical artistry, etc.<sup>1</sup> And these problems continue to occupy a large number of pages in critical books even to this date.<sup>2</sup>

Few critics have displayed a genuine objectivity towards evaluating Milton's poetry as poetry. Either they have concentrated on defending or condemning his philosophical and theological views or they have spent their research hours unearthing possible parallel passages in the "Zohar".<sup>3</sup>

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1 Milton Criticism, ed. by James Thorpe, Princeton, Rinehart & Co., 1950, see especially introduction pp. 3-19.

2 For example: William Empson, Milton's God, London, Chatto and Windus, 1961; John Peter, A Critique of Paradise Lost, New York, Columbia University Press, 1960; and J.B. Broadbent, Some Graver Subject, London, Chatto and Windus, 1960. The views of these critics will be considered in the body of this thesis.

3 C.S. Lewis writes, "Milton studies owe a great debt to Professor Saurat, but I believe that with the enthusiasm incident to a pioneer he has pressed his case too far...sound criticism is to judge the poem on its merits, not to pre-judge it by reading doctrinal error into the text." A Preface to Paradise Lost, London, Oxford University Press, 1960, pp. 82-92.

## INTRODUCTION

ii

Some advance, however, has been made in the field of objective criticism by such men as Eliot,<sup>4</sup> Leavis<sup>5</sup> and Woodhouse.<sup>6</sup> Though their criticism has not always been favorable to Milton, nevertheless, they have drawn attention to certain problems not so much in Milton's theology as in his poetry.

One problem to which some critics have alluded is the relationship between Milton's concept of order and his poetry in "Paradise Lost". C.S. Lewis writes:

The Hierarchical idea is not merely stuck on his poem at points where doctrine demands it; it is the indwelling life of the whole work, it foams or burgesons out of it at every moment.<sup>7</sup>

And Douglas Knight adds:

Milton's hierarchy of nature is inseparable from his concept of responsible man; in "Paradise Lost" they are two extremes in a whole complex which is concerned with the discovery of man's participation in the ultimate forces of the universe.<sup>8</sup>

Yet in spite of the importance which these critics place upon Milton's ideas of order, no serious study has been made, as yet, on this vital subject.

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<sup>4</sup> See T.S. Eliot's two essays written in 1936 and 1947: Selected Prose, Harmondsworth, Penguin Books, 1958, pp. 123-148.

<sup>5</sup> F.R. Leavis, Revaluation, London, Chatto and Windus, 1953.

<sup>6</sup> A.S.P. Woodhouse, "Pattern in Paradise Lost", UTQ, vol. XXII, Jan. 1953, pp. 109-127; "The Historical Criticism of Milton", FMIA, vol. LXVI, 1951, pp. 1033-1044.

<sup>7</sup> C.S. Lewis, op.cit., p. 79.

<sup>8</sup> Douglas Knight, 'Pope and the Heroic Tradition', New Haven, Yale University Press, 1951, p. 106. See also E.M.W. Tillyard, The Elizabethan World Picture, London, Chatto and Windus, 1952, pp. 29-31.

## INTRODUCTION

iii

It is believed that critical opinion, and especially that of recent years,<sup>9</sup> seriously suffers from a lack of some clear ideas on Milton's hierarchal views of the universe.

It will be the purpose of this thesis to undertake such a study, to consider some aspects of Milton's concept of order. Before proceeding with this topic, however, it is necessary here to consider briefly: (1) what is meant by the term "order", (2) some problems which Milton faces in his epic with regard to the position of the Father, Satan and Adam in the hierarchal structure and (3) the scope and limitations of this thesis in relation to order.

By the term "order" is meant Milton's idea of God's harmonious plan for the perfection of all created beings, and for society as a totality. For Milton as for the biblical writers, the ancient philosophers, and Fathers of the Church, order is the criterion for all justice and for all acts of morality. Only through obedience to God's order can man find peace and happiness. Milton's credo is that of the sacred writer who affirms: "I know whatever God does endures forever; nothing can be added to it, nor anything taken from it; God has made it so in order that men should fear before him."<sup>10</sup>

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<sup>9</sup> Recent criticism is perhaps symptomatic of the spiritual dearth in modern society. See critics referred to in footnote 2. Also see the reasons which Tillyard gives for changing his views on Satan: E.M.W. Tillyard, Studies in Milton, London, Chatto and Windus, 1960, pp 53.

<sup>10</sup> Ecclesiastes 3,14-15. Unless otherwise stated all references to biblical quotations are from the Revised Standard Version of the King James Bible.

## INTRODUCTION

iv

It would be a mistake, though, to consider that Milton's concept of order is the same as that manifested by Plato in his Republic, or St. Augustine in his City of God, or St. Thomas in his Summa Theologica, or Calvin in his Institutes of the Christian Religion. His ideas are distinctly Miltonic. They result not only from the prolific study of ancient, medieval and renaissance writers, not only from his Christian heritage, not only from his particular Protestant milieu, but also and primarily from his inimitable personality.<sup>11</sup>

There are a number of problems which Milton faces in the staging of order in this epic. One is the presentation, in human terms, of an infinitely perfect God as the head and end of this hierarchical structure. In attempting to show the relationship between the Father and his creatures, Milton comes under severe attacks from certain

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<sup>11</sup> For material on Milton's life before 1650 this thesis relies on the important poems and prose found in John Milton Complete Poems and Major Prose, ed. by Merrit J. Hughes, New York Odyssey Press, 1957 and The Student's Milton ed. by F.A. Patterson, New York, Appleton-Century-Crofts, 1933. For Milton's educational background one of the most helpful works is William T. Costello, The Scholastic Curriculum at Early Seventeenth Century Cambridge, Cambridge, Harvard University Press, 1953. See also Basil Willey, Seventeenth Century Background, New York, Doubleday Press, 1953; H.J.C. Grierson, Cross Currents in English Literature of the Seventeenth Century, London, Chatto and Windus, 1929; and George Williamson, The Donne Tradition, New York, the Noonday Press, 1958. For a Protestant view of the reformation and Milton's particular attitude towards it, as regards both his moral and political views, see H.J.C. Grierson, Milton and Wordsworth, London, Chatto and Windus, 1950, especially pp. 1-82. For Milton's faith in England and his disillusionment in the reformation and in the puritan republic see F.E. Hutchinson, Milton and the English Mind, London, English University Press, 1950.

## INTRODUCTION

v

critics.<sup>12</sup> But the very humanness of God revealed through His weaknesses reflects an important aspect of Milton's order; this is the intimate relationship between God and creation. Milton also achieves this by giving God, the angels and man the same nature, by stressing that all creation is made out of the same matter, by attributing to heaven the same objects, the same pleasures and actions as found on earth, and by emphasizing the harmonious union between the various parts of creation in terms of sexual analogies. By these devices Milton is able to bring to his scheme of God's plan a warmth of feeling and imagination which is not found in the intellectual structure of Dante's Divine Comedy.<sup>13</sup>

Another problem which Milton faces in his epic, and which is inherent within the Christian myth, pertains to the fall of Satan and Adam. If Satan and Adam were both endowed with special light, were both made great in their own ways, how could they have sinned? Milton accepts their superior creation and the possibility of darkness in their minds and of evil in their wills as mysteries, but as necessary truths in "Paradise Lost".

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<sup>12</sup> See especially John Peter, op.cit., pp. 9-30. L.A. Cormican writes: "if we argue (as Sir Herbert Grierson does in Criticism and Creation) that it would have been better to omit God, then, we are arguing that the poem should have been radically different." "Milton's Religious Verse", From Donne to Marvell, ed. by B. Ford, Baltimore, Penguin Books, 1960, p. 187.

<sup>13</sup> This thesis does not endeavor to prove that "Paradise Lost" is a greater poem than Dante's Divine Comedy. There are many great incidents and fine passages in Dante's poem, especially in the "Inferno"; however, the bridge between the total design is not as organic as that which is found in Milton's poem. Divine Comedy,

## INTRODUCTION

vi

In many respects Milton is restricted by the story in Genesis. It is, for example, the quality of Adam's fall as revealed in Scripture - his pride, his disobedience, his violation of God's tree, which determines the nature of Christ's atonement - His humility, His obedience, His death on the tree of the Cross. But it is the unique genius of Milton to be able to convey these actions through the splendor of his poetry.

An attempt to analyze Milton's scheme of creation as something divorced from his poetry would do violence to "Paradise Lost". Consequently this thesis considers order as it is unfolded in the poetry. Stress is placed on the poem's key words, its patterns and its images.

T.S. Eliot emphasizes the importance of Milton's key words.<sup>14</sup> But how are these words to be determined? Since literary criticism is primarily "a study in emphasis"<sup>15</sup> one method is a mechanical listing of oft-repeated words to learn the number of times these occur in the individual books and the number of times they appear with reference to God and heaven, Satan and hell, man and earth. The reason for the threefold division is made obvious throughout this thesis. Another method of determining these words is by their relationship to the important characters and themes in the poem. The word "tower", for

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Carlyle-Wicksteed translation, New York, Random House, 1950. See Ruth Mary Fox, Dante Lights the Way, Milwaukee, Bruce, 1958, especially pertinent to Dante's order, pp. 221-229.

<sup>14</sup> T.S. Eliot, op.cit., p. 129

<sup>15</sup> Professor Tupper as quoted by Elmer E. Stoll, "Give the Devil his Due", RES, 1944, vol. XX, no. 78, pp. 112.

<sup>16</sup> "Patterns in Paradise Lost", op.cit., pp. 109-127.

## INTRODUCTION

vii

example, which is used only eighteen times throughout the entire epic, conveys, nevertheless, an important meaning pertaining to God, Satan, the sun and man. Both methods are followed throughout this thesis.

A brief and general study of patterns has been made by A.S.P. Woodhouse.<sup>16</sup> He sees the pattern in "Paradise Lost" as primarily the movement from Satan's defeat in heaven by Christ, to Satan's victory on Earth over Adam, to Satan's defeat at last by Christ, who is the second Adam. Though there are frequent references in this thesis to patterns, the emphasis is upon the pattern of paradoxes by which Milton reveals, especially in Book III, the role which the Son plays as a model of God's order.

Almost every critic refers to Milton's use of imagery in "Paradise Lost" but very few go into any detail. Rose Tuve makes a splendid study of the relationship of his imagery to the themes of his earlier poems in her book Images and Themes in Five Poems by Milton<sup>17</sup> and Cleanth Brooks gives an interesting analysis of the light symbolism in "L'Allegro" and "Il Penseroso".<sup>18</sup> The only major work having an immediate bearing on the imagery of "Paradise Lost" is written by Theodore Banks who stresses the vastness of Milton's epic similes. George

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16 "Patterns in Paradise Lost", op.cit., pp. 109-127.

17 Rosemond Tuve, Images and Themes in Five Poems by Milton, Cambridge, Harvard University Press, 1957.

18 Cleanth Brooks, The Well Wrought Urn, New York, Harcourt, Brace and Company, 1946, pp. 50-66.

19 Theodore Howard Banks, Milton's Imagery, New York, Columbia University Press, 1950, especially pp. 149-152.

## INTRODUCTION

viii

Wesley Whiting<sup>20</sup> has traced the origin of a number of the poem's symbols but he tends to impose a meaning on these symbols which is more in keeping with St. Augustine and the Fathers than with Milton. No study has been made on Milton's imagery with relation to his theme of order.<sup>21</sup> Although most of this thesis involves a study of imagery,<sup>22</sup> a special emphasis is given to that which pertains to the ladder, the sun, the tower, the dew, the pearl, and the heavenly banquet because of their importance to the general theme of this thesis.

This study cannot hope to convey a complete analysis of all of Milton's ideas concerning the hierarchal order. But it is hoped that the various chapters will convey something of how Milton unfolds book by book his vision of God's plan for creation.

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20 George Wesley Whiting, Milton and This Pendant World, Austin, University of Texas, 1958, pp. 59-128.

21 Incidental references occur in various works. For example, Lewis refers to the regular and irregular dance as reflecting the nature of God's order, op.cit., p. 79; and Douglas Knight shows how the imagery drawn from marine life helps to convey the nature of Milton's hierarchal plan, op.cit., p.53.

22 By imagery here is meant "all situations large and small that have a bearing on the creative act." William F. Lynch, Christ and Apollo, New York, Sheed and Ward, 1960, p. 6. In this sense the key terms and patterns are also a part of Milton's imagery. A distinction is made above because of the importance of the key terms and patterns in this thesis. For various uses of the term "image" see: Caroline F. Spurgeon, Shakespeare's Imagery and What It Tells Us, pp. 5-11; Stephen J. Brown, The World of Imagery, London, Kegan Paul, Trench, Trubner, 1927, pp. 17-18; I.A. Richards, The Philosophy of Rhetoric, New York, 1936, pp. 94-95. For the relationship of the image to myth see: Herbert Musurillo, Symbol and Myth, New York, Fordham University Press, 1961, pp. 22-24; and C.C. Jung, Two Essays on Analytical Psychology, New York, Meridian Book, 1956, especially pp. 75-170.

## INTRODUCTION

ix

The first chapter of this thesis is concerned with the establishment in Books I and II of the particular meaning of certain words which have a key importance to the theme of order in "Paradise Lost". These words are: "high", "tower", "gold", "alone", "light", "seem", "vain", "ear", "all" and "grace". It is shown that Milton's approach to order in the first two books is primarily negative. He stresses not so much the divine order as the inability of man, without the "celestial light", to distinguish between the order of God and the order of Satan.

In the second chapter it is seen that Milton begins to unfold God's plan for the universe, with the Son of God -- the model for all creatures. Here emphasis is laid upon the particular genius of the poet in using certain key terms in a pattern of paradoxes to present the relationship of the Son to the hierarchal order.

The next chapter is a study of the contrast between the Son of God and Satan as revealed through one image found in Book IV. Here it is shown: (1) that the sun which acts in accord with God's order is a symbol of the heavenly Son, (2) that the sun is also a symbol of the innate dignity which divine Providence has bestowed, in the natural order, upon Satan, and (3) that the sun in its communicative relationship with mother earth, precisely defines the evil of Satan - his aloneness, his cutting himself off from his role in creation.

Chapter Four centers around Raphael's "degree" speech wherein Milton emphasizes the organic unity of all creation through the analogy of the plant. A brief comparison and contrast is made between

## INTRODUCTION

x

Raphael's speech and a similar passage in Shakespeare. The main images considered in this chapter are those of the dew and the pearl.

Satan's charge that God is supreme only because of his military superiority, might have involved Milton in a cold, dialectical debate. However, in Chapter Five it is shown that Milton's answer to Satan and to those who stand for the forces of disorder, is skillfully revealed through the nature of God's creation. A special emphasis is placed upon the role of Milton as prophet-poet in God's plan.

Stress is placed in Chapter Six on the harmonious order which God has established in relation to: (1) revelation and worship, (2) man and woman, and (3) man and creation. This chapter shows how Milton brings out the innate goodness of nature; as well as a certain capacity for disorder.

One of Milton's simplest and most effective images is found in the opening of Book IX. It is the image of the "rural repast", which sums up the communal harmony existing between Adam and heaven before the fall. Milton's use of this image, contrasting it with the imagery of a "barren banquet" is the subject of Chapter Seven. In this chapter a special emphasis is placed upon the comparison between Eve and Satan. Their sins are, in many respects, the same - the desire to be "alone" to cut themselves off from the communal harmony.

The last chapter of this thesis is concerned with the problem of grace. Here an attempt is made to answer those critics who charge Milton with carelessness in depicting the Deity. It is shown that God's reaction to Adam's repentance is in accord with Christian teaching, that man can sin by his own free will but that he requires God's grace in

## INTRODUCTION

xi

order to repent. It is also shown that Milton's God is not an unreasonable tyrant, that his love for man far exceeds his desire for punishment. This chapter concludes by emphasizing that all things in God's order are under His Divine Providence.

It is hoped that this thesis will not only contribute something to the understanding of Milton's concept of order but also help to clarify some of the false conclusions drawn by critics with regard to "Paradise Lost".

## CHAPTER ONE

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS

In poetry a word may be seen as having two special meanings: (1) the meaning of the word as understood in general by contemporaries of the poet, and (2) the meaning of the word as understood in the specific context of the poem.<sup>1</sup> It is through this latter meaning that the poet as creator is able to transcend his world of finite, sensible apprehension, and soar towards a new world of infinite, spiritual vision. The subject of this chapter will be the establishment in Books I and II of the particular meaning of certain words which have a key importance to the theme of order in "Paradise Lost". These words are: "high", "tower", "gold", "alone", "light", "seem", "vain", "ear", "all", and "grace".

In spite of the fact that John Milton following the epic convention<sup>2</sup> begins "Paradise Lost" somewhat in the middle of the story,

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1 One of the most important modern studies on this subject is found in I.A. Richards, Principles of Literary Criticism, London, Oxford University Press, 1925, pp. 1-224; the problem of interpreting a word's meaning is presented by Northrop Frye, "Levels of Meaning in Literature", in Kenyon Review, xii, Spring 1950, pp. 246-262.

2 For the importance of understanding Milton's use of epic conventions see C.S. Lewis, op.cit., pp. 13-51; John Milton Complete Poems and Major Prose ed. by Merritt Y. Hughes, New York, the Odyssey Press, 1939, pp. 173-177; James Holly Hanford, A Milton Handbook, New York, Appleton-Century Crofts, 1946 pp. 177-192; for a study of Milton's preliminary plans for a drama and how this effects "Paradise Lost" see Allan H. Gilbert, On the Composition of Paradise Lost, Richmond, University of North Carolina Press, 1947, pp. 1-171.

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS 2

Books I and II actually mark the beginning of the poem, that is, the beginning of the use of words to achieve the poet's specific meaning, a meaning which can be found only in the poem as a totality. To determine this meaning it is necessary to consider the use of the above-mentioned key words (1) according to the number of times which they are used in these two books; (2) according to the number of times which they are used in the poem as a whole; and (3) according to the context in which these words occur in Books I and II. This chapter will not consider the final poetic meaning of these words, as this will be the subject of later chapters. A specific emphasis, however, will be given here to the word "high", because of its importance in establishing the general theme of order.

In Book I the word "high" is used twenty-one times - eight in a general relationship to God and heaven, twelve in relationship to Satan and one in relationship to Adam. However, as these statistics stand they may be not only somewhat irrelevant but also dangerously misleading, for a study of the content reveals that in all incidents where the term is used it applies not to one specific character but to all characters, and not only to God and His heaven, Satan and his hell, Adam and his earth but also to the poet as well and his task of justifying the ways of God to man (26).<sup>3</sup>

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<sup>3</sup> Because of the large number of quotations in this thesis from "Paradise Lost" the line reference will be placed at the end of the quotation. The particular book reference will either be indicated or found in the general context. All references from the epic are taken from: John Milton Paradise Lost, ed. by Merritt Y. Hughes, New York, The Odyssey Press, 1935.

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS 3

The first use of the term found in the line: "That to the highth of this great Argument / I may assert Eternal Providence" (24-25) obviously unites the poet in his aspiration to the mind of God. In the light of what follows, however, there is also a certain identification between the poet's metaphorical flight and Satan's disordered ambition. Milton reveals his awareness of this incongruous identification when in Book VII he writes:

Up led by thee  
 Into the Heav'n of Heav'ns I have presum'd  
 An Earthly Guest, and drawn Empyrean Air,  
 Thy temp'ring; with like safety guided down  
 Return to my Native Element:  
 Lest from this flying Steed unrein'd, (as once  
 Bellerophon, though from a lower Clime)  
 Dismounted, on the Aleian Field I fall  
 Erroneous there to wander and forlorn (12-19).<sup>4</sup>

The word "highth" also links the poet, and through the poet, all men to Adam and Eve in their violation of the order of knowledge symbolized by their eating of the fruit. It is to be noted, too, that the first form of the word "high" adds a concept of measurement, degree or order, thus preparing for the meaning of the word "Disobedience" (1) as it applies to Satan and to man, as a violation of a creature's level, degree, or order.

The second use of "high" is found in the reference to man's fall: "what cause / Mov'd our Grand Parents in that happy State, /

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<sup>4</sup> Unless otherwise stated, in each place where I have underlined parts of quotations, the underlining is not the author's but mine, for reason of emphasis.

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS

4

Favour'd of Heav'n so highly to fall off..." (28-30). It serves to emphasize the subject of Milton's theme, man, and the parallel which is to be drawn between man's later fall and the fall of Satan which the poet pictures in the succeeding lines.

A norm is then presented in the third use of this term: "He trusted to have equall'd the most high" (40). This norm establishes the basis of all order in "Paradise Lost": God alone is and can be supreme.<sup>5</sup> The corollary of this norm is that sin, especially Satan's sin,<sup>6</sup> is in a certain sense an attempt to equal "the most High", to play the role of God, violating the "high permission of all-ruling Heaven" (212).

The dramatization of this corollary is primarily enacted in Book II which presents the kingdom of hell in opposition to the

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5 Of course Milton is obviously repeating the traditional axiom of Christianity. This does not mean, however, that Milton is merely parroting the catechism. At first glance Milton seems to be saying what John Donne expresses in a Christmas sermon: "God alone is all; not only all that is, but all that is not, all that might be, he would have it be." But there is a great difference between the conclusions of John Donne and those of Milton. Donne continues: "God is too large, too immense, and then man is too narrow, too little to be considered; for, who can fix his eye upon an atom, that sees man, for man is nothing." The Complete Poetry and Selected Prose of John Donne, ed. by Charles M. Coffin, New York, Modern Library, 1952, p. 572. For Milton man is not "nothing", nor is Satan, but both are seen as concrete images of God. The over-emphasis by some critics of the grandeur of Satan may be seen, then, as an indirect praise of Milton's God.

6 The attempt of Satan to mimic the role of God is made plain by Milton and will be stressed in this thesis. A difficulty arises with the sin of Adam. While Satan stresses "ye shall be as Gods" (IX, 706, 710) it is difficult to see Adam's sin as an attempt to play

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS 5

kingdom of heaven.<sup>7</sup> The opening line which establishes the blocking for the Devil begins with the accentuation of the word "high": "High on a Throne of Royal State..." (1) which parallels the later blocking of God: "High Thron'd above all highth" (III,58). The nature of Satan's violation of his ordained height is conveyed by the repetition of the words "high" and "beyond":

Satan exalted sat, by merit rais'd  
 To that bad eminence; and from despair  
Thus high uplifted beyond hope, aspires  
Beyond thus high, insatiate to pursue  
 Vain...

(II,5-9).

The use of the phrase "by merit rais'd" both continues the theme of Satan's free will, seen in such lines as "that fixt mind / And high disdain, from sense of injur'd merit" (I,97-98) and "free choice ... achiev'd of merit" (II,18-21), and sets the stage for the opposition between Satan and the Son of God "who by right of merit Reigns (VI,43)

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the role of God. See critical evaluation of the positions of C.S. Lewis and Douglas Bush in John Peter, A Critique of Paradise Lost, New York, Columbia University Press, 1960, pp. 126-127.

<sup>7</sup> Along with the word "high" there are, of course, numerous other expressions which serve to contrast the kingdom of hell with that of heaven: the turmoil of hell versus the calm of heaven, the dead rivers versus the living water, the darkness wherein "all life dies, death lives and nature breeds / Perverse, all monstrous, all prodigious things" (II,624-625), versus the "celestial light" (I,245) of heaven, etc.

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS

6

and "By Merit ... Far more than Great or High" (III,309-311).<sup>8</sup> This opposition which is conveyed through a high-low, low-high pattern will be treated more fully in the next chapter.

Another variation of this theme of "high" is seen in the devils' psychological preoccupation with the term:<sup>9</sup> Satan with his own problem of the hierarchy of order in hell, and the other devils with the high position of God. Satan ironically pretends that hell is the solution to the problem of inequality; he states:

The happier State  
In Heav'n, which follows dignity, might draw  
Envy from each inferior; but who here  
Will envy whom the highest place exposes  
Foremost to stand... (23-27)

But all are not as content with their state as might appear. Satan, who has refused to attribute to God in heaven the dignity of his state, has insured his own pre-eminence in hell by means of subterfuge, predetermining, with the aid of Beelzebub, the outcome of the debate, and though the other devils appear well-adjusted, nevertheless, each speaker employs all of his rhetorical skill to win that his authority might be given greater prominence. But all their efforts are in vain not only because of the plan of Satan but also because of the established order of God. Milton skillfully constructs around this ironic appearance of order in hell a background of God's fear-instilling supremacy: Moloch fears the height of God's tower (62);

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<sup>8</sup> M.Y. Hughes stresses the fact that the emphasis upon Satan's merit invests him with tragic qualities, *op.cit.*, p. 12.

<sup>9</sup> An interesting study of Satan and the devils from a psychological viewpoint, is found in J.B. Broadbent, *Some Graver Subject*, London, Chatto and Windus, 1960, pp. 70-109.

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS 7

Belial fears the height of God's vision: "for what can force or guile / With him, or who deceive his mind, whose eye / Views all things at one view? he from heav'n's highth" (188-190); Beelzebub, "whom / Satan except, none higher sat" (299-300) is preoccupied with "Heav'n's high jurisdiction" (319), with heaven's "high walls" (343), with "Heav'n's high Arbitrator" (359). The cycle of irony is completed as Milton pointedly turns back to Satan who is described as "rais'd / Above his fellows, with Monarchial pride / Conscious of highest worth" (427-429).

A great poet such as Milton can shape the meaning of his words in many ways, by the rhythm of his verse, by the particular context, by the contrasting situations, by the similes and metaphors in which the word is found, etc. Milton uses all of these devices to give the word "high" new meanings, or more exactly, an amplification of meaning. An example of this may be seen in the famed epic simile describing the devils:

Thick as Autumnal Leaves that strow the Brooks  
 In Vallombrosa, where th'Etrurian shades  
High overarch't imbow'r; or scatter'd sedge  
 Afloat, when with fierce Winds Orion arm'd  
 Hath vext the Red-Sea Coast, whose waves o'erthrew  
 Busiris and his Memphis Chivalry,  
 While with perfidious hatred they pursu'd  
 The Sojourners of Goshen, who beheld  
 From the safe shore thir floating Carcasses  
 And broken Chariot Wheels ... (I,302-313)

It might be noted that the word "high" is not here something superimposed but grows out of the very context of the simile. Its use,

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<sup>10</sup> Graham Hough uses in reference to Milton the expression "incarnation" which he defines as "that in which any 'abstract' context is completely absorbed in character and action and completely expressed by them". Graham Hough, "The Allegorical Circle", in Critical Quarterly, vol. 3, no. 3, issue of Autumn 1961, pp. 199-209.

however, in a setting combining the contemporary and the biblical brings out further the meaning of God's high rule as well as the meaning of disobedience. Combined with "overarch'd" the expression serves to foreshadow the symbol, "Golden compasses" (VII,225), and the image of order, revealed in creation through the simple pastoral sketch of "the Swan with Arched neck / Between her white wings mantling proudly..." (VII,438-439). This concept of order as a circle and the degree<sup>s</sup> of order as various arches will be seen in a later chapter.

One important result of the study of the word "high" is that it reveals a pattern of the defeat of Satan versus the triumph of God and, running parallel with this, a pattern of the proportioned rise of man.<sup>11</sup> These patterns will not become evident until later chapters. It might be noted here, however, that in Books I and II when Satan is seen in his glory the term "high", which is used forty-eight times all together, is used twenty-nine times in reference to Satan, but only eighteen times in reference to God and only once in reference to man; in Books III and IV there is an almost equal use of the term in reference to God, Satan and man; in Books V to X the term is used seven times more often in reference to God than in reference to Satan; and in Books XI and XII the term is used exclusively in reference to God and to man.<sup>12</sup>

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<sup>11</sup> Rose Tuve makes an important distinction in Milton's imagery between the words "provide" and "follow": "One is only warned not to put "good" and "bad" beside any object or quality and then follow some pattern of symbols, but rather watch the symbols infallibly develop before us complexities we had not suspected, in a pattern which they do not provide, but follow." op.cit., p. 153.

<sup>12</sup> Charts may be found in the appendix to indicate both the number of times the key terms referred to in this thesis are used by Milton and the line wherein the terms are located.

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS

9

Again, of course, the number of times a term is used in reference to God or Satan or man means very little when abstracted from the context in which it is employed. The context in which the word is employed will be seen to reveal far better than statistics the meaning of God's triumph. For example, in Books I and II when the term is used in reference to God it is used most frequently by Satan and carries an overtone of mockery against God: "But ever to do ill our sole delight, / As being contrary to his high will" (I,160-161); "let us ... O'er heav'n's high tower to force resistless way / Turning our Tortures ... Against the Torturer" (I,60-64) etc. But at the end of the epic the term is used as part of a hymn of praise to God for his goodness and mercy:

O Prophet of glad tidings, finisher  
 Of utmost hope! now clear I understand  
 What oft my steadiest thoughts have searcht in vain  
 Why our great expectation should be call'd  
 The seed of Woman: Virgin Mother, Hail,  
High in the love of Heav'n, yet from my Loins  
 Thou shalt proceed, and from thy Womb the Son  
 Of God most high; So God with man unites.  
 Needs must the Serpent now his capital bruise  
 Expect with mortal pain: say where and when  
 This fight, what stroke shall bruise the Victor's heel  
 (375-385).

As already indicated, this thesis does not propose to deal with all the expressions in "Paradise Lost" which are pertinent to Milton's concept of order, but only with certain key words, patterns, and images. Another word which it is important to consider because of its general relationship to the meaning of the epic as a whole is the word "tower".<sup>13</sup> It

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<sup>13</sup> Milton is especially fond of the use of this word. In "A Free Commonwealth" he writes: "And what will they at best say of us,

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS 10

occurs eight times in Books I and II, five times in Book I with reference to Satan and three times in Book II with reference to God and eighteen times in the epic as a whole.

Although the term may appear at first to be merely a connotation of the term "high", nevertheless, it plays a vital role in amplifying Milton's concept of order as well as concretely manifesting the nature of the conflict between good and evil. The first time the term is used it qualifies the innate dignity of Satan's degree in the hierarchy of order. Though ruined by sin Satan is still an "Arch angel":

he above the rest  
 In shape and gesture proudly eminent  
 Stood like a Tow'r; his form had yet not lost<sup>14</sup>  
 All her original brightness, nor appear'd  
 Less than Arch Angel ruin'd, and th'excess  
 Of Glory obscur'd: As when the Sun new ris'n  
 Looks through the Horizontal misty Air  
 Shorn of his Beams... (589-596)

The key to how Satan violates his degree is found in the epic simile pertaining to the sun and in the inference to the tower of Babel (694), both of which will be considered in detail in a later chapter.

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and of the whole English name, but scoffingly as of that foolish builder mentioned by our Saviour, who began to build a tower, and was not able to finish it? Where is this goodly tower of a commonwealth, which the English boasted they would build to overshadow kings, and be another Rome in the west? The foundation indeed they laid gallantly, but fell into a worse confusion, not of tongues, but of factions, than those at the tower of Babel." The Student's Milton, ed. by Frank Allen Patterson, New York, Appleton-Century-Crofts, 1933, p. 902. See also, "Of Reformation in England", ibid, p. 443; also, "Of Prelatical Episcopacy", ibid, p. 469.

<sup>14</sup> Commenting on this passage Broadbent states: "Satan's glory is derivative, inhering in the ikons that clutter him as much as in personality. Sun, moon, star, cloud, storm, vulture, Wolf lending him vitality and virility, but any admiration we have for Satan on their

The second and third use of the tower image reveal its direct relationship to the hierarchal order. Mulciber who once built towers in heaven where "Scepter'd Angels" (734) ruled "Each in his Hierarchy" (737), is now continuing his labours to beautify hell.<sup>15</sup> Milton here stresses the natural relationship between the architect and his creation, thus preparing for the natural relationship that should exist between the supreme "Architect" and the whole of creation:

The vast multitude  
Admiring enter'd, and the work some praise  
And some the Architect: his hand was known  
In Heav'n by many a Tow'ered structure high  
Where Scepter'd Angels held thir residence,  
And sat as Princes, whom the supreme King  
Exalted to such power and gave to rule,  
Each in his Hierarchy, the Orders bright (730-737).

.....  
nor aught avail'd him now  
To have build in Heav'n high Tow'rs... (730-749)

From the above quotation two important facts pertinent to the hierarchal order may be seen: (1) Mulciber is, in a sense, a type of God and of all rational creatures; and (2) the tower is a symbol of the thing, created.

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account must rely more on our own symbolic valuation of them than Milton's... The tower is left merely towering; the sun, rising with the rhythm, is unexpectedly strained through fog, its strength lost like Samson's. So each chink of splendor is shuttered, each surge of vitality arrested before reaching the fullness traditionally endowing an epic here - a fulness seen as uninhibited lustre in the poem's Son. Yet the repression is not external: it is a natural change of state in the phenomenal ikons." op.cit., pp. 72-73.

<sup>15</sup> Milton here expresses poetically what St. Thomas expresses theologically when he writes: "Sin is a human act gone bad: a "human act" because voluntary, either elicited by the will, for instance, wishing and choosing, or commanded by the will, for instance, speaking or doing some outward deed; "bad" because lacking due measure. Measurement is by conformity to a rule; what does not fit is out of the true and therefore wrong. The rule for human acts is twofold, one proximate and of a piece with man, namely his conscience, the other ultimate,

Mulciber is a type of God in that both are makers. In Books I and II God is referred to as "Creator" (I,31;II,385) and "Maker" (I,486) and in Book III he is called "Universal Maker" (676); it is not, however, until Books IV and V that these names are stressed when God is called "Maker" (IV,380), "Maker Omnipotent" (728), "Our Maker" (748), "Heav'n Maker" (V,148,184,551,858), as well as "Creator" (IV,684) "Sovran Planter" (691), "Architect" (V,256). All together the creative attribute of God is repeated over sixty times in Books III, IV and V.

One importance of the above observation is that it helps to unfold another pattern of movement from disorder existing in reality (that is in Mulciber as architect) to order existing in the ideal plan of reality (that is, in the actuality of God's supremacy as creator). But there is another and more important truth revealed in this comparison of Mulciber and God as makers, and it is one of the basic principles of the hierarchal order. This is: that the relationship between God and creatures is not founded merely on the relationship between superior and inferior but upon a relationship of a degree of being. This Raphael later amplifies when he stresses the similarity between God, angels and men - the difference exists not in different natures but in different perfections of the same nature, in different degrees of perfection in the order of being (V,469-503).

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primary, and transcendent, namely the eternal law." Summa Theologica, Ia-2ae, lxxxii. 6; translation by Thomas Gilby, St. Thomas Aquinas Theological Texts, London, Oxford University Press, 1955, pp. 127-128.

As a symbol of the thing created, the tower stands for both the proper honour which may be attributed to the creator when his acts conform to the plan of God and the warning that the creative act is only meritorious when linked with the eternal plan of God.<sup>16</sup> So it is that Milton says of Mulciber: "nor aught avail'd him now, / To have built in Heav'n high towers" (748-749).

It is interesting to note that while in Book I all references to the "tower" are directed to Satan and the devils, in Book II all references to the "tower" are directed to God and heaven: "O'er Heav'n's high Tow'rs to force resistless way" (62); "the Tow'rs of Heav'n are fill'd / With Armed watch, that render all access / Impregnable" (129); and "With Opal Tow'rs and Battlement adorn'd / Of living Sapphire, once his native Seat: / And fast by hanging in a golden Chain / This pendant world" (1049-1052).<sup>17</sup> Obviously the "tower" represents an obstacle to Satan's victory. But how? And what is its relationship to the "golden Chain"? Milton reveals the answers later in the epic.

Part of the answer, however, may be found in the meaning of

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<sup>16</sup> This theme is also stressed by Milton when he writes in "Sonnet XIX":

"God doth not need  
Either man's work or his own gifts; who best  
Bear his mild yoke, they serve him 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 wait."

John Milton Complete Poems and Major Prose, p. 168.

<sup>17</sup> Hughes notes the reference of the "golden Chain" in the Iliad whereby Zeus controlled the gods, in Plato's "Theaetetus", and in Chaucer's "Knight's Tale" and notes that the chain symbolizes both the physical and the moral bonds by which the universe is tied together. John Milton, Paradise Lost, p. 73.

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS 14

other key expressions such as "alone", "gold", "light" and "seem" which may appear at first to have no vital function in the epic but which actually contain an important insight into Milton's concept of order.

Like the words "High" and "tower", the words "gold", "alone" and "light" appear to be used almost indiscriminately in the first books with reference to both God and Satan.

The first two references to the word "gold" serve to identify somewhat the terrain of heaven with the terrain of hell. Mammon who is said to have admired "Heav'n's pavement trodd'n Gold" (I,683) more than he enjoyed the "vision beatific" (684), has his crew in hell dig out "ribs of Gold" (690). The poet applies a meaning to the incident in his warnings:

Let none admire  
That riches grow in Hell; that soil may best  
Deserve the precious bane. And here let those  
Who boast in mortal things, and wond'ring tell  
Of Babel, and the works of Memphian Kings,  
Learn how thir greatest Monuments of Fame  
And Strength and Art are easily outdone  
By Spirits reprobate, and in an hour  
What in an age they with incessant toil  
And hands, innumerable scarce perform (690-699).

Milton is not condemning gold or riches as the oxymoron might seem to indicate. What he is attempting to show is that material wealth, position, fame are not in themselves indicative of goodness. He stresses this point by surrounding Satan with buildings whose pillars and roof are made of gold (715-717), and by placing him on a throne of gold (II,4). Gold is used, however, as a symbol of God's friendship with the elect: "with Iron Sceptre rule / Us here, as with his Golden those in Heav'n" (II,327-328). This is repeated in Abdiel's warning to Satan: "That Golden Sceptre which thou didst reject / Is now an Iron Rod to bruise and break / Thy disobedience" (V,886-888).

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS 15

While Milton is obviously employing the language of scripture,<sup>18</sup> the word "gold" used primarily in Books I and II with reference to Satan follows the pattern of: (1) the progression of Satan from his apparent triumph to his final discomfiture, and (2) the progression of God from his apparent discomfiture to his final triumph. But it has a more important function than this in revealing the dependence of creatures upon the light of God's wisdom. This will be more evident in later chapters.

To help reveal this necessity of God's light, Milton establishes a contrast between the light which formerly surrounded Satan and the light which perpetually surrounds God.<sup>19</sup> Satan is enclosed in "one great Furnace ... yet from those flames / No light, but rather darkness visible" (I,62-63); a "seat of desolation, void of light" (181); his

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<sup>18</sup> The reference to the "rod of iron" may be found in Psalms 2, 9: "Ask of me, and I shall give thee the heathen for thine inheritance, and the uttermost part of the earth for thy possessions. Thou shalt break them with the rod of iron, thou shalt dash them in pieces like a potter's vessel." Numerous references to gold referring to good and evil may be found in scriptures. See: Genesis 2:11; Psalms 19:10; Exodus 20:21; Deuteronomy 8:13; Proverbs 16:16 etc. W.M. Clox indicates that there are six different Hebrew words for gold, besides various qualifying terms prefixed to zahab. "These names ... testify to the high position of esteem it occupied." The Bible Reader's Encyclopaedia and Concordance, ed. by W.M. Clox, London, Collin's Clear-Type Press, n.d., p. 168. St. Thomas commenting on the words of St. Paul: "If any man build upon this foundation, gold, silver, precious stones, wood, hay, stubble, every man's work shall be made manifest" (1 Corinthians, 3:12-13) states: "We can take earthly things in three ways. First, we can make them our last end, and this is grave sin, for thus the foundations of our true life are not built on, but ruined. Secondly, by taking them for the glory of God, and this is to build on gold, silver and precious stones. Thirdly, by pinning ourselves to them more than we should, yet without making them our last end, or taking them against God, this is venial sin, which is compared to wood, hay, or stubble, according to the strength of its desires." Commentary, 1 Corinthians, iii, lect.2. Translator already noted. Unless otherwise stated, all direct references to the Bible are taken from "The Authorized or King James Version".

<sup>19</sup> An interesting study of Milton's use of light and darkness may be found in "The Light Symbolism in L'Allegro-Il Penseroso",

prison is "far remov'd from God and light of Heav'n" (73) he sees Beelzebub's ruin in terms of light: "O how fall'n how chang'd / From him, who in the happy Realms of light: "Oloth'd with transcendent brightness didst outshine / Myriads though bright" (84-87) and visions the whole of hell as the loss of light:

Is this the Region, this the Soil, the Clime,  
Said then the lost Arch-Angel, this the seat  
That we must change for Heav'n, this mournful gloom  
For that celestial light? (242-245)

Here the absence of physical light is a manifestation of the absence of spiritual light. What this spiritual light is and its relationship to Milton's concept of order may be learned only from a study of "Paradise Lost" as a whole. There are, however, certain passages in Books I and II which provide a partial, though negative, definition of spiritual light. These passages centre around an emphasis on Satan's aloneness.

The word "sole" or "alone" which plays a key role in the epic is used twice with respect to God and five times with respect to Satan. Satan refers to God in the words "Sole reigning holds the Tyranny of Heav'n" (I,126) and Beelzebub states: "be sure, / In highth or depth, still first and last will Reign / Sole King" (II,324-325). But there is a difference between God's "soleness" and Satan's "aloneness" wherein there is implied a divorce from the communal or the hierarchal order of perfection. God's attribute is primarily positive, Satan's

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Cleanth Brooks, The Well Wrought Urn, New York, A Harvest Book, pp. 50-66. Also, "Image, Form, and Theme in A Mask", Rosemond Tuve, op.cit., pp. 112-161.

primarily negative. Satan states: "To do aught good never will be our task / But ever to do ill our sole delight" (I,159-160). Stress is placed on Satan's aloneness in the lines: "none among the choice and prime / Of those Heav'n warring Champions could be found / So hardy as to proffer or accept / Alone the dreadful voyage" (II,423-426) and it is not without purpose that Milton combines the two expressions of "alone" and "light" when Satan states "I come ... Wand'ring this darksome Desert, as my way / Lies through your spacious Empire up to light / Alone and without guide, half lost..." (970-975).

The correlation of Satan's absence of light and his aloneness is perhaps best revealed through two passages in Books I. The first follows his lament of the loss of "celestial light" (245) - a loss which is manifested in his reasoning process: "The mind is its own place, and in itself / Can make a Heav'n of Hell, a Hell of Heav'n... Better to reign in Hell, than serve in Heav'n." (254-263); the second passage follows the description of Satan who "Stood like a Tow'r":

his form had yet not lost  
All her Original brightness, nor appear'd  
Less than Arch Angel ruin'd, and the excess  
Of glory obscur'd: As when the Sun new ris'n  
Looks through the Horizontal misty Air  
Shorn of his Beams, or from behind the Moon  
In dim Eclipse disastrous twilight sheds  
On half the nations and with fear of change  
Perplexes Monarchs... (591-600).

The identification<sup>of</sup> the fallen angel with the sun "Shorn of his Beams" has a four-fold purpose: (1) it attributes to Satan's aloneness the concept of sterility; (2) it expresses his violation against God's hierarchal order in terms of non-communicativeness or non-fructification; (3) it prepares for the elaboration of this idea as found in

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS

18

Book IV, 28-110; and (4) it serves as a dramatization of the theme of appearance versus reality which has already been alluded to in the identification of the terms "high", "gold", "tower" and "alone" with both God and Satan. This theme of appearance versus reality is further expressed through the use of the term "seem".

Before commenting on the function of the term "seem" in Books I and II it is worthwhile considering Milton's concept of religion as revealed in "A Treatise of Civil Power in Ecclesiastical Causes." Milton writes:

It will require no great labor of exposition to unfold what is meant by matters of religion; being as soon apprehended as defined, such things as belong chiefly to the knowledge and service of God; and are either above the reach and light of nature without revelation from above, and therefore liable to be variously understood by human reason, or such things as are enjoined or forbidden by divine precepts, which else by the light of reason would seem indifferent to be done or not done; and so likewise must needs appear to every man as the precept is understood. Whence I mean here by conscience or religion that full persuasion, whereby we are assured, that our belief and practice, as far as we are able to apprehend and probably make appear, is according to the will of God and His Holy Spirit within us, which we ought to follow much rather than any law of man... 20

What Milton emphasizes here is that man cannot understand the order of goodness or the will of God except by a "divine illumination".<sup>21</sup> What he states dogmatically in his prose he often dramatizes poetically in his epic. How Milton dramatizes poetically the necessity of divine illumination has already been partially inferred, that is, by applying

20 The Student's Milton, op.cit., pp. 864-865.

21 Ibid, p. 865.

## BOOKS I AND II: ESTABLISHING POETIC MEANING OF KEY TERMS

19

similar terms to both God and Satan. Another method is through the use of the term "seem".

In these two books "seem" is used only six times, and always in relation to Satan. It expresses the opposition between the appearance of good versus the reality of evil, an opposition which may be seen to exist in four divisions involving both the macrocosm and the microcosm: (1) in a universal society, (2) in a particular part of society, (3) in political life, and (4) in domestic life. In the first reference Milton stresses the apparent splendor of pandemonium and adds:

So thick the aery crowd  
Swarm'd and were strait'n'd; till the Signal giv'n  
Behold a wonder! they but now who seem'd  
In bigness to surpass Earth's Giant Sons  
Now less than smallest Dwarfs ... (I,775-779)

Emphasizing the appearance of good in this particular region Belial states: "what when we fled amain, pursu'd and strook / With Heav'n's afflicting Thunder, and besought / The Deep to shelter us? this Hell then seem'd / A refuge" (II,165-168). Milton describes the seeming virtue of the politicians Belial and Beelzebub in the lines:

On th' other side up rose  
Belial, in act more graceful and human  
A fairer person lost not Heav'n; he seem'd  
For dignity compos'd and high exploit:  
But all was false and hollow; though his Tongue  
Dropt Manna, and could make the worse appear  
The better reason ... (108-114)

and:

when Beelzebub perceiv'd, than whom  
Satan except, none higher sat, with grave  
Aspect he rose, and in his rising seem'd  
A Pillar of State (299-302).

In the domestic world Milton paints the semblance of bliss as Satan

concludes his discourse with his daughter Sin and his son Death: "He ceas'd for both seem'd highly pleas'd and Death / Grinn'd horrible a ghastly smile"<sup>22</sup> (845-846). In reply Sin looks forward to the "new world" where she will occupy the same position as the Son of God (III, 63):

thou wilt bring me soon  
 To that new world of light and bliss, among  
 The Gods who live at ease, where I shall Reign  
 At thy right hand voluptuous, as beseems  
 Thy daughter and thy darling without end  
(866-870).

Milton not only establishes a parallel between the environment of heaven and the environment of hell, he also establishes what "seems" to be a parallel between the Holy and the diabolical Trinity. How is man to distinguish between the real and the seeming? The answer is yet to come. What Milton stresses for the most part in these two books through the key terms pertinent to order is the inability of man without the "celestial light" to make a distinction - to see beyond the seeming. This emphasis upon the negative is stressed through the term "vain" which is found some nine times in Books I and II: "vain attempts" (I,44), "motions vain" (II,191), "the former vain to hope argues as vain / The latter" (234-235), "vain wisdom" (565) etc. And why "vain wisdom"?

A negative approach is again presented in the use of the image of the "ear". This expression which is repeated later in the epic to

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<sup>22</sup> It is important to remember here Satan's evaluation of his children: "thou call'st / Me Father, and that Phantasm call'st me Son? / I know thee not, nor ever saw till now / Sight more detestable than him and thee" (743-745) and "Grim Death ... me his Parent would full soon devour / For want of other prey" (804-806).

describe an ideally-ordered relationship between God and the angels, God and man, the angels and man, and man and woman is used here some four times, but only in reference to the disorder of Satan.

There may be discerned in Books I and II, however, certain terms which reveal a positive aspect of God's order. These terms are "all" and "grace". The word "all" which is used six hundred and ninety times in the entire epic to reveal primarily the universality of God's order is interspersed through these earlier books ninety-seven times and the word "grace" is found some six times. What their relationship is to God's order Milton leaves to later books.

It is not until the next book that these key terms are used to reveal something of the "celestial light", something of the order which God has established from all creation. And Milton reveals this in Book III through a pattern of paradoxes.

## BOOK III: A PATTERN OF PARADOXES

The first chapter of this thesis was concerned with introducing certain words which have a key function in Milton's concept of the order which God has established for all creatures. It was established that his approach to order in Books I and II was primarily negative in that he emphasized not so much the characteristics of order as those of disorder embodied in the person of Satan.

In Book III, however, Milton begins to construct a positive concept of God's plan. His particular genius in using certain key terms and patterns in his presentation of the perfect model of order, the Son of God, (the antithesis of Satan) will be the subject of this chapter. Here, two important facts, which will become evident in what follows, should be stressed: (1) however unorthodox many of Milton's ideas might appear, those concerning the role of the Son of God are for the most part in agreement with Christian tradition;<sup>1</sup> and (2) the images which the poet uses in reference to the Son are not in themselves new but are to be found in almost any of the writings of the great Christian apologists. On this point Rose Tuve writes:

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<sup>1</sup> The Rev. R.J. McCarthy in his analysis of Milton's theology states: "Milton's view on the nature and personality of the Redeemer, though on many points not identical with Christian teaching, at least parallels it." "Some Theological Aspects of Paradise Lost", unpublished M.A. thesis, University of Western Ontario, London, 1933. p. 117. For a brief but sensible evaluation of modern critics on Milton's theology see: C.S. Lewis, "The Theology of Paradise Lost", op.cit., pp. 82-93. Lewis states: "In so far as "Paradise Lost" is Augustinian and Hierarchical it is also Catholic in the sense of basing its poetry on conceptions that have been held 'always and everywhere by all' ... any criticism which forces heretical elements into the foreground is

Milton chose no temporary, culture-bound symbols; he wrote in figures that had held men's feelings and their conceptions of good and evil for two thousand years, or in images that presented simplest desires and primary humane ideals, or in symbols that spoke through one of the world's great religions, of mysteries and needs that all religions speak of.<sup>2</sup>

A problem then arises. If Milton's ideas concerning the Son,<sup>3</sup> and the images and symbols which he employs in reference to the Son, are not, for the most part, new, wherein lay the genius of Milton? This problem, which is concerned with Milton primarily as a poet and not primarily as a theologian, philosopher, scientist, should be the main concern of critics.<sup>4</sup> It will be the main concern of this chapter, and of this thesis.

In his presentation of the Son, Milton begins with an established tradition<sup>5</sup> found partially in the Old Testament but mainly

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mistaken, and ignores the fact that this poem was accepted as orthodox by many generations of acute readers well grounded in theology." See also Arthur Sewall, A Study in Milton's Christian Doctrine, London, Oxford University Press, 1939.

2 Rose Tuve, op.cit., p. 9.

3 This also applies to Milton's other ideas derived from biblical writers, Plato, Homer, Ovid, St. Augustine, the Neo-Platonists, etc.

4 This statement is in no way an attempt to disparage sound scholarship found in such critics as H.J.C. Grierson, op.cit., Basil Willey, The Seventeenth Century Background, New York, Doubleday, 1955, Merrit Y. Hughes, op.cit., etc. For an interesting debate on the values of "new" criticism versus "historical" criticism see: Cleanth Brooks, "Milton and Critical Re-estimates" and A.S.P. Woodhouse "The Historical Criticism of Milton", PMLA, vol. LXVI, 1951, pp. 1045-1054 and 1033-1044.

5 There is also another tradition which Milton follows: that of the epic hero and protagonist, wherein the Son is seen to parallel,

in the New Testament and in its commentaries written by the Fathers of the Church. This tradition may be summarized in the statement that the life of Christ is the dramatization of a paradox: that is, his life is the dramatization of the truths that the poor shall be rich, the last shall be first, the dead shall live. Born of a virgin, Christ becomes the lowliest of men and yet is exalted above all men; he fails and yet each failure is a march of triumph up Jacob's ladder to his eternal glory; he dies and yet his death is his life and the life of all men. This is the meaning of the light that "shineth in the darkness",<sup>6</sup> that light that must illumine the minds and hearts of all men who are to find true freedom, true happiness through their harmonious union with God's hierarchical order.

The genius of Milton in Book III is not so much that he conveys this truth, this paradox, though this in itself is a just achievement, but that he is able to create within the epic and in harmony with the epic as a whole, a structural form consisting of terms, images, and movement in perfect conformity to the idea.<sup>7</sup>

The poet begins with an invocation to light, which he identifies with the Son of God, (2) with God himself (3) and with the act

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in many respects, Achilles and Aeneas, and it is in comparison and contrast to their physical and spiritual heroics that the Son should be seen to determine his uniqueness. This chapter is more concerned with the contrast between the Son and the traditional epic hero.

6 St. John 1,5.

7 Grierson's definition of a great poem is worth considering: "A great poem is not simply the expression in verse of a poet's articulate thought. It is something much more complex. It is the reflection, the embodiment in a form adequate to communicate it with

of creation.(7-12). Milton uses the paradox of the blind seer (35-37) to show concretely that this light is not to be identified with the unaided sight of man's eyes but that it far transcends man's human faculties. It is toward this "Celestial light" that the poet aspires:

So much the rather Celestial light  
Shine inward and the mind through all her powers  
Irradiate, there plant eyes, all mist from thence  
Purge and disperse, that I may see and tell  
Of things invisible to mortal sight. (51-55)

Milton now demonstrates dramatically that man cannot see the "Celestial light" by his mere eyes: he pictures God in the same dramatic blocking as given to Satan in Book II: "High Thron'd above all highth," (III,58) which parallels the description of Satan "High on a Throne of Royal State" (II,1). How then, can man distinguish between God and Satan? How can man possess the true light? Milton does not answer this immediately; rather, he stresses the capability of man to turn either toward the light or toward darkness. He presents an image of mankind "reaping immortal fruits of joy and love / Uninterrupted joy, unrivall'd love" (III,67-68), and immediately he gives a contrasting picture of Satan and his hell (70). The essence of Satan's evil is imaged in his "wearied wings" - he aspires too high. Milton stresses, in a didactic manner,<sup>8</sup> that the ability to do evil springs

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delight to himself and to his audience, of the interaction of thought and feeling, the whole complex web of personality." H.J.C. Grierson, op.cit., p. 251.

<sup>8</sup> This "didactic" approach in no way lessens Milton's art. Two points must be kept in mind here: (1) Milton looked on poetry, as did Dryden, as being "for the delight and instruction of mankind". John Dryden, "An Essay on Dramatic Poesy", The Great Critics, ed. by J.H. Smith and E.W. Parks, New York, Norton & Co., 1951, p. 310;

from a gift of God, "free will". God says of Satan and the devils:

I made him just and right  
Sufficient to have stood, though free to fall  
Such I created all the Ethereal Powers  
And spirits both them who stood and them who fail'd;  
Freely they stood who stood, and fell who fell.

Concerning this section of the epic, Hanford writes:

The celestial dialogue which follows is an exposition, dignified but cold, of the theological scheme. With such pure didactic material Milton, as a poet, can do little. His visual imagination is in abeyance, and his verse for the first time loses its compelling power. The intense spirituality, moreover, which pervades Dante's thorniest statements of pure doctrine in the 'Paradise', is entirely lacking in him. He knows, in fact, only a moral Paradise, and is a stranger to the ecstasies of a mystical Heaven.<sup>9</sup>

While this analysis may be exact in so far as it goes, nevertheless, there is a certain pattern<sup>10</sup> of dramatic tension even in this

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and (2) Milton was acutely aware of the consequences of Luther's doctrine against free will. Luther wrote: "if we believe it to be true that God foreknows and foreordains all things...then, even according to the testimony of reason herself, there can be no free will in man, or in any creature! Martin Luther "The Bondage of the Will", Renaissance Reader, ed. by J.B. Ross and M. McLaughlin, New York, Viking Press, p. 703. For position of Calvin and the reaction of Erasmus see "Free Will and Predestination" ibid., pp. 704-711; "On Free Will", ibid., pp. 677-693.

<sup>9</sup> James Holly Hanford, A Milton Handbook, New York, Appleton-Century-Crofts, 1961, pp. 200-201. On the other hand, F.T. Prince states: "Paradise Lost" is perhaps the only long poem in English in which every part contributes to the whole. There is no waste or loose matter: unity of design and execution is sustained from beginning to end." "On the Last Two Books of Paradise Lost", Essays and Studies 1958, collected by Basil Willey, London, John Murray, p. 38.

<sup>10</sup> A brief treatment of pattern in "Paradise Lost" is seen in A.S.P. Woodhouse, "Pattern of Paradise Lost", UTQ, vol. XXII, no. 22, Jan. 1953, pp. 109-127.

"cold exposition". This is achieved by a varied pattern of contrasts, the most obvious being heaven versus hell, high versus low, and light versus darkness. The general movement from Book II to Book III is from the darkness of hell to the light of heaven. Book III also contains a pattern of movement from heaven to hell to earth, heaven to hell to earth; heaven to earth, heaven to earth. Now between these patterns there is a tension between Satan and man, the Son of God and man;-- Satan proposing to "destroy man or worse pervert" him (91-2) and the Son of God proposing to save man (227). These patterns of tension are given a certain element of adhesion by a constant shifting of words from high to low, from up to down: "stood who stood, and fell who fell", (102) "high Decree...ordain'd this fall" (126-128) "man falls ... finds grace" (130-31) "high extol ... should man finally be lost", (146-50) "Upheld by me ... by me upheld ... His fall'n condition" (178-82), etc.

Running parallel to this pattern of movement is the pattern of light and darkness: the light of heaven, the darkness of hell; the light of order, the darkness of disorder;<sup>11</sup> the light of God (1-6) and the darkness of the "formless infinite" (11-12); the "sovrain vital Lamp" (22) and the physical blindness of Milton, Thamyris, Maeonides, Tiresias and Phinius (22-36); the "Precincts of Light" (88) and the darkness of Satan's plan (91-93); the "Light after Light" (196) and the "blind be blinded more" (200), etc.

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<sup>11</sup> This term must be understood in its absolute not its relative sense. Certainly in many respects hell is more orderly than heaven. This distinction helps to bring out Milton's concept of

Now, these patterns of heaven versus hell, up versus down, light versus darkness, would not of themselves be entirely effective. However, they are made most effective by a counterbalancing tension by which that which is high is actually low, that which is low is actually high. This counterbalancing tension is found in the use of the paradox.

The first paradox which has already been referred to, is found in the poet himself who, though blind, sees more than the rest of men. His physical blindness becomes a symbol of the path which creatures must take who are to find the true light of God. The second paradox is found in Satan and his fallen angels who aspiring to heaven's heights descend to hell's depth, who attempting to be "Authors to themselves in all" (122) "enthrall themselves" (125), who "affecting God-head" (206) "hath naught left" (207). The third paradox is found in the Son of God and since his life is to be the pattern for all men Milton treats it in detail both through the actions of the Son and through a traditional symbol - the ladder.

In Book III, the Father recalls Satan's plan (Book II) for destroying man. Stress is laid on the fact that Satan's success is worse than a destruction - it is a perversion or violation of order. The Father repeats the word "pervert":

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freedom through the heavenly order in contrast with the "appearance" of freedom in the order of hell.

If him by force he can destroy or worse <sup>12</sup>  
 By some false guile pervert and shall pervert  
 For man will heark'n to his glozing lies. (91-93)

Now, the expression "glozing lies" has a vital correlation with the concept of light which, <sup>as</sup> already seen, pertains to God's very essence and is manifested in his wisdom and in his order of creation. Satan's technique will be to pervert this light in man by means of a false light, implied in the adjective "glozing". Hence the true light of God in man pertains to a true knowledge of God and of his ordered relationship with man. In his chapter "Of the Manifestation of the Covenant of Grace; Including the Law of God," Milton writes:

The Law of God is either written or unwritten. The unwritten law is no other than that law of nature given originally to Adam and to which a certain remnant or imperfect illumination, still dwells in the hearts of all mankind; which, in the regenerate, under the influence of the Holy Spirit, is daily tending towards a renewal of its primitive brightness. Hence the 'law' is often used for heavenly doctrine in the abstract, <sup>13</sup> or the will of God, as declared under both covenants.

Hence light is associated with the knowledge of God, and the order of God. However, the light of God is also associated with the concept of "grace" which is identified with a union with the Son of God. The word "grace"<sup>14</sup> in "Paradise Lost" means at one time "favor",

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<sup>12</sup> For a correlation of this statement pertinent to Satan's perversion and for an understanding of Milton's use of tradition see quotation from Alardus Gazaeus given later in this chapter.

<sup>13</sup> "Christian Doctrine", *op.cit.*, p. 1024.

<sup>14</sup> Milton gives some idea of grace and man's dependence on the Son of God when he writes in chapters XX and XXI: "Saving faith is a full persuasion in us through the gift of God, whereby we believe, on

at another time "true light", and at another time "love"; it is found in its perfection in the Son. For man, it is obtained by a proper ordering of his life to the life of the Son. What this proper ordering is, Milton endeavors to convey.

(Grace and the Son of God)

Before and during the Son's proposal to redeem man, Milton employs the word "grace" ten times. "The Father promises that in spite of the Fall of man from favor "Man shall find grace". (131) This grace is the result of love: "Love without end and without measure Grace", (142) The Son repeats "Man shall find grace". (145) The Father then identifies himself with the Son (170) and states succinctly the role of grace and free will in relation to the orthodox view of predestination:

Man shall not quite be lost, but sav'd who will  
Yet not of will in him, but grace in me  
Freely vouchsaf't. (173-175)

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Grace is then seen to be, not something proper to man, but a free gift.

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the sole authority of the promise itself, that whatsoever things he has promised in Christ are ours, and especially the grace of eternal life," and "Believers are said to be ingrafted in Christ, when they are planted in Christ by God the Father, that is, are made partakers of Christ and meet for becoming one with him". *ibid.*, pp. 1016-1017.

15 It is important to keep in mind this emphasis of Milton on grace as a free gift of God, for an evaluation of John Peter's charge against the poet for making the Father inconsistent in dealing with Adam. This accusation will be considered in the chapter dealing with Book X.

The Fall of man is not without a purpose because through this Fall man is better able to know his degree in God's order - how frail he is and how dependent upon God's grace:

By me upheld that he may know how frail  
His fall'n condition is and to me owe  
All his deliv'rance and to none but me. (180-82)

Yet for Milton the relationship between grace and predestination is a mystery: "Some I have chosen of peculiar grace / Elect above the rest". (183-84) Grace operates primarily on the light of man's understanding: "while offer'd grace / Invites; for I will clear their senses dark"; (187-88) and properly orders man to adore God, to repent of violating God's law and to maintain his proper degree under God's command. (189-90) Those, however, who reject God's "day of grace" (198) shall be led farther away from true religion; "hard be hard'n'd, blind be blinded more". (200)

But how shall man find grace? As shall be shown, only through the Son and only through the imitation of his life. And in what does this consist?

Before the Father calls for a volunteer to intercede for man, he again stresses the nature of evil as a violation of order, Satan "sins against high Supremacy of Heav'n / Affecting God-head" and the paradox of this is that by aspiring he falls. The silence which descends over the angelic choir is seen by Hanford as a dramatic parallel with the "hesitation of the fallen spirits when the project of assaulting the new world is proposed."<sup>16</sup> However, the silence has a greater importance than this. It emphasizes the fact that the Son

<sup>16</sup> Manford op.cit., p. 201.

of God is the only mediator for man; it emphasizes his right by his heroic self-denial, by his heroic act of love, to be God's "Vicegerent," and it contrasts the Son with Satan. Satan aspires above his degree to pervert man from the order of heaven to the order of hell; the Son descends in a sense below his degree to establish a harmony between man and God. By the Son's offer to sacrifice his life (221) for the glory of the Father, Milton conveys the meaning of love.<sup>17</sup> Love is the death of self.

Paradoxically this is the only way man can find life and enjoy the fruits of the Son who through his death "shall rise victorious" (249) and "Death his death's wound shall then receive". (251) The Son shall die "and dying rise" (296) and his Humiliation shall exalt" (312) him. The Son is the head, the light of all men and only with and by him can man be saved: The Father specifies the mode of man's salvation by his allusion to the new tree of the cross:

Be thou in Adam's room  
The Head of all mankind, though Adam's Son.  
As in him perish all men, so in thee  
As from a second root shall be restor'd  
As many as are restor'd without thee none. (284-89)

.....  
And live in thee transplanted and from thee<sup>18</sup>  
Receive new life ... (293-94)

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<sup>17</sup> Milton identifies the sacrifice of the Son with the love of God: "In whom the fulness dwells of love divine." (225) But how can this be? What act of humility has the Father manifested? Milton does not directly answer this. Yet he implies it. By the very act of God's creating, he stoops in a sense below his being to communicate with creatures. The descent of the Son and his death can be seen as a mystical symbol of God's act of creating.

<sup>18</sup> This passage offers an excellent example of the structural

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 So Heav'nly love shall out do hellish hate  
 Living to death and dying to redeem (298-99).

Milton presents the order which man is to follow if he is to ascend to heaven and enjoy true life. Like the Son, he must rise up the stairs to heaven by his descent - by his meekness, by his humility; like the Son, he must live by being engrafted to the tree of death. Following this paradoxical order, man and the world will one day burn "and from her ashes spring / New Heav'n and Earth" (334-35) and the just will "See golden days, fruitful of golden deeds." (337)

(The Heavenly Stairway)

One of the most forceful symbols which Milton uses to summarize the paradoxical action of the Son, who must be imitated by man, is the biblical symbol of Jacob's ladder,<sup>19</sup> of the heavenly stairway. This symbol must be understood: (1) according to its traditional use and interpretation and (2) according to its context.

After the Son's proposal to bring God's grace to mankind, Milton writes a brief hymn of praise to man's mediator for his divine love and his harmonious relationship to the Father:

O unexampl'd love  
 Love nowhere to be found less than Divine!  
 Hail Son of God, Saviour of Men, thy Name  
 Shall be the copious matter of my Song  
 Henceforth, and never shall my Harp praise  
 Forget, nor from the Father's praise disjoin. (410-15)

The poet then shifts the scene to present a dramatic contrast between

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unity in "Paradise Lost" as the passage prepares for the contrasting scene of Satan in the next Book: "up he flew", and on the Tree of Life, The middle Tree and highest there that grew / Sat like a Cormorant; yet not true life / Thereby regain'd but sat devising Death" (IV, 193-197).

<sup>19</sup> See Genesis 27, 12.

the Saviour and the Destroyer. Milton surrounds the devil with images of death, sterility and destruction: "Satan alighted walks ... Dark, waste and wild," (422-24), "storms / Of Chaos, blust'ring round, inclement sky", "Here walk'd the Fiend ... As when a Vultur", (430-31) "Dislodging from a Region scare of prey / To gorge the flesh of Lambs", (423-24) Accentuating the word "Alone" (442) Milton emphasizes Satan's evil as<sup>a</sup> cutting off of himself from the hierarchical community and indicates the sterility of his act by a series of negatives beginning with "Alone" and ending with the word "single" (469): "lifeless ... none" (443), "none" (444) "vain when Sin", (445) "with vanity" (446) "all things vain, and all who in vain things" (447) "painful Superstition and blind" (452) "Naught seeking" (453) "empty" (454) "unaccomplisht" (455) "Abortive, monstrous or unkindly" (457) "Dissolv'd ... in vain" (457) "dissolution" (458) "Not in the neighbouring Moon", (459) "ill-join'd Sons and Daughters", (463) "vain exploit" (465) and "Babel ... New Babels" (466-68).

The terms "alone" and "single" are now joined to express an attack on the Catholic practice of monasticism<sup>20</sup> and celibacy,<sup>21</sup> (469-96)

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20 In "Areopagitica" Milton writes: "I cannot praise a fugitive virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race, where the immortal garland is to be run for, not without dust and heat". English Literature and Its Background, ed. by Grebanier Middlebrook, Thompson and Watt, New York, Dryden Press, p. 406.

21 For a brief study of Milton's changing views on chastity and marriage see E.H. Visiak, The Portent of Milton, London, Werner Laurie, 1958, p. 19.

which manifest for Milton further violations of the natural order. The attack against celibacy foreshadows a passage in the next Book, where Milton writes:

nor turn'd I ween  
 Adam from his fair Spouse, nor Eve the Rites  
 Mysterious of connubial Love refus'd:  
 Whatever Hypocrites austere talk  
 Of purity and place and innocence  
 Defaming as impure what God declares  
 Pure, and commands to some leaves free to all.  
 Our Maker bids increase, who bids abstain  
 But our destroyer, foe to God and man? (IV, 740-49)

Having surrounded Satan with images of death and sterility, Milton now leads Satan to the heavenly stairway:

All this dark Globe the Fiend found as he pass'd  
 And long he wander'd till at last a gleam  
 Of dawning light turn'd thither-ward in haste  
 His travell'd steps; far distant he descries  
Ascending by degrees magnificent  
 Up to the wall of Heaven a structure high  
 At top whereof, but far more rich appear'd  
 The work as of a Kingly Palace Gate  
 With Frontispiece of Diamond and Gold  
 Imbellisht, thick with sparkling orient Gems  
 The Portal shone inimitable on Earth  
 By Model, or by shading Pencil draw  
 The Stairs were such as whereon Jacob saw  
 Angels ascending and descending... (496-511)

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The Stairs were then let down, whether to dare  
 The Fiend by easy ascent, or aggravate  
 His sad exclusion from the doors of Bliss (523-25)

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Satan from hence now on the lower stair  
 That scal'd by steps of Gold to Heav'n Gate  
 Looks down with wonder at the sudden view  
 Of all this World at once. (540-43)

But Satan does not climb this stairway and the disguise which he uses presents a rich ironic commentary on the nature of his pride and on the reason he cannot ascend the stairs. Satan falsifies his true appearance

dressings as a "stripling Cherub" (636); he dramatizes his own violation of order pretending to be comely.<sup>22</sup> So, downward Satan falls to bring destruction to earth.

The Son, on the other hand, brings to earth heaven's grace and leads man to God's throne by his example of humility. To understand how this action of the Son is summarized by the heavenly stairway it is necessary to consider something of the traditional interpretation of the symbol. The symbol has been used, with various shades of meaning, by almost all of the important Christian apologists from the time of the Fathers to the time of Milton.

Commenting on Genesis XXVIII, 12, Saint Ambrose sees Jacob's ladder as an image of Christ.<sup>23</sup> For Zeno the ladder refers not only to Christ but also to both Testaments;<sup>24</sup> Philip Harvengius in "Incllyti Monasteriis Bonae Spei Abbatis, Epistola Prima" sees the ladder as prefiguring Christ's descent from the cross. One of the most elaborate

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22 Yet there is a peculiar beauty in Satan, even in his fallen state, as Praz writes: "With Milton, the Evil One definitely assumes an aspect of fallen beauty, of splendour shadowed by sadness and death; he is "majesty though in ruin". Mario Praz, The Romantic Agony, translated by Angus Davidson, New York, Meridian Books, 1956, p. 56.

23 "Et profectus est Jacob, et dormivit, quod est quieti animi indicium: et vidit Angelos Dei ascendentes et descendentes, (hoc est, Christus praevidit in terris,) ad quem angelorum caterva descendit atque ascendit, obsequium proprio domino praebitura servitio." Saint Ambrose, "De Jacob et Vita Beata Libri II", Patrologiae Latinae, ed. by J.P. Minge, Paris, 1845- , vol. XIV, cols. 620-21.

24 Zeno "De Somnio Jacob", ibid., XI, col. 428.

commentaries is found in Saint Benedict's "Regula Commentata" wherein he associates the paradoxical movements of descending by pride and ascending by humility, with the biblical symbol.<sup>25</sup>

Correlating the ladder with the perverted actions of Satan, Alardus Gazaeus comments that Lucifer inverted and overturned Jacob's ladder by turning away from his creator. Gazaeus also indicates that Lucifer fell down the ladder by degrees through his pride, violating the order of nature and reason.<sup>26</sup> Commenting on the traditional use of the symbol of Jacob's ladder, George Wesley Whiting writes:

Except the cross, Christianity perhaps offers no more compelling and inspiring figure than that of the heavenly stairway ... a figure derived from the Old Testament and interpreted to include the New, sanctioned and expounded by the Fathers of the church and by famous preachers, exemplified in belief and conduct by the saints and a host of devout and sincere Christians unknown to fame. Milton said that this world is a wilderness, a wide wilderness, between a lost state of innocence and a golden age to be restored. It is a temporal span between two eternities. In Patrarck the blessed life is on the highest peak, to which by a narrow way we must proceed, "from vertue to vertue". St. Thomas Aquinas, the angelic doctor, held that the "sole reason" for being in the universe was the realization by man of "that supreme

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25 "Unde fratres, si summae humilitatis volumnus culmen attingere, et ad exaltationem illam coelestem, ad quem per praesentis vitae humilitatem ascenditur, volumnus velociter pervenire: actibus nostris ascendentibus, scala illa erigenda et quae in somnio Jacob apparuit, per quam descendentes et ascendentes angeli monstrabantur non aliud sine dubio descensus ille et ascensus a nobis, nisi exaltatione descendere, et humiliare ascendere. Scala vero ipsa erecta, nostra est vita in saeculo: quae humiliato corde a Domino erigitur ad coelum." Saint Benedict, "Regula Commentata", cap. VII, "De humilitate", *ibid.*, vol. IXVI, col. 371.

26 Scalam quippe suam invertit et evertit Lucifer superbiae parens, dum naturae et rationis ordine inverso et everso, a sua conditiore aversus, ad seipsum autem conversus, et in seipso magis ac

good which consists in assimilation to God." Progress toward truth is the structural principle of human life. The pattern of "Paradise Lost" has been described as one of movement from the depths of darkness and ignorance to the fountain of light. The stair or ladder is a homely symbol of this vital and spiritual movement.<sup>27</sup>

Yet can it be said with Whiting that the heavenly stairway in "Paradise Lost", calls together the whole spirit of Christian tradition?<sup>28</sup> Such an interpretation is incomplete because it considers neither the Neo-Platonic idea of the ladder nor the context of the poem. How does Milton's use of the ladder differ from that of Spenser<sup>29</sup> or of Shakespeare?<sup>30</sup> Milton's ladder is neither that of St. Ambrose, Spenser nor Shakespeare, though it contains many similarities. It represents the scale of degree, the Son, his paradox. At the same time it does not represent the Son or Christ in the Catholic sense; it is a symbol of Christ who<sup>is</sup> in turn primarily a symbol of the light

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magis intumescens." Alardus Gazaeus, *ibid.*, XLIX, col. 465: for other references to Jacob's ladder as used by the Fathers see: vol. VI, col. 997; vol. CLXXXIV, col. 475; re: "Scala Humilitas" see, vol. XLIX, col. 464; re: "Scala Superbiae", vol. XLIX, col. 465; re: "Scala Coeli Major seu de Ordine, Congoscendi in Creaturis", vol. CLXXII, col. 1229; re: "Scala Minor seu Gradibus Charitas Opusculum", vol. CLXXII, col. 1239; re: "Scala Claustralium", vol. CLXXXIV, col. 475.

<sup>27</sup> George Wesley Whiting, *op.cit.*, pp. 61-62. For a study of the use of this symbol by Protestant theologians see pp. 71-88.

<sup>28</sup> Whiting, *op.cit.*, pp. 85-87.

<sup>29</sup> See "Alcibiades", *The Dialogues of Plato*, trans. by B. Jowett, New York, Random House, 1937, also E. Cassady, "The Neo-Platonic Ladder in Spenser's *Amoretti*", *PQ*, II, 1941, pp. 284-295; H.S.V. Jones, *A Spenser Handbook*, New York, Appleton-Crofts, 1930, pp. 358-363.

<sup>30</sup> A brief consideration of Shakespeare's concept of the ladder will be seen in a later chapter.

## BOOK III: A PATTERN OF PARADOXES

39

and the way.<sup>31</sup> It represents Milton's flight above the "Aonian Mount" (1,14) that he might ascend the heights to "assert Eternal Providence". (22-25) It represents Adam and in a sense it represents Satan. How this is so will be seen in later chapters. The next chapter will consider Satan and one image in reference to the Spirit of Evil.

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<sup>31</sup> This statement will be considered in more detail later when Milton's ideas of order are compared with those of Hopkins.

## CHAPTER THREE

## BOOK IV: SATAN, THE SUN AND THE SON

In the last chapter, it was seen that Book III conveys something of the role of the Son of God as a model of order, primarily through a pattern of paradoxes. But the various Books are not independent of one another. They form, on the contrary, a structural unity - a continuous link by which the key terms and images are enriched and amplified by means of a continual pattern of variations and contrasts. Consequently, although this chapter is concerned, for the most part, with one image which serves as a unifying element in the unfolding of the nature of Satan's disorder as revealed in Book IV, nevertheless, implicit in this study is the continuous unfolding of the nature of the Son of God and the relationship which he bears to man. Implicit too is the amplification in meaning and complexity of certain terms such as "high", "light", "seem" and "tower", introduced in Chapter I of this thesis.

The main image to be considered in this chapter is the image of "the full-blazing Sun / Which now sat high in his Meridian Tower" (29-30). It will be shown (1) that this image serves as a symbol of order embodied in the Son of God, in contrast to disorder embodied in Satan; (2) that this image reveals Milton's concept of order in terms of communicative or sexual harmony and fruition, in contrast to Satan's "aloneness" or asexual<sup>1</sup> barrenness and perversion; and (3) that this

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<sup>1</sup> Like the word "disorder" in reference to Satan (see footnote in previous chapter) this word, "asexual" must be understood in its

image serves as a symbol of the divine light, its meaning and its relationship to order in both the macrocosm and the microcosm, in contrast to the personal light found in Satan and in all who are cut off from grace or the divine light.

It will be necessary, in the beginning, to clarify the use of the term "sexual". God is an infinite mystery, and man has no divine language to express this mystery. He can only use human terms. To describe God's love, its mystery and its fecundity, man often uses the language of human love. The Bible is filled with such language:

Ezekial refers to the contract between God and man in terms of the act of marriage,<sup>2</sup> Solomon's "Song of Songs" derives its beauty and inspiration from man's awareness of the beauty of sexual love, and St. Paul compares the marriage of man and woman to the marriage of Christ with his Church.<sup>3</sup> Milton sees nothing incongruous in this. He writes:

We may be sure that sufficient care has been taken  
that Holy Scriptures should contain nothing unsuitable  
to the character or dignity of God.<sup>4</sup>

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absolute not its relative sense. Satan produces offspring, Sin and Death, who represent the antithesis of being, because his actions are divorced from the heavenly order.

2. Ezekial 16, 7-63.

3. "Wherefore brethren, ye also are become dead to the law by the body of Christ, that ye should be married to another, even to him who is raised from the dead, that we should bring forth fruit unto God." Romans 7:4; see also 1 Corinthians 6:16-19; Ephesians 5:31.

4 "Christian Doctrine" *op.cit.* p. 924. W.B.C. Watkins writes: "Milton's own attempts to explain himself seem often afterthoughts--rationalization. One source and example is the Bible, particularly the Old Testament; for this sensuousness and anthropomorphism are elements in Hebraic poetry. The Jewish mind was, according to W.K. Lowther Clark "non-dualistic and did not think in terms of the contrast between

## BOOK IV: SATAN, THE SUN AND THE SON

42

To create a tension between the forces of disorder and order, Milton first presents a picture of Satan imprisoned in his hell: "Hell within him ... Hell ... around about him" (20-21), Hell in his memory, "Of what he was, what is and what must be" (25-26). Then dramatically, he casts Satan against the sun:

his griev'd look he fixes sad,  
Sometimes toward Heav'n and the full-blazing Sun  
Which now sat high in his Meridian Tow'r:  
Then much revolving, thus in sighs began.  
O thou that with surpassing Glory crown'd,<sup>5</sup>  
Look'st from thy sole Dominion like the God  
Of this new World;... (28-34)

At first, the image of the sun seems merely to serve as a contrast with Satan who was once known as "Lucifer". The image has, however, a far more extensive function than this, defining both the nature of God's light and love, and the nature of Satan's darkness and hate.

The word "high" (30) which describes the sun, is used extensively throughout this Book, primarily with reference to Satan: "up so high" (49), "one step higher" (50), "set some highest" (51), "Would high there recall high" (95), "Insuperable highth" (137), "Yet higher" (142), "And higher" (146), etc. It serves to compare and contrast

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material and spiritual. The Jews thought rather of man's function as a whole..."

"Ultimately, the answer lies in Milton's own temperament, which made the characteristic Hebraic blend of ascetic spirituality and sensuality peculiarly congenial and explains the equal attraction he found in ascetic Plato and sensual Ovid." W.B.C. Watkins, An Anatomy of Milton's Verse, Baton Rouge, Louisiana State University, 1955, p. 15.

<sup>5</sup> Edward Phillips maintains that Milton composed Satan's "Exclamation to the Sun" about fifteen years before he thought of writing "Paradise Lost", when he was contemplating writing a tragedy instead of an epic. See F.E. Hutchinson, Milton and the English Mind, London, English Universities Press, 1950, pp. 116-117.

## BOOK IV: SATAN, THE SUN AND THE SON

43

Satan's disorder with the order of the sun, which, as will be shown, is a symbol of the light and nature of God as manifested in his Son.

It might appear, that, for a moment, Satan seems to get from the sun a true light, or a true knowledge of the cause of his disorder, as he acknowledges that God is "a matchless King" (41), who "deserv'd no such return" (42), who created him, "in that bright eminence" (44). Yet, has Satan manifested, even for a moment, true light, true knowledge? He states that the very height of his eminence was the cause of his downfall. Observe how the word "high" progresses to the comparative "higher" and then to the superlative "highest":

Lifted up so high  
I sdein'd subjection, and thought one step higher  
Would set me highest, and in a moment quit  
The debt immense of endless gratitude. (49-52)

Satan confesses his failure to be a result of a false knowledge. He had not understood that "a grateful mind / By owing owes not, but still pays at once / Indebted and discharged" (55-57). Yet in his very confession of false knowledge he ironically manifests more false knowledge. He does not see his true evil; he sees it merely in terms of his personal failure, not in terms of his lack of love, or his lack of true service: he says he fought against a king who was more powerful than himself: "warring ... against ... matchless" (41). He sees himself as both imprudent and undiplomatic. He could have easily established a modus vivendi with his superior force and failed to do so. Satan has no idea of the real cause of his fall, and the word "high" serves to reveal the intensity of his disorder - being created so near the "highest" his knowledge and love should have been in proportion to

## BOOK IV: SATAN, THE SUN AND THE SON

44

his degree. The word "high", however, also refers back to the sun and the nature of its harmonious order.

(The Sun, Its Knowledge and Its Love)

Satan hates the sun because it reminds him of his former glory (60-61). But he has no idea of the essence of the sun's glory. This glory rests not in its isolated brilliance but in its communicative, or ordered, or sexual brilliance. The sun by itself<sup>6</sup> would be like Satan - barren and evil.<sup>7</sup> But the sun is mated to the earth, Mother nature, and is most fruitful in its intercourse producing trees, flowers, fruit, etc.

Yet higher than thir tops  
The verdurous wall of Paradise up sprung:  
Which to our general Sire gave prospect large  
Into his nether Empire neighbouring round.  
And higher than that Wall a circling row  
Of goodliest Trees loaded with fairest Fruit,  
Blossoms and Fruits at once of golden hue  
Appear'd with gay enamell'd colours mixt;  
Of which the Sun more glad impressed his beams.  
(142-150)

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6 In Book VIII Milton writes, "the Sun that barren shines, / Whose virtue on itself works no effect, / But in the fruitful Earth." (VIII, 94-96).

7 Milton stresses this comparison between Satan and the barren sun when he describes the "Arch Angel ruin'd": "As when the Sun new ris'n / Looks through the Horizontal misty Air / Shorn of his Beams" (I, 594-596). The symbol of sexual barrenness in "Shorn of his Beams" would be obvious to the seventeenth century student of mythology. See expression in reference to the sun as "the god unshorne" in Herrick's "Corinna's going a-Maying"; also Cleanth Brooks "What Does Poetry Communicate", The Well Wrought Urn, op.cit., pp. 77-79.

## BOOK IV: SATAN, THE SUN AND THE SON

45

In "The Devil and Dr. Jung" Robert M. Adams criticizes the interpretation given to Book IV by Arnold Stein<sup>8</sup> and C.S. Lewis<sup>9</sup>.

Concerning their use of the expression "archetypal pattern", Adam writes:

Elsewhere, the word seems to mean something more, or at least something more explicit. Mr. C.S. Lewis, in describing the approach to Paradise, mentions rising tiers of trees, and adds incautiously "that as in dream landscapes, we find that what seemed the top is not the top". For Mr. Stein this observation imports "that the sequence of Satan's entering Paradise resembles a dream" and not only so, but "the dream has qualities reminiscent of an archetypal return", partly because of the "hairie sides" of IV,135, and partly because the experience described is "real-unreal" like a dream. Discounting the charming circularities here, one may observe that the physiological overtones of "hairie sides" do not disturb Mr. Lewis, who notes with satisfaction that the earth in IV,288, has pores to absorb water, and veins; and they please Mr. Stein by providing a sort of justification for the adjective "archetypal". Paradise, though both gentlemen are too nice to say so right out, is evidently a womb.<sup>10</sup>

It would perhaps be more exact to state, however, not that Paradise is the womb but that earth is - the womb of Mother nature, the macrocosmic

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<sup>8</sup> Arnold Stein, Answerable Style, Minneapolis, U. of Minnesota Press, 1953, p. 56.

<sup>9</sup> Lewis states: "Milton's theme leads him to deal with certain very basic images in the human mind - with the archetypal patterns, as Miss Bodkin would call them, of Heaven, Hell, Paradise, God, Devil, the Winged Warrior, the Naked Bride, the Outer Void. Whether these images come to us from real spiritual perception or from pre-natal and infantile experience confusedly remembered, is not here in question; how the poet arouses them, perfects them, and then makes them re-act on one another in our minds is the critic's concern." C.S. Lewis, op. cit., p. 48.

<sup>10</sup> Robert Martin Adams, Ikon: John Milton and the Modern Critic, New York, Cornell University Press, pp. 36-37.

pattern of Mother Eve.<sup>11</sup>

Before paralleling the sun with Adam and with God, Milton stresses its creative or artistic role. The sun<sup>not</sup> only produces: "goodliest Trees loaded with fairest Fruit / Blossoms and Fruits at once of golden hue..." (147-148), but also creates works of art: "with gay enamell'd colours mixt: On which the Sun more glad impress'd his beams..." (149-150), "Ambrosial Fruit / Of vegetable Gold" (219-220), etc. The sun reflects then, along with the infinite light of the "sovrän Planter" (691) a particular aspect of his communicative nature, that is, his artistry. Broadbent writes:

Nature's artistry is also a symbol of perfection because it reveals the design of God. The plateau paradise in Drayton's "Endimion and Phoebe" is the scene of innocent but physical love between mythical but solid characters. There is a coniferous umbrella occurring naturally but "thus divinely made" as in Paradise the natural canopy of the bower has been framed by the "sovrän Planter". Indeed the more artificial nature's works appear the more they "illustrate" the immanence of God.<sup>12</sup>

How does Milton link the sun with God and with Adam, and at the same time contrast its activity with that of Satan? A brief examination of the passage is necessary to understand the technique which Milton uses. Describing a love scene between Adam and Eve the poet adds:

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<sup>11</sup> Milton lays stress on the universal quality of Eve's motherhood by calling her "First of Women" (409), "Mother of the human Race" (475), "General Mother" (492), etc. For a study of the particular names applied to Eve, see appendix.

<sup>12</sup> Broadbent, *op.cit.*, p. 179. Leavis sees Book IV as exemplifying primarily the superiority of "imaginative creation over composition". F.R. Leavis, *Revaluation*, London, Chatto and Windus, 1953, p. 49.

## BOOK IV: SATAN, THE SUN AND THE SON

47

So spake our general Mother and with eyes  
 Of conjugal attraction unprov'd,  
 And meek surrender, half embracing lean'd  
 On our first Father, half her swelling Breast  
 Naked met his under the flowing Gold  
 Of her loose tresses hid: he in delight  
 Both of her Beauty and submissive Charms  
 Smil'd with superior Love, as Jupiter  
 On Juno smiles, when he impregns the Clouds  
 That shed May Flowers; and press'd her Matron lip  
 With kisses pure: aside the Devil turn'd  
 For envy, yet with jealous leer malign  
 Ey'd them askance... (492-504)

On first consideration, the simile of Jupiter impregnating the clouds appears merely as a phallic symbol, an "objective correlative"<sup>13</sup> to convey the love act. It is important to note, however, that Jupiter is the supreme tutelary god of the Romans, the equivalent of the Greek god Zeus. Hence Jupiter helps to link, without any undue irreverence, the sexual imagery with God the Father. But Jupiter is not the sun. He represents a gradation of brilliance. In other words, he is a symbol both of Adam's reflected light or communicative act and of his harmony of order as well as a symbol of the Son of God. Now, this harmony of order, in relation to Adam, is revealed in two ways: (1) through such expressions as "conjugal...unprov'd...embracing...submissive...superior" and (2) through a series of subordinations which are seen in terms of couples: the Sun and Jupiter, Jupiter and Juno, God and the Son, God and Adam, and Adam and Eve. In contrast to this ordered and harmonious society, Satan is pictured.

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<sup>13</sup> Eliot says: "The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts which must terminate in sensory experience, are given, the emotion is

It is true that Satan's reaction: "with jealous leer malign" may be seen as that of the melodramatic villain. But his reaction conveys more than this. It shows concretely an important aspect of Satan's evil. Of his own free will he makes himself barren and yet he envies those who are not.

When Satan states "myself am Hell" (74) he unwittingly reveals an essential truth which helps to clarify his seemingly heroic utterance in Book I: "The mind is its own place, and in itself / Can make a Heav'n of Hell, a Hell of Heav'n" (I, 254-255). Unless the mind of a creature is ordered to the mind of God (and this ordering presupposes a communication of a being's proper light to other creatures in a sort of communion of saints) it creates its own hell out of heaven. This is brought out when Satan reacts to the love scene with the words:

Sight hateful, sight tormenting! thus these two  
 Imparadis't in one another's arms  
 The happier Eden, shall enjoy thir fill  
 Of bliss on bliss, while I to Hell am thrust,  
 With neither joy nor love...<sup>14</sup> (IV, 505-509)

No matter how much Satan tries, he cannot make a true heaven out of hell. He may attempt to deceive himself by mimicking heaven but he is still in hell, as Satan says:<sup>15</sup>

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immediately evoked." T.S. Eliot, "Hamlet", Selected Prose, ed. by J. Hayward, London, Faber and Faber, 1958, p. 107-108.

<sup>14</sup> This passage is an excellent example of how Milton contrasts the harmony of Adam with Eve with the disharmony of Satan's "aloneness". Observe the stress on "two", "in one another's arms", the mutual interchange of happiness as seen in "bliss on bliss" and the contrasting "I".

<sup>15</sup> This statement may appear to represent true knowledge on the part of Satan. But this is not so for Milton who, like Socrates, associates knowledge with goodness. The man who really knows that God

## BOOK IV: SATAN, THE SUN AND THE SON

49

While they adore me on the Throne of Hell,  
 With Diadem and Sceptre high advanc'd  
 The lower still I fall, only Supreme  
 In misery... (89-92)

Satan has gone as "high" as he can go but his ascension leads him not up Jacob's ladder to heaven, for this would necessitate his imitation of both the sun and the Son<sup>of</sup> God,<sup>16</sup> that is, a communication of his "highness" with that which is below itself. Hence the word "high" becomes both a relative concept and an absolute: relative to Satan himself, and absolute in that he cannot go beyond himself, so that made for the divine communion, his nature is frustrated; he becomes his own hell. Consequently the "high" of Satan is really a "counterfact" (116), "with a marr'd borrow'd visage" (115) and in contrast both to the artistic sun and its artistry in Paradise Satan is described as an "Artifice of fraud" (121). Yet he continues his flight up "Insuperable highth" (138), "yet higher" (142) and "higher" (146).

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is absolute, and that by obeying God's laws he finds happiness, will carry out his knowledge. See: "Of Education", op.cit., pp. 725-730, where Milton stresses the relationship between knowledge and virtue. Satan's knowledge is like that of Chaucer's Pardoner who admits his guilt "though myself be guilty of that synne" but his knowledge leads him to greater guilt. The Poetical Works of Chaucer, ed. by F.N. Robinson, Cambridge, Riverside Press, 1933, p. 180. But the problem is not answered so simply. When Milton stresses that "reason is but choosing", "Areopagitica," op.cit., p. 407, the problem, as already referred to, of Satan and Adam sinning, becomes a mystery.

<sup>16</sup> John Donne makes a similar analogy between the Sun and the Son when he writes: "Salute the last and everlasting day, / Joy at the uprising of this Sunne and Sonne... / O strong Ramme, which has batter'd heaven for mee, Mild Lambe..." The Poems of John Donne, ed. by H.J.C. Grierson, London, Oxford University Press, 1942, p. 292.

It might appear that Satan differs from the sun and hence from the Son and those who are in harmony with God's order, in that Satan is in love with himself. Father M.C. D'Arcy casts some light on this problem in his analysis of Aristotle's three classifications of love. D'Arcy enumerates the three divisions of love as found in the "Nicomachean Ethics" as (1) that love which is based on profit (2) that which is based on pleasure and (3) that which is based on the permanent in man. He indicates that for Aristotle the third and most perfect form of love is actually a "self love". The bad man seems to act for his own interest and the good man for the interest of others. However, for Aristotle this is not true. The good man "wishes for himself what is good and does so for the best part in him, his intellectual part; and above all, he wishes the virtuous part of himself to live and flourish."<sup>17</sup> The evil man is fickle and at war with himself, and because there is nothing fine in his soul, he cannot genuinely love himself.

This is particularly true of Satan; he is constantly at war with himself, constantly punishing himself.<sup>18</sup> He violates his order by wishing he were created an inferior angel (59-60) which is tantamount to

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<sup>17</sup> M.C. D'Arcy, The Mind and Heart of Love, New York, Meridian Books, 1956, p. 118

<sup>18</sup> Bradley sees Milton's portrait of Satan's misery as possibly suggested by "Macbeth". He quotes Coleridge: "It is a fancy; but I can never read this, Macbeth, I, iv. 35 ff." and the following speeches of Macbeth without involuntarily thinking of the Miltonic Messiah and Satan." I doubt if it were a mere fancy. (It will be remembered that Milton thought at one time of writing a tragedy on Macbeth)". A.C. Bradley, Shakespearian Tragedy, London, MacMillan & Co., 1956, p. 362.

desiring his own annihilation. He wonders whether he would now enjoy heaven had he been created a lower angel, but concludes that he probably would have followed some other rebel; he questions the role of his free will (61-69). And his statement "Me miserable!" seems to be a command to condemn himself. He regrets his boast but is too deeply concerned for public respect to retract:

Ay me, they little know  
How dearly I abide that boast so vain,  
With what torments inwardly I groan (86-88).

His only hope is to submit to God's will (81) but he cannot because he is an avowed celibate, "alone" (129).

One of the most graphic images in Book IV is that of Satan on the top of the Tree of Life:

Thence up he flew, and on the Tree of Life,  
The middle Tree and the highest there that grew  
Sat like a Cormorant; yet not true Life  
Thereby regain'd but sat devising Death  
To them who liv'd; nor on the virtue thought  
Of that life-giving Plant but only us'd  
For prospect that well us'd had been the pledge  
Of immortality (194-201).

What is the relationship of this image to the image of the sun, already considered, and to the image of that for which the sun stands: the Son of God? It is the relationship of appearance versus reality. Satan's position on the top of "the Tree of Life", "the highest there that grew", parallels both the image of the sun high in the heavens and that of Christ on the Tree of Death. Again, the difference is that Satan communicates not his goodness but his evil. There is, however, another important difference which is dramatized in the form of a paradox: through the Tree of Life Satan brings death; through the Tree of Death the Son brings life. Satan sits "like a Cormorant", a bird of

death, in contrast to the sun who brings life to the earth,<sup>19</sup> in contrast to Christ, the pelican, who offers his own life that others might live.

Behind this image of Satan on the Tree of Life can be seen an amplification of the theme of the divine light (of which the sun is a symbol and the Son a personification) as opposed to the unaided, personal light. By his unaided light of reason a creature can only assume that he ascends by aspiring, that he lives by the Tree of Life,<sup>20</sup> but in light of the divine paradox the opposite is seen to be true.<sup>21</sup> The actuality of the divine paradox is enacted in the effect of delight upon Satan: "the Fiend / Saw undelighted, all delight, all kinds / Of living creatures..." (285-286).

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19 A further study of the relation of the sun to Milton's universe in "Paradise Lost" is found in: Walter Clyde Curry, Milton's Ontology, Cosmogony and Physics, University of Kentucky, University of Kentucky Press, 1957. Curry writes: "One may observe with awe how Milton's sun dominates and controls all the functions of the physical universe and by what means his Lordship is established and maintained. His going forth is from the end of heaven and his circuit unto the end of it; and there is nothing hid from the heat thereof. Planets and stars, impelled by his magnetic beams dance about him singing praises to his power. The arch-chemic's divine Light, laden with solar corpuscles of potable gold, circulates through the universe, tempers seminal virtues in the earth and by mixing with terrestrial humors awakens all life and produces everything that grows. His Lordship endowed, with the Father's viceregal dignity and energies transmitted through the Son, is thus established in majesty as "of this great world both eye and soul." pp. 142-143.

20 St Paul writes: "For the preaching of the cross is to them that perish foolishness; but unto us which are saved it is the power of God. For it is written, I will destroy the wisdom of the wise, and will bring to nothing the understanding of the prudent." 1 Corinthians 1,18-19.

21 This is one of the basic themes of Milton in his "Christian Doctrine": "The primary functions of the new life are comprehension of spiritual things... the power of exercising these functions was weakened

Hence, true light can only be found in man's obedience to "absolute rule" (301) and the necessity of man's obedience to God is mirrored in the necessity of woman's obedience to man's "absolute rule".

All beings have their degree in God's scale:

for in thir looks Divine  
The image of thir glorious Maker shone,  
Truth, Wisdom Sanctitude severe and pure,  
Sever, but in true filial freedom plac't;  
Whence true authority in men; though both  
Not equal, as their sex not equal seem'd;  
For contemplation hee and valour form'd,  
For softness shee and sweet attractive Grace,  
He for God only, she for God in him:  
His fair large Front and Eye sublime declar'd  
Absolute rule; ... (291-301)

"Link'd" in such a "happy nuptial League" (339) creatures enjoy the fruit of this harmony as mirrored in their "Wholesome thirst and appetite" (330), in their "Supper Fruits ... Nectarine Fruits, which the compliant boughs / Yielded them". (330-332).

Milton's concept<sup>22</sup> of the harmonious relationship between man and woman<sup>23</sup> is revealed by such expressions pertinent to Eve as

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and in a manner destroyed by the spiritual death, so is the understanding restored in great part to its primitive clearness, and the will to its primitive liberty by the new spiritual life of Christ. The comprehension of spiritual things is a habit ... whereby the natural ignorance of those who believe and are ingrafted to Christ is removed, and their understanding enlightened for the perception of heavenly things", op. cit., pp. 1016-1017.

22 It is emphasized that it is Milton's concept because his notion of the established order between man<sup>3rd</sup> and woman, seems for the most part purely mechanical and hence naive. The relationship of woman to man in reality, must be characterized by more than a submission. A woman is a person, and true love between man and woman can only be seen in terms of a union of personalities not in degrees of subjection. See D'Arcy, op. cit., pp. 348-373.

23 Eve is so well attuned to her nature that she even speaks in

"subjection" (307), "by her yielded" (309) and "Yielded with coy submission, modest pride" (310), "my Guide / and Head" (441). This harmony, which has already been seen mirrored in the relationship between the sun and the earth, is also mirrored in the relationship between the animals and man (341-346); but more important, it is mirrored in the harmony of man's passion with the government of his reason. Hence in prelapsarian man, there is no shame of nudity, no more than there is shame between the intercourse of the sun and Mother nature:

Nor those mysterious parts were then conceal'd  
Then was not guilty shame: dishonest shame  
Of nature's works, honour dishonorable,  
Sin-bred, how have ye troubl'd all mankind  
With shows instead, mere shows of seeming pure  
And banisht from man's life his happiest life,  
Simplicity and spotless innocence (311-317).

Thus far, the scale of order, as seen in this chapter, is: (1) the subjection of creatures to the light of God's wisdom, (2) the subjection of woman to the light of man's wisdom, and (3) the subjection of the passions and senses to the light of the intellect's wisdom. This scale of order also implies communication or sexual harmony and fructification. And the image uniting these ideas is that of the sun "high in His Meridian Tow'r" sending his light to Mother earth and bringing forth abundant fruit. This is God's plan. Those who follow it are in harmony with God and hence good; those who violate it are out of harmony with God, and hence evil. This identification of goodness and sexual harmony is seen in Milton's praise of sex as "adoration pure" (737). Milton writes:

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pairs: "flesh of my flesh" (441); "for whom / And from whom" (440-441); "my Guide, / And Head" (442-443); "who enjoy ... enjoying thee" (445-446); "started...started...pleas'd...pleas'd" (446-451); "what...what" (466-467), etc.

This said unanimous, and other Rites  
 Observing none, but adoration pure  
 Which God likes best into thir inmost bower  
 Handed they went; and eas'd the putting off  
 These troublesome disguises which wee wear,  
 Straight side by side were laid, nor turn'd I ween  
 Adam from his fair Spouse, nor Eve the Rites  
 Mysterious of connubial Love refus'd:  
 Whatever Hypocrites austerly talk  
 Of purity and place and innocence  
 Defaming as impure what God declares  
 Pure and commands to some, leaves free to all  
 Our Maker bids increase, who bids abstain  
 But our destroyer, foe to God and man? (736-749)

And the image of Cupid leads back again to the image of the sun and the light and sexual harmony which it symbolizes:

Here Love his golden shafts imploys, here lights  
 His constant Lamp, and waves his purple wings.<sup>24</sup>  
 (763-764)

On the other hand, Milton describes Satan's violation of order in terms of a violation of carnal knowledge. This is seen in the passage already referred to: "Our Maker bids increase, who bids abstain / But our destroyer foe to God and man?" (747-748) and in a passage which contrasts Satan's disordered entrance into the garden with the sun's ordered entrance. Satan enters not by the east gate (178), the path of the

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<sup>24</sup> Some may charge Milton with being "an over-sexed and priggish Puritan". Tucker Brooke, "The Renaissance", A Literary History of England, ed. by A.C. Baugh, New York, Appleton-Century-Crofts, vol. II, p. 690. However, regarding his sexual imagery there is a striking parallel with that found in W.B. Yeats: "A sudden blow: the great wings beating still / Above the staggering girl ... Did she put on his knowledge with his power / Before the indifferent beak could let her drop." "Leda and the Swan"; see also "The Tower" for a correlation of phallic symbols. The Collected Poems of W.B. Yeats, New York, Macmillan Co., 1958, pp. 210-211, and 192-197.

sun<sup>25</sup> and "due entrance", but leaps over the wall:<sup>26</sup>

One Gate there was, and that look'd East  
 On the other side: which when th' arch-felon saw  
 Due entrance he disdain'd, and in contempt  
 At one slight bound high overleap'd all bound.  
 (178-181)

He is seen "as ... a prowling Wolf" (183), who "Leaps o'er the fence" (187), and though he sits on top of the "Tree of Life" (194) he devises death. How? By a perversion which involves both intellectual and carnal knowledge! Ironically then, Satan gloats over his new knowledge of the forbidden fruit. He states: "Forbidden them to taste? Knowledge forbid'n" (515), "O fair foundation laid whereon to build / Thir ruin!" (521-522).

(The Sun and the Tower, Satan and Babel)

In contrasting Satan with the sun, Milton not only refers to the sun's light and height but also employs the metaphor of a tower: "high in his Meridian Tow'r" (30). As already seen in Chapter I, the image of the Tower is used a number of times throughout the epic, the most recent being its use in reference to Satan and the devils in Book III: "With many a vain exploit ... The builders next of Babel... with vain design / New Babels" (III,465-468). To understand the particular

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25 The phallic symbolism here is obvious. The sun's relationship with the earth is harmonious and hence produces true knowledge symbolized by the "fruit...of golden hue" (147-148) which parallels the description of Eve's hair: "her unadorned golden tresses" (305), "half her swelling Breast / Naked met his under the flowing Gold of her loose tresses" (495-496), etc.

26 This is not pressing the Freudian inference too far. Milton has repeatedly used the word "perversion" to describe Satan, and later describes Adam's violation in terms of sexual perversion. The leaping

distinction between the tower with reference to the sun, and Babel with reference to Satan it is necessary to consider the original story of Babel as found in the Old Testament.

After the time of Noah's flood, the people attempted to prevent any further punishment from God by building a tower. Genesis states:

And the whole earth was of one language and one speech. And it came to pass, as they journeyed from the east, that they found a plain in the land of Shinar and they dwelt there. And they said one to another, Go to, let us make brick, and burn them thoroughly. And they had brick for stone, and the slime had they for mortar. And they said, Go to, let us build a city and a tower, whose top may reach unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth. And the Lord came down to see the city and the tower, which the children of men builded. And the Lord said, Behold, the people is one, and they have all one language and this they begin to do; and now nothing will be restrained from them which they have imagined to do. Go to, let us go down and there confound their language that they may not understand one another's speech.<sup>27</sup>

To appreciate the use of the term "tower" as applied to the sun and "Babel", as applied to Satan, it should be noted: (1) that completion of the tower would be a symbol of the harmony of men, each doing his specific task under the ordered direction of a leader, to

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over the wall recalls the sexual violation in "Leda and the Swan": "The broken wall, the burning roof and Tower", W.B. Yeats, *op.cit.*, p. 212.

<sup>27</sup> Genesis II, 1-7. For other reference to the tower in scripture see: "God is my high Tower" Psalms 144,2; "The Lord is my rock, my fortress, and my deliverer, my God... and the horn of my salvation, and my high tower." 18,2. "The name of the Lord is a strong tower", Proverbs 18,10; also "2 Samuel, 22,3; Isaiah 5,2; Matthew 21,33; Mark 12,1.

achieve a total good; (2) that this harmonious union of men would have been accomplished by a union of knowledge or understanding; (3) that the ruined tower of Babel symbolizes the disharmony of men unable to do their specific task because of a lack of understanding; and (4) that this lack of understanding is manifested in the multiplication of languages or in the division of knowledge.

Consequently, since the sun's activities perfectly conform to the knowledge and guidance of the Master planner, God, the sun is fittingly described as a "tower";<sup>28</sup> and since Satan's activities -- though great and powerful and even seemingly heroic, do not conform to the knowledge and guidance of the Master planner, Satan is fittingly described as a "Babel", a "ruin".

Turning to the text of "Paradise Lost", it is seen that Satan's tactics are to disunite men from the knowledge and guidance of God, to make them, as it were, speak a different language, to sow discord among the workers of God's vineyard, by having them question the sovereign Planter's decisions; by having them aspire to an equal status with the chief "Architect". Satan says:

Hence I will excite their minds  
 With more desire to know, and to reject  
 Envious commands, invented with design  
 To keep them low whom knowledge might exalt  
 Equal with Gods. (522-526)

Truly then this is a "fair foundation laid whereon to build / Thir ruin!" (521-522).

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<sup>28</sup> It is to be noted here that Milton's symbols are not static, but take their vitality from the particular context. As already seen, Satan has been called repeatedly a "tower".

However, there is another important difference between the sun's "tower" and Satan's "Babel". Satan's "Babel" like Satan's bridge has its beginnings below and ascends in pride, above; the sun's "tower" like Jacob's ladder, has its beginnings above and descends by humility, below. Hence Milton has united the sun with the Son who carries from heaven the light of God's knowledge, the life of God's grace; who as St. Paul says: "led captivity captive ... because he also descended first into the lower part of the earth ... he that descended is the same also that ascended above the heavens, that he might fill all things<sup>29</sup>."

The contrast between the meaning of the sun's tower and Satan's Babel naturally invites a study of the difference between obedience and disobedience in respect to God's order. This Milton undertakes in Book V, primarily through the biblical images of the "Pearl". This will be the subject of the next chapter.

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29 St. Paul, "Epistle to the Ephesians", 4,8-10.

## CHAPTER FOUR

## BOOK V: THE THEME OF OBEDIENCE

The structure of Book V is centred primarily around the theme of obedience: (1) the joy of obedience as known by man in his pristine innocence; (2) the hierarchical order of obedience as enunciated by the angel Raphael; (3) the nature of Satan's disobedience; and (4) the exemplary obedience of Abdiel. This chapter will consider how certain predominant images and terms help both to give a structural unity to each of the four divisions noted above, and to contribute to the theme of order in "Paradise Lost" as a whole.

## (The Joy of Obedience)

Book V opens with what appears to be a typically stock Homeric<sup>1</sup> description:

Now Morn her rosy steps in th'Eastern Clime  
Advancing, sow'd the Earth with Orient Pearl. (1-2)

The lines, however, help to link the ideas of Book IV with the new theme of this Book. They refer back to the symbolic meaning of the sun, its relationship to God and Adam, its contrast with Satan, his darkness and "aloneness". The word "sow'd" unites both the concept of sexual harmony and the concept of the kingdom of God found in the biblical parable of the sower.<sup>2</sup> Yet, it is the expression "Orient Pearl" which conveys

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<sup>1</sup> Homer, *The Odyssey*, translated by E.V. Rieu, Penguin Books, Harmondsworth, 1948; for example, "As soon as Dawn with her rose-tinted hand had lit the East", Book II, p. 34; "as soon as Dawn had flecked the morning sky with red", Book XIII, p. 208.

<sup>2</sup> St. Luke 8,5-18.

the real meaning of the harmony which comes from obedience to God's order, a harmony which is seen in Adam's innocent state of sexual and spiritual bliss.

The symbol of the pearl is common in Christian tradition. Milton's use of it has already been suggested above.<sup>3</sup> Nevertheless to bring out its full meaning, and the direction in which the poet is using the symbol in this particular context, it will be worthwhile considering something of its biblical origin. The symbol of the pearl has its origin primarily in the New Testament, where it represents the joy, or flower, or fruit of man's quest for the kingdom of God. St. Matthew reveals that Christ preached, "the kingdom of heaven is like unto a merchant man, seeking goodly pearls; who, when he had found one pearl of great price, went and sold all he had and bought it."<sup>4</sup> This pearl is described as something holy, not to be shared by those uninitiated in the ways of God: "Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you."<sup>5</sup> St. John in his "Revelation"<sup>6</sup> prophetically describes the punishment of God upon the whore of Babylon:

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3 For a study of Milton's "protestant" use of symbols in his earlier writings see: Malcolm Mackenzie Ross, "Milton and the Protestant Aesthetic: The Early Poems", *UTQ*, No. 17, 1947-1948, pp. 346-360, A.S.P. Woodhouse, *op.cit.*, 116-121.

4 St. Matthew 13,46.

5 St. Matthew 7,6.

6 Rev., 18: 1-14.

## BOOK V: THE THEME OF OBEDIENCE

62

...For her sins have reached unto heaven, and God hath remembered her iniquities... How much she hath glorified herself and lived deliciously... Therefor shall her plagues come in one day, death, and mourning...and the kings of the earth, who have committed fornication and lived deliciously with her, shall bewail her...and the merchants of the earth shall weep and mourn over her; for no man buyeth her merchandise any more. The merchandise of gold and silver and precious stones, and of pearls...and of cinnamon, and odours...and the fruits that thy soul lusted after are departed from thee, and all things that were dainty and goodly are departed from thee and thou shalt find them no more at all.

The symbol then of the pearl is in itself a simple one which would be understood by any seventeenth century reader and is understood today by any reader of the Bible. However, Milton's use of the symbol is both simple and complex. There is in his use a certain communion with tradition, especially as it is recorded in the Bible, but there is a great deal of difference between Milton's use of the symbol and that found for example in the medieval poem "I Syng of a Myden"<sup>7</sup>. What this difference is, only the context of "Paradise Lost" can reveal.

The "Orient Pearl", in its literal sense, is the dew of the morning transformed by the sun rising in the East. It both refreshes the earth and, in co-operation with the sun, assists the growth of plants. It connotes, then, peace, innocence and fecundity. But there is more to the dew than this. The particular way in which it brings peace is characterized, for the most part, by the meaning which Milton gives to the sun. In Chapter Three this meaning

7 For a scholarly presentation of the symbolism of both the "dew" and the "pearl" in relation to Catholic tradition, see Stephen Manning, "I Syng of a Myden" MLA, vol. LXXV, no.1, 1960, pp. 8-11. This study is most helpful in determining the medieval use of symbols. From this, one is better able to see the particular use which Milton has for symbols.

has already been considered, that is in relation to its light and sexual harmony. The two symbols then complement one another, and, as shall be shown, will later complement the analogy of the plant in Raphael's "degree" speech. The sun is seen shooting on the earth "his dewy ray" (141); Adam and Eve are pictured as working "among sweet dews" (212) and the harmonious communion between the sun and the earth is seen in the lines:

The Sun that light imparts to all, receives  
From all his alimantal recompense  
In humid exhalations, and at Eve  
Sups with the Ocean; though in Heav'n the Trees  
Of Life ambrosial fruitage bear and vines  
Mield Nectar, though from off the boughs each Morn  
We brush mellifluous Dews and find the ground  
Cover'd with pearly grain. (423-430)

On the other hand, what interpretation, if any, is to be given to the description of Satan as having "dewy locks" (56)? In the answer to this question can be found a key to Milton's use of symbols and their relationship to his concept of order. Before considering this problem it is necessary to look at the use of the dew symbol in scripture.

Traditionally, the idea of the dew has been associated with the idea of grace that waters and refreshes the garden of the soul- as a special favor obtained through man's harmony with God. Isaac blessing Jacob says: "See the smell of my son is as the smell of a field which the Lord has blessed: Therefore God give thee of the dew of heaven..."<sup>8</sup> It is also part of the Mosaic blessing: "And this is the blessing wherewith Moses the man of God blessed the Children of Israel...Blessed

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<sup>8</sup> Genesis, 27:27-28.

of the Lord be his land, for the previous things of heaven, for the dew..."<sup>9</sup>; The dew is used figuratively throughout the Old Testament as in "My doctrine shall drop as the rain, my speech shall distil as the dew..."<sup>10</sup>; "Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning : thou hast the dew of thy youth"<sup>11</sup>; "The king's wrath is as the roaring lion; but his favor is as dew upon the grass"<sup>12</sup>; and "Thy dead man shall live, together with my dead body shall they arise. Awake and sing, ye that dwell in dust: for the dew is as the dew of herbs, and the earth shall cast out the dead." Genesis, Deuteronomy, Judges, Samuel, Kings, Job, the Psalms, Proverbs, Isaiah, Daniel, Hosee, Haggai, and Zechariah all refer to the dew as the grace which comes only from obedience to God.<sup>13</sup>

Living in God's light Adam walks amid the "Orient Pearl" (2-3); his sleep of innocence is described as "Aery light" brought about by his temperate eating: "from pure digestion bred / And temperate vapours bland" (4-5). By way of contrast, after Adam has violated God's law through his sin of disobedience, the grace which God has bestowed upon nature will become his oppressor:

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9. Deuteronomy, 33:1-13.

10. Ibid., 32:2.

11. Psalm, 110:3.

12. Proverbs, 19:12.

13. See: Judges, 6:37; 2 Samuel, 1:21, 17:12; 1 Kings, 17:1; Job, 38:28; Proverbs 3:20; Isaiah, 18:4; Daniel, 4:33; Hosee, 6:14, 13:3; Haggai, 1:10; and Zechariah, 8:12.

till dewy sleep  
 Oppress'd them, wearied and with amorous play.  
 Soon as the force of that fallacious Fruit  
 That with exhilarating vapour bland  
 About thir spirits had play'd, and inmost powers  
 Made err, was now exhal'd and grosser sleep  
 Bred of unkindly fumes... (IX,1044-1050)

But in innocence Adam walks amid true religion, at "Matin Song" (V,17), desiring to enjoy the fields before the loss of "prime" (21). Eve, however, has been visited by evil and he finds her "With Tresses decompos'd, and glowing Cheek,/ As through unquiet rest." (10-11). But as yet, she has not sinned and Adam finds her beauty "whether waking or asleep,/ Shot forth peculiar Graces" (14-15).

The union of Adam and Eve is described in terms of the mystical but sensual marriage found in "Solomon's Song". Adam says:

My fairest, my espous'd, Awake, my latest found,  
 Heav'ns last best gift, my ever new delight,  
 Awake, the morning shines and the fresh field  
 Calls us, we lose the prime to mark how spring  
 Our tended Plants, how blows the Cibton Grove,  
 What drops the Myrrrh and what the Balmy Reed. (17-23)

The Bible phrases a parallel event as:

My beloved spake and said unto me, Rise up, my love,  
 my fair one and come away. For, lo, the winter is past  
 and the rain is over and gone; the flowers appear on  
 the earth, the time of the singing of the birds is come,  
 and the voice of the turtle is heard in our land; the  
 fig tree putteth forth her green figs and the vines with  
 the tender grapes give a good smell. Arise my fair  
 one, and come away. 14

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14 "Solomon's Song" 2:10-13. Notice also the frequent use of "fair", the description of the beloved as "A bundle of myrrh" 1:13. The entire scene of Adam and Eve in Paradise can be seen as a paraphrase of this mystical portrayal of grace.

## BOOK V: THE THEME OF OBEDIENCE

66

Eve's dream<sup>15</sup> of the visitation of Satan reveals the mode of evil, which is to appear under the guise of the good. Satan wakes Eve in the same manner as does Adam. Adam awakes Eve "with voice / Mild as when Zephyrus on Flora breathes" (15-16) and calls her to delight. Eve says Satan called:

With gentle voice, I thought it thine; it said,  
Why sleep'st thou Eve? now is the pleasant time,  
The cool, the silent, save where silence yields  
To the night-warbling Bird, that now awake  
Tunes sweetest his love-labour'd song... (37-41)

But what of Eve's description of Satan as "dewy lock" (56)? The first answer is that Satan, the symbol of evil, comes under the guise of good. He has the appearance of grace and order. The expression "dewy" is then used ironically. However, is there a sense in which the term can be fittingly ascribed to Satan? Part of the answer may be found in Satan's speech to Eve; the other part will be found at the end of this chapter. When Satan induces Eve to eat the apple, he ironically speaks the truth. But it is a veiled truth:

O Fruit Divine  
Sweet of thyself, but much more sweet thus cropt,  
Forbidd'n here, it seems, as only fit  
For Gods, yet able to make Gods of Men  
And why not Gods of Men, since good, the more  
Communicated, more abundant grows,  
The Author not impair'd but honour'd more? (67-73)

.....  
Taste this, and be henceforth among the Gods  
Thyself a Goddess... (77-78)

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15 Patterson writes: "This dream experience of Eve's, really a part of the temptation that led to the Fall, is one of the most carefully worked out parts of the poem. It is so strikingly in accord with modern psychology that one is tempted to wonder if much of recent psychology is not simply the classification and naming of what great poets have known and acted upon for centuries." The Student's Milton,

The fruit is indeed properly called "Divine", since it symbolizes what is reserved for God. By eating the fruit man usurps God's prerogative and, in a sense, becomes a God. Herein Satan has ironically revealed the nature of evil, as an attempt to assume the role of God.<sup>16</sup>

Unlike the merchant in St. Matthew's allegory, Adam and Eve do not seek "the pearl of great price"; they already possess it. Their story is an allegory of losing God's grace,<sup>17</sup> the "Orient Pearl" and perhaps, only in losing it do they really find it.

Adam attuned to the light of God, instructs Eve on the nature of the ordered relationship between the soul and its lesser faculties:

Yet evil whence? in thee can harbour none  
 Created pure. But know that in the Soul  
 Are many lesser Faculties that serve  
 Reason as chief; among these Fancy next  
 Her office holds; of all external things,  
 Which the five watchful Senses represent  
 She forms Imagination, Aery shapes,  
 Which Reason joining or disjoining, frames  
 All that we affirm or what deny, and call  
 Our knowledge or opinion; then retires  
 Into her private Cell when Nature rests... (99-109)

.....

yet be not sad. (116-119)

Evil into the mind of God or man  
 May come and go, so unapprov'd and leave  
 No spot or blame behind.

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Frank Allen Patterson, ed., New York, Appleton-Century-Crofts, 1933, textual notes p. 83.

16 See footnote in Chapter I qualifying this point.

17 Elbert N.S. Thompson, "The Theme of Paradise Lost", MLA, 1913, XXVIII, p. 106-120, sees the whole of "Paradise Lost" as an allegory, the apple symbolic of truth. Adam, the guilty one represents not one individual but man in general. He states: "the poet's main intent seems to be to accept 'as fact the existence of evil, and to disclose concretely after the fashion of poetry its inevitable consequence" p. 110. In rebuttal H.W. Peck, "The Theme of Paradise Lost",

Milton here reveals his doctrine of the hierarchies of the soul as expressed in "The Christian Doctrine":

But the same, or even greater difficulty still remains -- how that which is in its nature peccable can proceed from God? I ask in reply, how anything peccable can have originated from the virtue and efficacy which proceeds from God? Strictly speaking, indeed, it is neither matter, nor form that sins; and yet having proceeded from God, and become in the power of another party, what is there to prevent them, inasmuch as they have now become mutable, from contracting stain and contamination through the enticement of the devil, or those which originate in man himself? It is objected, however, that body cannot emanate from spirit. I reply, much less then, can body emanate from nothing. For spirit being the most excellent substance, virtually and essentially contains within itself the inferior one; as the spiritual and rational faculty contain the corporeal, that is the sentient and vegetative, faculty. 18

Milton's concept of order is so solidly founded on the natural union of heaven and earth (401-404), that he even approaches the possibility of God sinning: "Evil into the mind of God or man / May come

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PMLA, XXIX, 1914, pp. 256-269, rejects the idea of Milton using any allegory or myth; he sees the poem as an artificial epic, embodying structurally a theistic and Biblical view of the universe. See criticism of C.S. Lewis' theories by Rose Tuve, op.cit., p. 160. Arnold Stein holds that allegory is "part and parcel of the hypothetical creative process observable in all literature", "The Criticism of Allegory" review of The Allegorical Temper by H. Berger, Kenyon Review; vol. 20, 1958, pp. 322-330, see also Edwin Honig, "In defense of Allegory", ibid., pp. 1-19.

18 "Christian Doctrine" op.cit., pp. 976-978.

19 Too much stress should not be placed on the possibility of God sinning. Woodhouse contends that the word "God" here means "angel". This is possible since the words are used interchangeably in this epic. A.S.P. Woodhouse, op.cit., p. 122.

## BOOK V: THE THEME OF OBEDIENCE

69

and go" (117-118); "God is God because he put evil out of his mind."<sup>20</sup>  
This seems to imply not only the necessity of discipline in man and in the angels but in God as well.

After Adam's instruction to Eve, they both bathe in God's grace, amidst the sun's "dewy ray" (141), harmoniously united with God, the angels, and the sun, which is "of this great World both Eye and Soul." (172). Among "sweet dews" they embrace, like the "Vine" that is wedded to the "Elm" (215-216).

## (The Hierarchical Order of Obedience)

Although Adam and Eve possess their pearl of grace in their preternatural state they are unable to analyse either its meaning or its relationship to God's total order. This Raphael endeavors to do in his "degree" speech. It will be necessary to consider the content of this speech in order to show its bearing on the epic as a whole.

Raphael informs Adam that there is one God from whom all beings come and to whom all beings return "If not deprav'd", that is if they do not violate their degree in God's order. All beings<sup>are</sup> created not out of nothing but out of matter. This matter contains the "various forms ...degrees / Of substance, and in things, that live of life" (473-474). In proportion as a being has a higher place in the hierarchy of being, that is in proportion as he is close to God, he tends to have more spirit and less matter. Each being is placed in a special sphere which is not inert but active. The activity of a being is to attain that spiritual degree which is in proportion to its

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20 Patterson, op.cit., p. 84

individual perfection. In man this perfection is found when reason is supreme over the senses. Man's reason deals primarily with discursive knowledge, though there may be some intuitive knowledge. The angel's reason deals primarily with intuitive knowledge. But it is the same reason, "Differing but in degree" (490). Now the end of man is not the violation but the perfection of his nature. When this perfection is achieved man may live with angels and enjoy "No inconvenient Diet" (495). But the whole perfection of man is contingent upon his obedience to God, which means his obedience to God's degree.

The complete speech is seen in the following lines:

To whom the winged Hierarch repli'd.  
 O Adam, one Almighty is, from whom  
 All things proceed, and up to him return,  
 If not depriv'd from good, created all  
 Such to perfection, one first matter all,  
 Indeed with various forms, various degrees  
 Of substance, and in things that live, of life;  
 But more refin'd more spiritous, and pure  
 As nearer to him plac'd or nearer tending  
 Eaching in thir several active Spheres assign'd,  
 Till body up to spirit work, in bounds,  
 Proportion'd to each kind. So from the root  
 Springs lighter the green stalk, from thence the leaves  
 More aery, last the bright consummate flow'r  
 Spirits odorous breathes: flow'rs and thir fruit  
 Man's nourishment, by gradual scale sublim'd  
 To vital Spirits aspire, to animal,  
 To intellectual, give both life and sense,  
 Fancy and understanding, when the Soul  
 Reason receives, and reason is her being,  
 Discursive or Intuitive discourse  
 Is ofttest yours, the latter most is ours,  
 Differing but in degree, of kind the same.  
 Wonder not then, what God for you saw good  
 If I refuse not, but convert, as you,  
 To proper substance; time may come when men  
 With angels may participate, and find  
 No inconvenient Diet, nor too light Fare;  
 And from these corporal nutriments perhaps  
 Your bodies may at last turn to Spirit,

## BOOK V: THE THEME OF OBEDIENCE

71

Improv'd by tract of time, and wing'd ascend  
 Ethereal, as wee, or may at choice  
 Here or in Heavn'ly Paradise dwell;  
 If ye be found obedient, and retain  
 Unalterably firm his love entire  
 Whose progeny you are. Meanwhile enjoy  
 Your fill what happiness this happy state  
 Can comprehend, incapable of more. (468-505)

Now such a speech naturally invites a comparison with the famous "degree" speech of Ulysses in "Troilus and Cressida"<sup>21</sup>. The comparison is helpful because it better enables the critic to define the extent and limitation of Milton's genius. Certainly Shakespeare paints a more concrete picture of evil or disorder than Milton does. Ulysses sees the effects of disorder on both a universal and a particular scale: disorder in the planets affecting the sea, the earth, the winds, the state; disorder in society affecting communities, school, brotherhood, the "prerogative of age, crowns sceptres laurels"; disorder in the

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21 "The heavens themselves, the planets and this centre  
 Observe degree priority and place  
 Insisture course proportion season form  
 Office and custom, in all line of order;  
 And therefore is the glorious planet Sol  
 In noble eminence enthron'd and spher'd  
 Amidst the other, whose med'cinable eye  
 Corrects the ill aspects of planet evil  
 And posts like the commandement of a king,  
 Sans check, to good and bad. But when the planets  
 In evil mixture to disorder wander,  
 What plagues and what portent, what mutiny  
 What raging of the sea, shaking of earth...

.....

Oh, when degree is shak'd  
 Which is the ladder to all high designs,  
 The enterprise is sick. How could communities  
 Degrees in schools and brotherhoods in cities  
 Peaceful commerce..." etc.

"Troilus and Cressida" I,3, 84-134; William Shakespeare,  
The Complete Works, ed. by Peter Alexander, New York, Random House,  
 p. 793.

family affecting the honour due to the father; and finally disorder in the individual where power becomes will, will becomes appetite, and appetite "a universal wolf". In spite of the difference in genre and context of the two speeches it is not difficult to agree with Leavis when he criticizes Milton's lack of minute sensibility.<sup>22</sup> However, Milton's total concept of order is much more intelligible than that of Shakespeare.<sup>23</sup>

Shakespeare for the most part takes order for granted; he does not explain its metaphysical basis: "The heavens themselves, the planets and this centre / Observe degree, priority and place." It is significant to note, too, that Shakespeare, along with Milton, refers to the sun: "And therefore is the glorious planet Sol / In noble eminence enthron'd and spher'd / Amidst the others". But Shakespeare's sun lacks the all-embracing function of Milton's sun.

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<sup>22</sup> F.R. Leavis, *Revaluation*, London, Chatto and Windus, 1936, pp. 48-50. Although Leavis' comparison of Milton's patterns to brick-laying is superficial, nevertheless, he does help to raise certain problems pertinent to Milton, which are of great value.

<sup>23</sup> Caroline Spurgeon holds that Shakespeare "does not seem to have drawn any support from the forms and promises of conventional religion, nor does he show any sign of hope or belief in future life". Whether this is so or not at least, "he does show a passionate interest in this life, and a very strong belief in the importance of the way it is lived in relation to our fellows", *op. cit.*, p. 207. While Milton holds for the importance of this life, his emphasis is about directing man's activities to conform to his end. A comparison between Shakespeare and Milton regarding order might be found in a comparison between Aristophanes' "The Cloud" and Plato's "Republic". Aristophanes certainly has a more practical concept of disorder than Plato, but Plato has the more intelligible concept of order.

## BOOK V: THE THEME OF OBEDIENCE

73

Here it is not a question of evaluating Milton's philosophy or theology. The point is that Milton is able to present poetically an intellectual structure of ideas in "Paradise Lost" which intimately and naturally correlate<sup>s</sup> all beings to God and establish<sup>es</sup> a harmonious relationship which is communal in character between God, the angels, man, and nature. Some ways by which the poet helps to achieve this have already been noted: the repetition of key terms in reference to the three strata of society, heaven, hell and earth; the pattern of paradox by which heaven is joined to earth through the sun; and the symbol of the sun with its communicative and sexual overtones.

In Book V Milton amplifies his picture of the harmonious structure by linking all creatures to God through one matter, "Indu'd with various forms, various degrees" (473). An organic unity is achieved in both the natural and the supernatural level through the analogy of the plant:

So from the root  
Spirits lighter the green stalk from thence the leaves  
More aery, last the bright consummate flow'r  
Spirits odorous breathes; flow'rs and thir fruit  
Man's nourishment. (479-483)

The organic unity in the natural level is seen in the fact that the plant represents both the individual and the social scale of growth toward perfection. There is also an organic unity achieved on the spiritual level through the symbols of the sun and the dew, which have already been considered. These imply a natural and a spiritual growth for both the individual and the entire hierarchal order.

Milton's concept of order is both simple and complex, but above all it is warm because it is human or anthropomorphic. This warmth

is achieved, as it so often is in the Old Testament, through a communal and sexual imagery. Tillyard points out that "with superb cunning Milton calls Raphael "the winged Hierarch" to summon up in a word the association of degree".<sup>24</sup> But this phrase in itself does not convey Milton's concept of order. More important is the expression "Raphael, the sociable Spirit" (221) and the additional fact that he "deign'd / To travel with Tobias and secur'd / His marriage with the seven-times-wedded Maid." (222-223). True, such a fact may bespeak Milton's personal preoccupation with marriage<sup>25</sup> but it intimately unites the angel with man, exemplifies the divine aspect of marriage and harmoniously unites heaven, man and nature, so that all creation is seen to be designed by the "sovran Architect" (256) to be "the Gard'n of God" (260).

Milton solidifies the structure of creation, intimately uniting the various parts, yet showing their individual perfection, and role in the hierarchy of being in a number of other ways. Perhaps the most important is the identification here, of Eve with the earth. Milton uses such expressions as "Earth's inmost womb" (303) and "Earth all-bearing Mother" and has Raphael address Eve as:

Hail Mother of mankind, whose fruitful Womb  
 Shall fill the World more numerous with thy Sons  
 Than with these various fruits the Tree of God  
 Have heap'd this Table. (387-390)

The description of Adam in his nudity, symbolic of freedom and of the harmony between his reason and his senses as well as the harmony between himself and nature, likewise contributes to Milton's vision of order:

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<sup>24</sup> E.M.W. Tillyard, The Elizabethan World Picture, London, Chatto and Windus, 1952, p.30.

<sup>25</sup> See H.J. Grierson, Milton and Wordsworth, op.cit., pp. 48-64.

## BOOK V: THE THEME OF OBEDIENCE

75

Meanwhile our Primitive great Sire, to meet  
 His god-like Guest, walks forth, without more train  
 Accompani'd than his own complete  
 Perfection, in himself was all his state (350-353)

.....

Nearer his presence Adam though not aw'd  
 Yet with submiss approach and reverence meek,  
 As to a superior Nature bowing low. (358-360)

The unique rôle of the individual in God's order is revealed by the poet most artfully, growing out of the scene itself. As Eve prepares the meal for her heavenly guest:

She turnes on hospitable thoughts intent  
 What choice to choose for delicacy best,  
What order, so contriv'd as not to mix  
Taste, not well join'd inelegant, but bring  
Taste after taste upheld with kindest change.  
 (332-336)

Nor has Milton left order only in the prelapsian stage of creation. By linking Eve with the "blest Mary, second Eve" (387) the poet prepares for the new order whereby man finds his perfection through Christ. But even here man finds his perfection in his hierarchy of being, in doing that particular task for which he was created.

It might be well here to comment briefly on the distinction between Milton's concept of order and that of Hopkins. As critics have noted, in many respects there is a similarity between the two poets not only in their prosody but also in their themes.<sup>26</sup> Both poets see the world as created by God and refreshed by his Providence; both poets stress the individuality of man, his perfection and freedom through an

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<sup>26</sup> See Sister M. Aquinas Healy, "Milton and Hopkins", UTQ no. 22, 1952-1953, pp. 18-22; W.H. Gardner, Gerard Manley Hopkins, London, Oxford University press, 1958, 2 vols., especially vol. 1, pp. 104-116; vol. 2, pp. 181-187.

adherence to God's "rod". However, it is in their concept of Christ in God's order that the poets differ greatly.

In his sonnet "As Kingfishers Catch Fire", which in many ways echoes of Milton, Hopkins concludes:

I say more; the just man justices;  
Keeps grace; that keeps all his going graces;  
Acts in God's eyes what in God's eyes he is —  
Christ — for Christ plays in ten thousand places,  
Lovely in limbs, and lovely in eyes not his  
To the Father through the features of men's face.<sup>27</sup>

Here as in "The Wreck of the Deutschland", "Spring", etc., Hopkins stresses not only the imitation of Christ but also the living in, by and with Christ, in other words, the perfection of man in the "Mystical Body". Milton, on the other hand, writes on the "Mystical Body" and the "Communion of Saints"<sup>28</sup> but as Mackenzie Ross affirms, they are invisible things, lacking any concrete reality or function.<sup>29</sup> This is seen too, in "Paradise Lost". Christ or the Son is an exemplar, a symbol to be followed but not to be communed with sacramentally. This is evident even in "On the Morning of Christ's Nativity" where Milton's idea of the Trinity tends to be somewhat orthodox. On this poem Hanford writes:

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<sup>27</sup> Poems of Gerard Manley Hopkins, ed. by W.H. Gardner, London, Oxford University Press, 1959, p. 95.

<sup>28</sup> "Christian Doctrine" Chap. XXIV, "Of Union and Fellowship with Christ and His Members, Wherein is Considered the Mystical or Invisible Church" Milton writes: "Seeing that the body of Christ is mystically one, it follows that the fellowship of his members must also be mystical, and not confined to place or time, inasmuch as it is composed of individuals of widely separated countries, and of all ages from the foundation of the world". op.cit., p. 1020.

<sup>29</sup> Malcolm Mackenzie Ross, op.cit., p. 350.

Theologically Milton accepts at this time the orthodox doctrine of the Trinity. His true theme, however, is the moral significance of Christ, as a symbol of ethical and religious truth, which in its pure simplicity banishes the multiformity of error, typified in the welter of Pagan divinities. Milton is adoring an idea rather than a person. His poem is Protestant and humanistic rather than Catholic in feeling.<sup>30</sup>

Hence, in the interpretation of such symbols as the sun, light, pearl and dew the critic must be on guard lest he interpret these solely in the light of traditional Christianity. Milton's symbols spring from tradition and are colored by his age but they belong distinctly to Milton and are to be interpreted only in their particular context in "Paradise Lost". The critic may see, though, some of the problems which Milton faces in using traditional symbols divorced from their heritage.<sup>31</sup>

In the images considered in this chapter, and in the previous one, Milton is stressing God's Providence both in the order of nature and in the order of grace, which complement one another but, nevertheless, are different. Yet, God's Providence is to be seen on an ethical rather than a sacramental<sup>32</sup> or mystical plane. And in and through this ethical order man is to find his freedom and happiness.

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<sup>30</sup> Hanford, *op.cit.*, p. 142.

<sup>31</sup> Some of these problems are considered by Ross, *op.cit.*, pp. 118-120.

<sup>32</sup> This term is here used in a Catholic sense, There is a sense in which the word "sacramental" can be used in reference to Milton's concept of nature. This will be considered in a later chapter.

## (The Nature of Satan's Disobedience)

The first portion of this chapter stressed the harmonious relationship of man with God's order, through the symbol of the "Orient Pearl"; the second portion stressed the harmonious plan of God for all creation through a hierarchy of perfections. Now this hierarchy, then, is seen in a twofold sense: (1) that which belongs to the spiritual order and (2) that which belongs to the natural order. The first is contingent upon God's gift and man's free will, and, as Satan demonstrates, it may be lost. The second is inherent within the nature of things and can not be lost. This distinction is important in <sup>the</sup> understanding of the character and role of Satan. While Satan has lost his "pearl" he is still part of the natural hierarchy, still by nature an archangel, still possessed of a lofty perfection which is natural to his being. Hence it is difficult to see Satan through the eyes of C.S. Lewis -- tragic, ruined, but not "ridiculous".<sup>33</sup>

By this distinction the error of such a critic as Shelley can be better understood. Shelley writes:

Nothing can exceed the energy and magnificence of the character of Satan as expressed in "Paradise Lost". It is a mistake to suppose that he could ever have been intended for the popular personification of evil. Implacable hate, patient cunning, and a sleepless refinement of device to inflict the extreme anguish on an enemy, these things are evil; and, although venial in a slave, are not to be forgiven in a tyrant; although redeemed by much that ennobles his defeat in one subdued, are marked by all that dishonours his conquest in the victor.

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<sup>33</sup> C.S. Lewis, *op.cit.*, p. 98. Mr. Lewis' idea of the "progressive degradation" of Satan is perhaps too fixed, and out of keeping with the conclusions of this thesis.

Milton's Devil as a moral being is far superior to his God, as one who perseveres in some purpose which he has conceived to be excellent in spite of adversity and torture, is to one who in the cold security of undoubted triumph inflicts the most horrible revenge upon his enemy, not for any mistaken notion of inducing him to repent of a perseverance in emity, but with the alleged design of exasperating him to deserve new torments. Milton has so far violated the popular creed (if this shall be judged to be a violation) as to have alleged no superiority of moral virtue to his God over his Devil.<sup>34</sup>

Satan is a "magnificent" being in the literal sense. This is why Milton surrounds him with terms which are also applied to the description of God: "high", "gold", "alone", etc. But the key to understanding the disorder of Satan and his symbolic representation of evil is found in the verb "seem" which is used repeatedly throughout this Book with reference to Satan and to evil in general.

After God has announced that the Son is to be his "Vicergerent" (599-615) Raphael adds: "So spake th' Omnipotent, and with his words / All seem'd well pleas'd, all seem'd but were not all" (616-617). The word "Omnipotent" is important because it helps to define the relationship of the creature to the divine order. God by his power can and does establish the degree of perfection which a person is to have in the hierarchy; however, his omnipotence does not control the actions of angels and men. These still have free will to act either in accordance with their perfection or to act against it. This is seen in the phrase "but were not all".

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<sup>34</sup> Percy B. Shelley, "A Defence of Poetry", The Great Critics, James Harry Smith and Edd Winfield Parks, eds., New York: W.W. Norton Co., 1951, p. 573.

Now, the first "seem'd" referred to above indicates the action of those who conform with God's order. The reality of their joy is symbolically expressed in the ritual of dance and song which is correlated to the "regular" (624) and "irregular" (625) movements<sup>35</sup> and music of the "starry sphere" (620) so that there is enacted a ritual of "harmony Divine" (625). The second "seem'd" takes on a different meaning, creating a tension between appearance versus reality, and gives a micro-cosmic picture of the tension between good and evil in the entire macro-cosm.. The "all seem'd but were not all" carries with it the concept of "make-believe" and has the force of manifesting in some angels not the enactment of a ritual symbol of worship but the enactment of a dramatic symbol<sup>36</sup> of sham and pretence, of exterior devotion without "th<sup>is</sup> upright heart and pure" (I,17).

Now Milton adds a delicate touch which plays a vital role in the epic as a whole. He gives a picture of God whose "own ear / Listens

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35 Milton repeatedly emphasizes the freedom of heaven. This freedom sometimes takes the appearance of disorder, in contrast to the order of hell. But in this very appearance of disorder is to be found Milton's concept of harmony. The ethical system of Milton is not to be identified with that of Kant, though there are similarities. Kant's ethical order is based primarily on what is rational; Milton's ethical order is based on love. For an analysis of Kant's concept of order see the essay by Richard Kroner, "Hegel's Philosophical Development", On Christianity: Early Theological Writings, by Friedrich Hegel, New York, Harper & Brothers, 1961, pp. 1-66.

36 For a study of the distinction between ritual and dramatic symbols see H. Musurillo, Symbol and Myth in Ancient Poetry, New York, Fordham University Press, 1961, pp. 1-11.

delighted" (626-627) to the "charming tones" (626);<sup>37</sup> a picture which will become the central point in the pattern of relationships, as shall be shown in a later chapter,<sup>38</sup> between God and the angels, God and man, the angels and man, Adam and Eve, Satan and Eve, Eve and Adam and finally between the Son of God and man. In its immediate context, however, the image of God's ear listening to the two groups of angels: those whose singing is the enactment of a ritualistic symbol and those whose singing is the enactment of a mere dramatic symbol, serves to unite the two tensions of opposing realities.

There is a danger here in trying to extract a dogma. Shall it be said that the two tensions symbolize the good and the evil which dwell in the one court of heaven, of which "Earth / Be but the shadow" (573-574)? or shall it be said that the two tensions symbolize the good and evil which exist in both the macrocosm and the microcosm; in the universe as a totality and in the mind of man as an individual? Perhaps! Yet, it is, at least, evident that Milton is manifesting the inherent relationship between good and evil, and that all is within the "ear" or sight of God. But why should God listen "delighted" (627)? Could God

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<sup>37</sup> There is a similarly charming picture in Spenser's "Epithalamion" where the angels above the sacred altar "Forget their service and about her fly / Ofte peeping in her face..." But Spenser is revealing here only one aspect of order. Milton uses his image, of the ear listening, throughout the epic, to unite God with the angels, God with man, the angels with man, Eve with Adam, man with Satan and finally man with the Son of God.

<sup>38</sup> See chapter on Book VIII.

be pleased with the beautiful sounds knowing that some were produced by evil angels? Milton has already supplied part of the answer when he wrote: "Evil in the mind of God or man / May come and go, so unapproved and leave / No spot or blame behind" (117-119). Hence God could be pleased with the actions of good men whose lives bring them into daily contact with evil: Milton writes in the "Areopagitica":

Good and evil we know in this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds which were imposed upon Psyche as an incessant labor to cull out, and sort asunder were not more intermixed. It was from out the rind of one apple tasted, that the knowledge of good and evil, as two twins cleaving together, leaped forth into world. And perhaps this is that doom which Adam fell into knowing good and evil, that is to say, of knowing good by evil.<sup>39</sup>

It is a difficult task for man to discern what is good from what is evil. By man's unaided reason this cannot be done. He can only determine what is good from what "seems" to be good by the light of God. This light of God has been given in Raphael's "degree" speech which constitutes the rule of the "Golden Sceptre" (885). Man's seeming judgement is given through Satan's "degree" speech which constitutes the rule of the "Iron Rod" (887).<sup>40</sup> Like Raphael, Satan emphasizes that God has created the angels according to various degrees: "Thrones, Dominations, Princedoms, Virtues, Powers" (772) and that these orders

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<sup>39</sup> "Areopagitica", "English Literature and Its Background", *op.cit.*, p. 406.

<sup>40</sup> In "Of Reformation", Milton asserts those who do not accept the law of Christ which is the "meek censure of the Church" will "fall

and degrees are not incompatible with liberty but are consistent with it: "for Orders and Degrees / Jar not with liberty, but well consist." (792-793). Yet what is the difference between the concept of order as held by Raphael and that which is held by Satan?

Satan sees order as something which is static. He sees the creature only as an individual, not as a member of a community contributing to the total good of the community (775-791). For Satan then, a law is a negative thing acting only as a check against individual error (797-798); it is not a means of achieving a communal good.

It is ironic that Satan should use a metaphor derived from music (793) for musical harmony like social harmony presupposes different but not isolated roles, all subservient to a total effect. There is irony too in Satan's question: "our being ordain'd to govern, not to serve?" (802) for government presupposes service.

Satan's reply to Abdiel again stresses the "seems" motif. Satan argues as a positivist, as one cut off from grace. He states that he knows only what he sees, what he can remember:

That we were form'd then say'st thou? and the work  
Of secondary hands, by task transferr'd  
From Father to his Son? strange point and new!  
Doctrine which we would know whence learnt: who saw  
When this creation was? remember'st thou  
Thy making, while the Maker gave thee being?  
We know no time when we were not as now;  
Know none before us, self-begot, self-rais'd  
By our own quick'ning power, when fatal course  
Had circl'd his full Orb, the birth mature  
Of this our native Heav'n, Ethereal Sons.  
Our puissance is our own, our own right hand  
Shall teach us highest deeds... (853-865)

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under the iron sceptre of anger that will dash him to pieces like a potsherd." Book II, *op.cit.*, p. 454.

## BOOK V: THE THEME OF OBEDIENCE

84

(Abdiel, the Model of Obedience, the Exemplary Christian)

In contrast to Satan's disobedience, Abdiel, Christ's type among the angels, represents the model of obedience to God's "Golden Sceptre". In him is found Milton's concept of the ideal Christian, directed in spite of opposition and public opinion, by the dictates of God.

Abdiel does not answer Satan's charges directly. He does not prove the right of the Son to rule. His reasoning is directed, rather, by faith in, and love of God. Condemning Satan's position he states:

O argument blasphemous, false and proud!  
 Words which no ear ever to hear in Heav'n  
 Expected, least of all from thee ingrate  
 In place thyself so high above thy Peers.  
 Canst thou with impious obloquy condemn  
The just Decree of God, pronounc't and sworn  
 That to his only Son by right endu'd  
 With Regal Sceptre, every Soul in Heav'n  
 Shall bend the knee, and in that honour due  
 Confess him rightful King? (809-818)

As Christ often does, Abdiel uses the weakest form of argument: argumentum ad hominem. Reiterating Satan's statement that it is unjust for God to make a law binding the angels, Abdiel questions rhetorically: "Shalt thou give Law To God, shalt thou dispute / With him the points of liberty, who made / Thee what thou art?"

It has been noted in previous chapters how often the idea of aloneness appears with reference to Satan. Milton gives this idea flexibility and complexity by using it in reference to Abdiel.

The flaming Seraph fearless, though alone  
 Encompass'd round with foes, thus answer'd hold (875-876)

.....  
 So spake the Seraph Abdiel faithful found,  
 Among the faithless, faithful only hee;  
 Among innumerable false, unmov'd

Unshak'n, uneduc'd, unterrif'd  
 His Loyalty he kept, his Love, his Zeal;  
 Nor number, nor example with him wrought  
 To swerve from truth, or change his constant mind  
Though single. (896-903)

However, the "aloneness" of Abdiel is different from that of Satan. Satan's "aloneness" is a divorce of his activities from the harmony of God's order; Abdiel's "aloneness" is what ought to be the "aloneness" of every Christian.<sup>41</sup> It is a complete dependence upon God, and upon God alone, though this dependence may leave the Christian "alone" -- an outcast among his fellow humans. This is the lesson which Milton learns from life and as Arthur Barker states: "Christian theology was not for Milton of merely academic interest; nor did it concern only an unreal world separated from the present by death. It served to bring into ordered significance the lessons of a life full of intense experience."<sup>42</sup> Milton sees too, the temptation for man to be blinded by what seems to be the truth:

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<sup>41</sup> See Milton's commentaries on Galatians 5,4-5 "Let every man prove his own work and then shall he have rejoicing in himself alone, and not in another: for every man shall bear his own burden." "A Treatise of Civil Power", op.cit., p. 865.

<sup>42</sup> Probably one of the greatest burdens which Milton felt in life was being cut off from his fellow Puritans because of his ideas on divorce. Grierson writes: "...the breach which the pamphlets precipitated between himself and those with whom he had entered the battle; the beginning of Milton's isolation, his quest of other allies, his movement more and more towards what we might call "the left", the Independents, the Army and its leaders, a movement which is to lead him from one disillusion to another until at the Restoration he sits alone, allied to no church and no party, disillusioned but undiscouraged and unrepentant and ready in his poems to put on record his reading of man's character and history", op.cit., p. 49.

<sup>43</sup> Arthur E. Barker, Milton and the Puritan Dilemma, Toronto, University of Toronto Press, 1942, p. 293.

O Heav'n! that such resemblance of the Highest  
 Should yet remain, where faith and reality  
 Remain not; wherefore should not strength and might  
 There fail where Virtue fails, or weakest prove  
 Where boldest: though to sight unconquerable?  
 (VI,114-118)

And Milton knows that only a few can stand alone; only a few can see beyond the "seeming":

When I alone  
Seem'd in thy World erroneous to dissent  
 From all: my Sect thou seest, now learn too late  
 How few sometimes may know, when thousands err.

More than this, Milton knows that the task of a Christian, who imitates Abdiel - who upholds not only the natural order but the spiritual as well, and is not governed by man's dictates, but by God's - is not an easy one. It brings with it often a deep sorrow, one that can be healed only in heaven. But there, the remembrance of the sorrows, the isolation for God's sake makes the possession of the "Orient Pearl" all the more precious. Then, God will say to the true Christian:

Servant of God, well done, well hast thou fought  
 The better fight, who single has maintain'd  
 Against revolted multitudes the Cause  
 Of Truth, in word mightier than they in Arms;  
 And for the testimony of Truth has borne  
 Universal reproach, far worse to bear  
 Than violence: for this was all thy care  
 To stand approv'd in sight of God, though Worlds  
 Judg'd thee perverse.

(VI,29-37)

## CHAPTER FIVE

## BOOKS VI, VII: THE CELESTIAL SONG OF CREATION

In the last chapter it was seen that Book V centres around the theme of obedience. This chapter presents a variation of this theme. It stresses: (1) Milton's answer to the philosophical problem posed by Satan, (2) Milton's use of the song motif to identify his views on order with those of the divine Singer, (3) the role of nature in man's justification and (4) the story of creation as vindicating some of Milton's social theories.

## (A Philosophical Problem)

In Book V it is seen that Abdiel does not directly answer Satan's charge that all angels are naturally autonomous and independent beings who need not serve or obey God and His Son (V,772-802). Satan's position is made clear in the beginning of the epic where he states that God's ability to rule is not something inherent within his nature but something accidental: God is sovereign only because of his military power:

Be it so, since hee  
Who now is Sovran can dispose and bid  
What shall be right: fardest from him is best  
Whom reason hath equall'd, force hath made supreme  
Above his equals

(I,245-249).

The Adversary repeatedly asserts this fallacy, by his words and especially by his actions. In Book VI again he defiantly imitates the sovereignty of God. He is described:

## BOOKS VI, VII: THE CELESTIAL SONG OF CREATION

88

High in the midst exalted as a God  
 The Apostle in his Sun-bright Chariot sat  
 Idol of Majesty Divine, enclos'd  
 With Flaming Cherubim and golden Shields (99-102).

He completely reverts the order of morality<sup>1</sup> by referring to Abdiel as "seditious Angel" (152) and, with apparent objectivity, answers Michael's charge that he is evil (274-275) with the statement:

err not that so shall end  
 The strife which thou call'st evil, but wee style  
 The strife of Glory: which we mean to win,  
 Or turn this Heav'n itself to Hell. (288-291)

Milton is raising here, a vital philosophical and theological problem pertinent to the objectivity of good and evil.<sup>2</sup> This does not imply that there is any problem for Milton. He is writing for a

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<sup>1</sup> One of the best modern commentaries on the position of Satan is the book by George Orwell, 1984, New York, New American Library, 1961, where society is erected according to the principles that ignorance is strength, war is peace, good is evil, according to technique of "doublethink" ... the power of holding two contradictory beliefs in one's mind simultaneously and accepting both of them." p. 176. E.M.W. Tillyard, Studies in Milton, indicates how the rise of the modern dictator has changed his evaluation of Satan: "events have robbed the act of rebellion of the romance it enjoyed in more tranquil days and have forced upon us a new knowledge of the dictator-type. Even those readers who insist on finding an arbitrary element in Milton's God must admit that Milton also pictured him as that to which the whole natural order led up; and if they conceive Satan as defying a tyrant they cannot escape conceiving of him as opposing the whole natural order too." p. 53.

<sup>2</sup> For a brief but scholarly analysis of the problem of God's will and the good see: Etienne Gilson, A Gilson Reader, New York, Doubleday and Company, 1957, pp. 142-151. Here Gilson analyses the position of Duns Scotus and Descartes in the light of thomistic philosophy. However, it might be added that Milton's position is best summed up in the principle of St. Augustine: nisi credideritis, non intelligetis.

"fit audience, though few"<sup>3</sup> (VII,31) who believe in the scriptures, who believe in the goodness and supremacy of God, who need no "justification"<sup>4</sup> of God's ways. However, Milton does answer the problem and his answer is intimately bound up with his idea of order.

Milton's answer is partially found in the reply of Abdiel, who attacks Satan's erroneous knowledge:

Apostate, still thou err'st nor end wilt find  
 Of erring, from the path of truth remote:  
 Unjustly thou deprav'st it with the name  
 Of Servitude to serve whom God ordains,  
 Or Nature; God and Nature bid the same,  
 When he who rules is worthiest, and excels  
 Them whom he governs. This is servitude,  
To serve th' unwise, or him who hath rebell'd  
 Against this worthier, as thine now serve thee,  
 Thyself not free, but to thyself enthral'd (172-181).

For Milton, then, "God and Nature bid the same". That is, man

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3 This is one of the facts that some critics fail to realize. Milton was not a believer in democracy. The Ruler in heaven is absolute with no intermediaries on earth and the ruler on earth is not to be a dictator, as shall be noted later, nor a common representative of all men but only of the few who by their superior reasoning power and social position, are capable of directing the people. Grierson writes: "Milton is not found among the sectaries...they were moving towards democracy, were the forerunners of later radicals. Milton was not. Even in the later "Defensio" where he is vindicating the sovereignty of the people, he is quite explicit that the true people are not the mob but the great middle class... Moreover, the whole bent of his mind, and the direction given to it by his studies, Biblical and Classical, made him an aristocrat politically in the sense of the word as used by Aristotle." H.J. Grierson, *Milton & Wordsworth*, op.cit., pp. 58-59.

4 The term here is used according to its common interpretation, "that is, declare the justice of". Woodhouse, "Patterns in Paradise Lost", op.cit., p. 117. A more enlightening interpretation of the word is given by L.A. Cormican, op.cit., pp. 173-192. Father Cormican states: "by justification Milton did not mean a merely logical demonstration which would prove an intellectual conclusion and bring God within the framework of the rational universe. He uses the word with the overtones it acquired from New Testament usage, where it implies a divine, not a human or logical understanding, a supernal illumination

can know what is right if his actions conform to the laws of nature. This is the basic argument in his tracts<sup>5</sup>: "The Doctrine and Discipline of Divorce", "Of Education", "Of True Religion and Heresy, Schism, Toleration", etc. But the problem of knowing nature and her laws is, as already shown, a difficult one because of the frequent dic<sup>h</sup>otomy between what "seems" to be and what "is". The solution to the problem is found in the story of creation as recorded in the Bible and as revealed through the vision of the poet.

In spite of Satan's boast that he is the equal of God, in spite of his chariots, spears and inventions, he is no match for the Almighty. But God's supremacy is not manifested so much by his military victory as by his act of creating. God creates; Satan destroys;<sup>6</sup> "but to create / Is greater than to destroy" (VII,606-607). The logic is simple, but not important. What is important is Milton's poetic vision of creation. It is here that the poet, as a character in the epic,

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from the Holy Spirit whom he invokes for special guidance in his difficult task." p. 175.

<sup>5</sup> e.g. in writing to Samuel Hortbit, Milton praises him for his wisdom, attributing it to "either the definite will of God or the peculiar sway of nature which is also God's working," Student's Milton, p. 725.

<sup>6</sup> It is important to remember how Milton describes Satan's destruction. He skillfully links the image of the disembowelling of a human body with the image of the production of vulgar, unpoetic noises

Immediate in a flame  
But soon obscur'd with smoke, all Heav'n appear'd  
From those deep-throated Engines belcht, whose roar  
Embowell'd with outrageous noise the Air,  
And all her entrails tore, disgorging foul  
Thir devilish glut... (VI,584-591)

## BOOKS VI, VII: THE CELESTIAL SONG OF CREATION

91

identifies his views of order, with those of God, the divine Singer. And it is here that he leagues with the forces of evil those who oppose his ideas on order - those who are seen as persecuting the poet.

## (The Song Motif)

Milton's story of creation is, in a sense, a little epic in itself. It begins in contemporary England where the poet has fallen on "evil days" (25) and is "compast round" (26) with "evil tongues", where the poet, sees society as a "barbarous dissonance" (31) drowning Orpheus<sup>7</sup>, his message and his song (36-37). It continues on to evaluate society by contrasting the false values of the age with the true values ordained by God and manifested in an allegory of creation. It ends with the vindication of God, and hence with the vindication of the prophet and poet.

To go beyond the seeming and to see the real, the poet once again calls upon "Urania" (3), the spirit of wisdom. And by wisdom,

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Note how often Milton identifies Satan with the "false" poet. He is called "Author of evil" (264). Satan also sees his conflict with heaven as the conflict of two different writers: "The strife which thou call'st evil, but wee style..." (289)

<sup>7</sup> Orpheus is a traditional symbol of Christ. Edwin R. Good-enough writes: "The greatest difference between Orpheus and Christ was the total absence in Orpheus of the personal quality of Christ... It was not Orpheus the person but the hymns that through the years accumulated about his name which were of such great importance, especially in the late Greek tradition... The identification meant for Christ that Christ had founded the Christian mysteries and that his teaching too had power to tame the animals." Jewish Symbols in Greco-Roman Period, Kingsport, Kingsport Press, 1953, 6 vols., vol. V, p. 106. It is interesting to note that Orpheus, in Book VII, represents not so much Christ as Milton the poet. See reference to Orpheus in "Of Education", op.cit., p. 727. See also Le P.M.-J. Lagrange Le Judaïsme Avant Jesus-Christ, Paris, J. Gabalda et Fils, 1931, pp. 37-38.

## BOOKS VI, VII: THE CELESTIAL SONG OF CREATION

92

the poet does not mean mere knowledge but that knowledge which lives and loves and orders and which is symbolically manifested in a ritual of innocent play and song:

Wisdom thy Sister, and with her didst play  
In presence of the Almighty Father, pleas'd  
With Celestial Song... (10-12)

Like the Hebrew prophets, Milton sees his society as blinded, disordered, distemperate, killing the messengers sent by God. He prays that at least a few will understand his inspired words:

still govern thou my Song  
Urania, and fit audience find though few.  
But drive far off the barbarous dissonance  
Of Bacchus and his Revellers, the Race  
Of that wild Rout that tore the Thracian Bard  
In Rhodope, where Woods and Rocks had Ears  
To rapture, till the savage clamor drown'd  
Both Harp and Voice... (30-37)

The song motif plays a vital role in Milton's story of creation. It is through the song that Milton is able to identify his ideas on order with the plan of God as it is manifested in creation. He begins by calling on the "Voice divine" (2) a greater singer than the "Muses nine" who contributed to the "Celestial Song"; he indicates that he has been led up into heaven and has drawn "Empyrean Air" (24) which is tempered to his mortal breathing (15); he prays that he may not stumble in his flight, for his message "Half yet remains unsung," and though he has fallen "on evil days" (25) his voice remains unchanged: "I sing with mortal voice, unchanged / to hoarse or mute" (24-25); he prays to Urania: "govern thou my Song" and contrasts his song with the "evil tongues" (26), with the "barbarous dissonance / Of Bacchus and his Revellers, the Race / Of that wild Rout that tore the Thracian Bard" (31-33) and with "savage clamor drown'd / Both Harp and Voice" (36-37).

## BOOKS VI, VII: THE CELESTIAL SONG OF CREATION

93

The song of course is an image and a symbol of order but it is also an image and a symbol of a message. Milton unites the two ideas in his metaphor of knowledge as a food:<sup>8</sup> "But Knowledge is as good, and needs no less / Her temperance over Appetite, to know / In measure..." (126-128. The concept of harmony which predominates throughout the whole story of creation extends the idea of the song to imply order through variety. Hence the angelic songs which conclude each part of creation and which end in "Halleluiahs" (634) serve as more than melodious decorations. They enact the essence of creation as a harmonious ordering of nature to God, and they show the poet's affinity to God's plan.

This harmonious ordering is indicated when Raphael tells Adam that God created man to take the place of the fallen angels in heaven and that through the obedience of man earth can be changed into heaven so that all will be joined in one glorious kingdom:

Out of one man a Race  
Of men innumerable, there to dwell,  
Not here, till by degrees of merit rais'd  
They open to themselves at length the way  
Up hither, under long obedience tri'd,  
And Earth be chang'd to Heav'n, and Heav'n to Earth,  
One Kingdom, Joy and Union without end. (155-161)

(Nature Sacramentalized)

In spite of the fact that Milton is paraphrasing the scriptural lines: "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

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<sup>8</sup> This is one of Milton's favored images and will be considered in a later chapter. In "Of Education", *op.cit.*, p. 727, Milton contrasts a good education with a poor one in terms of two feasts.

waters"<sup>9</sup>, he seems to imply that nature is being sacramentalized.<sup>10</sup>

This is hinted at in a previous epic simile (I,305) which is etched against a traditional image of baptism, but it is given greater force by the emphasis upon the fluidity of chaos (VII,235) and the water which accompanies the birth of the earth (276-292). Broadbent notes this when he comments on a previous passage:

The contrast between the fluid desert of Chaos and the walled city of Heaven, the walled garden of Paradise is obvious; and the whole movement of Milton and the reader in Satan up to Heaven may be regarded as a rite of passage in which our natural satanism is exorcised. 11

The word "sacramental" as applied to "Paradise Lost" needs some qualification. It is not to be interpreted in the Catholic sense, nor in the common Protestant sense. It is something intimately bound up with Milton's concept of order. In its simplest sense it means a purification through nature and nature's laws. Man by acting in accord with nature becomes justified before God. And in the song of creation one aspect of nature which is stressed is the sexual. This has already been seen in relation to the sun and mother earth. Milton continues this theme in the story of creation. He identifies earth with a woman:

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9 Genesis 1:2.

10 For the Protestant view on sacramental, see Grierson, *op.cit.*, pp. 42-47; George Wesley Whiting, *op.cit.*, pp. 90-95; Paul Tillich, *The Protestant Era*, Chicago, University of Chicago Press, 1957, pp. xix, 95-114, and *Dynamics of Faith*, New York, Harper & Brothers, 1958, pp. 41-54.

11 Broadbent, *op.cit.*, p. 124.

## BOOKS VI, VII: THE CELESTIAL SONG OF CREATION

95

The Earth was form'd, but in the Womb as yet  
 Of Waters, Embyron immature involv'd  
 Appear'd not; over all the face of Earth  
 Main Ocean flow'd, not idle, but with war,  
 Prolific humour soft'ning all her Globe,  
 Fermented the great Mother to Conceive  
 Satiated with genial moisture... (276-282)

He describes the earth's bosom as "smelling sweet" (319). And he emphasizes God's command that all earth should engage in sexual activity: "Be fruitful, multiply" (396), and "Let the Earth / Put forth the verdant Grass, Herb, yield Seed, / And Fruit Tree Yield Fruit after her kind; / Whose Seed is in herself upon the Earth". Almost the whole of nature, whatever its degree, is seen as created in pairs -- the birds in the air, the fish in the seas, the animals on the land (339-447).

Milton in stressing the sexual aspect of nature is emphasizing that the sexual act is something holy. Through it men and nature cooperate with God in the act of creation and hence become good. Those who oppose the sexual act do not cooperate with God and hence become evil. Milton brings this out by emphasizing the distinction between non-creation<sup>12</sup> and creation. Four major contrasts characterize the distinction: (1) darkness as opposed to light, (2) coldness as opposed to warmth,<sup>13</sup> (3) disorder as opposed to order,<sup>14</sup> and (4) discord as

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<sup>12</sup> The term "non-creation" is used here in a relative sense, i.e. in relation to the creation of earth. Strictly speaking, chaos is the prime matter created by God out of which God creates the universe. For a study of Milton's Neo-platonic cosmology derived from the Orphic and Pythagorean theories see Walter C. Curry, *op.cit.*, pp. 48-49.

<sup>13</sup> Chaos is not only cold but hot, representing the "fierce extremes" (272); "For hot, cold, moist and dry, four champions fierce / Strive here for mastery..." (II, 898-899). However, in the story of the earth's creation Milton emphasizes the coldness to bring out the essential warmth of God.

<sup>14</sup> It might be better to say with Woodhouse that chaos is

opposed to harmony. Since these ideas are not isolated one from the other they will be considered, for the most part, as they appear in the order of events.

Milton emphasizes that non-creation is characterized by disorder, darkness and wastefulness: "the vast immeasurable Abyss / Outrageous as a Sea, dark, wasteful, wild" (211-212); "Darkness profound / Cover'd the Abyss (233-234); "the loud misrule / Of Chaos ... might distemper..." (271-273). He states that non-creation is black and cold -- all that is against life: "The black tartareous cold Infernal dregs / Adverse to life." Creation, however, is characterized by light. This light is not so much a physical light as a light of goodness, of order, which for Milton stands for reason or the conformity of reality with God's plan. The light has its beginning with the Father and is transmitted to the earth by the Son: "with Radiance crowned of Majesty Divine, Sapience and Love, / Immense, and all his Father in him shone" (194-196); "Let there be light, said God, and forthwith Light / Ethereal, first of things quintessence pure..." (243-244). It brings with it a living virtue, a living warmth: "His brooding wings the Spirit of God outspread,<sup>15</sup> / And vital virtue infus'd, and vital warmth" (235-236). What is important in Milton's story of creation is "The meaning not the

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"unorder" rather than "disorder". op.cit., p. 124.

<sup>15</sup> Hopkins uses a parallel image to convey a similar message. God has charged the world with grandeur but man ignores God's "rod" and violates God's order. Yet the Holy Ghost is ever renewing creation, ever offering new sacramental symbols for man to return to God's rule: "Because the Holy Ghost over the bent / Worldbroods, with warm breast and with ah! bright wings!" op.cit., p. 70.

Name" (5). Hence the symbol of the "golden compasses" (225) is to be seen as representing the perfect harmony of creation, of nature's laws. And the innocence, freedom, and perfect ordering of nature is aptly presented in the lines:

The Air

Floats, as they pass, fann'd with unnumber'd plumes;  
 From Branch to Branch the smaller Birds with Song  
 Solac'd the Woods and spread thir painted wings l6  
 Till Ev'n, nor then the solemn Nightingale  
 Ceas'd warbling, but all night tun'd her soft lays:  
 Others on Silver Lakes and Rivers Bath'd  
 Thir downy Breast; the Swan with Arched neck  
 Between her white wings mantling proudly, Rows  
 Her state... (431-440)

The "Arched neck" continuing the theme of the "Golden compasses" shows that each creature has his special arch in the circle of creation. This arch represents more than a state - though it conveys this too; it represents a communicative or social relationship with God's order. The birds do not merely sing; they are entuned with nature. Earth is not merely a being; it is a woman entuned with God's creative act: "The Earth obey'd and straight / Op'ning her fertile Womb teem'd at a Birth / Innumerable living Creatures" (453-455). This is the "Celestial Song" brought from heaven by the Son. This is the song which all the angels recognize and in which they unite themselves, punctuating the whole story of creation: "Glory they sung ... Glory to Him ... Glory and praise ... So sang the Hierarchies" (182-192). This is the song which

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16 See G.W. Whiting, *op.cit.*, p. 106; also Grant McColley, "Milton's Golden Compasses," *Notes and Queries*, CLXXVI, 1939, 97-98. For scripture references see: 2 Samuel 22:5; 2 Kings 3:9; Psalms 18:4; 116:3; 26:6; 32:7; Proverbs 8:27; Isaiah 50:11; Matthew 23:15; Luke 21:20; Hebrews 5:2; 12:2.

the gates of heaven (206) sing, witnessing the end of "discord" (217). This is a song which ends not with the forced notes of rebel angels but with the glorious "Halleluiahs" (634) of God's hierarchs. God, the angels, the sun, the birds, the earth are in tune - why not man? This is the song which Milton sings, "though fall'n on evil days".

It is obvious in Book VII that Milton is stressing not only the universal conflict between order and disorder but also the particular conflict between himself and seventeenth century England. It is obvious too, that Milton feels that the story of creation not only vindicates God's position but also verifies Milton's religious,<sup>17</sup> political and domestic theories.

Three main complaints which Milton has against his society are (1) the re-establishment of the Anglican Church, (2) the re-establishment of the monarchy and (3) the general opposition to divorce. For Milton these three positions of society represent disorder. How he proves this and vindicates his own position may be conjectured from certain emphases which he makes in his story of creation.

In Book VII stress is placed upon a twofold movement; one perpendicular, the other cyclic. The perpendicular movement conveyed throughout the entire epic by the symbol of Jacob's ladder, and in this

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<sup>17</sup> For a study of Milton as prophet-poet see Grierson, Milton and Wordsworth, pp. 1-131. Also interesting thesis proposed in Arthur Sewall, A Study of Christian Doctrine, London Oxford University Press, 1939, especially pages 93-111.

book through terms of "up and down",<sup>18</sup> indicates the direct relationship which God has established between himself and man. Hence, for Milton, to try to prevent this direct relationship by re-establishing the Anglican Church with its tithes,<sup>19</sup> its priesthood and its popish ritual is to violate the spiritual order which God has established in creation.

The cyclic movement seen in the symbol of the "golden Compasses" and in the "Arched neck" conveys the social relationship which should exist between men on earth. Hence the termination of the republic, which Milton feels was at least a step towards democracy, or more exactly oligarchy, and the re-establishment of the monarchy is, in his mind, a violation of the natural order established by God.

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18 The "up and down" movement which occurs throughout the whole of the epic may be seen specifically in this book in such expressions as: "Descend ... I soar" (1-3); "Up led ... guided down" (12-15); "flying steed ... I fall" (17-19); "Standing on earth, not rapt above the Pole," (23), etc. This is also brought out in the emphasis of man's standing position which Hughes indicates is a "symbol of a kind of divinity" which can be traced to Plato's "Timaeus" and Ovid's "Metamorphoses". See M.Y. Hughes, Milton, p. 238.

19 The payment of salaries to the clergy was actually re-established before the Restoration. This act of Cromwell along with his dictatorship wherein he refused to establish a government of the middle class was largely responsible for the rift between Milton and the dictator. See Grierson, op.cit., pp. 68-75, also Milton's own writings in "Of Reformation, Teaching Church Discipline in England"; "The Reason of Church Government against Prelaty"; "A Treatise of Civil Power in Ecclesiastical Causes"; and "True Religion and Heresy, Schism, Toleration", Student's Milton, pp. 441-469; 504-540; 863-878; 914-919.

## BOOKS VI, VII: THE CELESTIAL SONG OF CREATION

99

Milton believes that his arguments for divorce are founded upon nature. If God has made sex such an integral part of creation, creating the earth like a woman compatibly united to the sun, creating the fishes, the birds, the animals in pairs, can God expect men to be yoked in an unhappy marriage?<sup>20</sup>

For Milton as for Plato there is one infallible guide, not outmoded conventions, "not the Antiquarians", not "ambitious and mercenary or ignorantly zealous divinity"<sup>21</sup> but the "Sanctity of Reason" (508)<sup>22</sup> which elevates man above all earthly creation and alone leads him to God:

a Creature who not prone  
And Brute as other Creatures, but endu'd  
With Sanctity of Reason might erect  
His Sature, and upright with Front serene  
Govern the rest, self-knowing; and from thence  
Magnanimous to correspond with Heav'n  
But grateful to acknowledge whence his good  
Descends, thither with heart and voice and eyes  
Directed in Devotion, to adore  
And worship God Supreme who made him chief  
Of all his works... (507-516)

From this chapter it may appear that Milton's concept of order is a combination of the philosophies of Plato, Spenser, Rousseau,

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20 Grierson writes: "That Milton's disappointment in marriage did an injury never quite repaired, to the emotionally sympathetic side of his haughty character is, I think, undeniable". op.cit., p. 53.

21 Student's Milton, op.cit., p. 727.

22 Grierson writes: "Milton is always Humanist and Protestant Protestant in his respect for the Bible, Humanist in his confidence in his own reason as the interpreter of the Bible, in his conviction that reason is the supreme gift of God to men, God's own image in man, a gift obscured by sin, by the Fall, but regenerated in the Christian." op.cit., p. 47.

## BOOKS VI, VII: THE CELESTIAL SONG OF CREATION

100

Kant and Freud. Such a conclusion would be misleading. Milton stresses reason, education, nature and sex, but in the light of God's revelation as found in the Bible and as understood by the pure of heart. And happiness can be found only in obedience to God "Whom, as the Son states, "to obey is happiness entire" (VI,741). The next chapter amplifies this theme.

## CHAPTER SIX

## BOOK VIII: THE EAR OF GOD AND THE EAR OF MAN

In the last chapter it was stated that the essential difference between Milton's concept of order and that of Plato, Rousseau, etc., was Milton's emphasis upon divine revelation. This, of course, is an extreme simplification of the problem. The approach of both Plato and Milton is primarily teleological. But Plato stresses the good of man in terms of the state, whereas Milton stresses the good of man in terms of the hierarchical structure.<sup>1</sup> Milton is perhaps closer, however, to Rousseau in his emphasis upon the dignity of the individual as an individual.<sup>2</sup> This accounts for Milton's treatment even of Satan as "majesty though in ruins", or as Professor Stoll would say, "giving the devil his due".<sup>3</sup> Milton's ideas of original sin and the natural communion of saints, however, make "Paradise Lost" greatly different from the "Social Contract".

There are many problems involved in the poet's vision of order; but these, for the most part, are complexities rather than contradictions. For example, the poet emphasizes the natural or

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1 This is not to imply that Milton is indifferent to the cause of the state. However, there is a greater interest in his tracts on the role of the individual as a citizen, than there is in the epic. See especially "Of Education". See also Book VII, 79-101.

2 This does not mean that Milton necessarily individualizes his character. Eliot says Milton "had little interest in, or understanding of, human beings". This may be true. But he does stress, through his repeated emphasis upon free will, the rights of the individual. The fact that Milton might be pleading his own case is not the point. See T.S. Eliot, *op.cit.*, p. 143.

3 Elmer Edgar Stoll, *op.cit.*, pp. 108-124. Stoll criticizes C.S. Lewis' ideas on Satan. He holds that Satan is guilty of only one sin - apostasy.



Yet went she not, as not with such discourse  
Delighted, or not capable her ear  
 Of what was high. (47-49)

The order of reality has placed Eve under her husband (51). And her assertion that Adam will: "solve high dispute / With conjugal caresses, for from his Lip / Not word alone pleas'd her," not only stresses the physical nature of Eve's relationship with Adam, but also shows that woman comes to God through man.

Through the image of the ear, the poet structures another<sup>6</sup> varied pattern in God's order<sup>7</sup> a pattern which involves both revelation and worship. The scale of revelation is from God to the angels; from God through Raphael to man and from man to woman. The scale of worship is almost<sup>8</sup> the converse of this: from woman to man, from man to God, and from the angels to God. This, of course, is the ideal as established by God. But as Milton stresses repeatedly, adherence to this order is a matter of free will. Some of the angels accept God's message regarding the Son; others do not. Some sing halleluiahs which are joyous; others sing halleluiahs which are forced.

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latter for sin, and to emphasize the importance of the former's transgression. The statement also helps to convey an insight into the nature of Eve's violation when, as will be shown later, she assumes man's role by attempting to argue on the scientific, the philosophical and the theological plane.

<sup>6</sup> See previous chapter "Pattern of Paradox" in this thesis for reference to the symbol of the ladder.

<sup>7</sup> There is also a corresponding pattern which involves Satan. See appendix for reference of the term "ear" in relation to Satan.

<sup>8</sup> It is not the converse as this would involve the Catholic doctrine of the invocation and the intercession of the saint. Of course Milton was against this doctrine.

But the exercise of free will demands knowledge or revelation. The poet expands this idea as Adam, in tones of a Copernicus or a Ptolemy, questions the "Divine / Historian" (5-6) about the movement of the heavens. Raphael's reply helps to delineate that knowledge which is necessary to man's degree in the hierarchical scale. "The Book of God" (67) says Raphael, is nature, wherein man can "read his Wondrous Works" (61). It is important here to notice that the angel stresses: (1) only that knowledge which is pertinent to man's relationship with God and (2) that this knowledge is primarily pertinent to the order which God has established in nature: "His seasons, Hours or Days, or Months or Years" (69). The reference to the season conveys the impression that God's order is neither static nor mechanical but is best described as order through variety. This pattern of variety can be seen too, in the hours of the day, the days of the month, the months of the year and the years of life.

The knowledge necessary for man then, is primarily the knowledge which God, "the Great Architect" (72), reveals through the order of nature where each part harmonizes with a greater part, on up the ladder to God. Here can be seen some idea of what Milton means by the good man, the man with an "upright heart and pure" that God prefers "Before all Temples" (I,18). He is a law-abiding citizen of God, who performs his role according to his state in nature;<sup>9</sup> he is a man of internal devotion, not of external ritual.

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<sup>9</sup> Even a blind man can play his role, as Milton states in his sonnet, "On His Blindness".

Once man has forgotten his true relationship to God's order he falls into such vain pursuits as trying to "calculate the Stars, how they will wield / The mighty frame" (80-81). Such pursuits are vain and lead to confusion (81) not because man desires to know,<sup>10</sup> but because he attempts to arrive at conclusions about reality by means of appearances alone. To guide Adam in his understanding of the problem of appearance versus reality, Raphael gives him a principle:

consider first, that Great  
Or Bright infers not Excellence: the Earth  
 Though, in comparison of Heav'n so small,  
 Nor glistering, may of solid good contain  
 More plenty that the Sun that barren shines  
 Whose virtue of itself works no effect  
 But in the Fruitful Earth; (90-96)

But Raphael's statement conveys more than the idea that man is not to judge by appearances. It gives a deeper insight into the meaning of Satan's seeming glory so closely associated with the words "high", "gold", "light", etc., and it introduces the concept of a capacity for evil in what is created by nature good. This is achieved through the image of the sun.

The reference to the "Sun that barren shines..." is an example of Milton's great genius. Here he skillfully weaves the threads of "high", "gold", "alone", "fruit", "seem'd" and "barren", themes which as already shown, appear frequently throughout the poem, into one powerful image of order and disorder. The sun which shines so high and

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<sup>10</sup> For a study of Milton's concept of the relation of knowledge and goodness see "Of Education", and "Prolusions", especially chapter VII. See also Tillyard, Studies in Milton, pp. 129-136.

bright above, seems to be glorious in itself. But alone it has no glory; it is "barren". The order of its nature is to unite in a symbolic act of humility with the earth and through this "sexual"<sup>11</sup> union bring forth fruit.

The analogy of the sun has another purpose. It helps to explain the mystery of the possibility of evil in that which is created good. In a previous chapter it was seen that the poet used the image of the sun "high in his Meridian Tow'r" (IV,30) as a contrast to Satan. In this image it is used as a parallel for the spirit of evil. Milton seems to imply that while God creates all things good this goodness is only realized through the harmonious activity of the creature with God's order. God does his part; man likewise must do his.

Milton expresses the wonder of God as a planner, a builder, an architect in such expressions as: "The Maker's high magnificence, who built / So spacious that his Line stretcht out so far" (101-102), "This magnitude" (16), "Spaces incomprehensible" (19) and "Magnificent, his Six day's work" (VII,568). Now, the design of God's "Edifice" (103) is ordained to save man from the evil of disorder, of believing that he is alone, by reminding man that he is a real part of God's total order:

That man may know he dwells not in his own  
An Edifice too large for him to fill  
Lodg'd in a small portion, and the rest  
Ordain'd for uses to his Lord best known (103-106).

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<sup>11</sup> A further development of this theme is found in the lines: "and other Suns perhaps / With thir attendant Moons thou wilt descry / Communicating Male and Female light, / Which two great Sexes animate the World" (148-151).

But in the magnificence of God's plan there is also found mystery, for God "plac'd heav'n from Earth, so far that earthly sight / If it pre-  
sumes, might err in things too high" (120-121). Hence the arguments over the Copernican and Ptolemaic systems as well as over philosophical or theological systems are really in vain (123-140). All that is important for man is that he correspond to the hierarchal order for which he was created (168), to reign under God and to enjoy his "fair Eve" ( 172 ) Raphael, "the winged Hierarch" states:

Heav'n is for thee too high  
To know what passes there be lowly wise;  
Think only what concerns thee and thy being;  
Dream not of other Worlds, what Creatures there  
Live in what state condition<sup>o</sup>degree,  
Contented that thus far hath been reveal'd  
Not of Earth only but of highest Heav'n (173-179).

Adam's description of the circumstances of his birth is not only interesting in that it images in the concrete what he has expressed in the abstract concerning wisdom (193-194) but it is also interesting in that it shows how God has perfectly adapted the nature of his creatures to their position in the hierarchy of God's order. Adam states: "But who I was, or where, or from what cause, / Knew not;" (270-271). Here Adam, the "noble savage", is seen instinctively turning toward his "Maker" (278), wanting to know "how to adore" (280) and immediately reacting to the "Presence Divine" (313) by falling in adoration at God's feet (315).

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<sup>12</sup> The story of creation also presents an interesting study of Milton's treatment of myth. Adam, a mythical character, relates the story of his birth as though he were composing his own myth. For an enlightening consideration of the nature of myth see H.A. Frankforst "Myth and Reality", Before Philosophy, Baltimore, Penguin Books, 1959, pp. 1-38; also Jung, op.cit., pp. 79-180.

God now conveys to Adam, man's dominion and position in the hierarchical order: "Above, around about thee, or beneath" (318) and reveals both the knowledge which is proper to man and the knowledge which is above. And the fruit becomes a symbol of the two spheres of knowledge, the two spheres of order:

To Till and keep, and of the Fruit to eat:  
 Of every Tree that in the Garden grows  
 Eat freely with glad heart; fear here no dearth:  
 But of the Tree whose operation brings  
 Knowledge of good and ill, which I have set  
 The Pledge of thy Obedience and thy Faith  
 Amid the Garden by the Tree of Life,  
 Remember what I warn thee, shun to taste, (320-327).

Here, it might be objected that Milton's concept of morality is too rigid, too mechanical. Good is a mechanical adherence to order with little reference to the heart; evil is a mechanical transgression with little reference to internal corruption. Milton seems to enforce this concept by picturing God as a strict Hebraic law-maker<sup>13</sup> through such expressions as "Pledge" (324), "bitter consequence" (328), "sole command" (329), "transgress" (330), "rigid interdiction" (333), and "dreadful" (335). Perhaps this criticism is valid. Yet it must be remembered that Milton is following the tradition of the Old Testament and he has to stress the seriousness of God's command.

The reference to the animals (337-355) has a twofold importance in relation to order: (1) it brings out the fact that as man must demand obedience from the animals, so God must demand obedience from man; and (2) it disposes Adam to ask for a mate. This he does when he

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<sup>13</sup> But God is not always serious, as will be seen later.

reminds God that as a creature "alone" his state is being violated. The high God can be alone, without any such violation of state because he alone is the "Author of the Universe" (360); he alone is supreme. Satan's sin, as already seen, is that he acts as though to be alone were proper to his state. Adam's nature, however, is attuned to his proper perfection:

In solitude  
 What happiness, who can enjoy alone  
 Or all enjoying, what contentment find? (364-366)

For the most part, Milton's speeches parallel the somewhat staid, medieval convention of the pedagogical dialogues.<sup>14</sup> However, the treatment of God's reply to Adam's request for a mate includes both an understanding of paternal psychology and a warmth of feeling. It contains one of the many passages wherein God's relationship to man is shown to be more than purely mechanical. God is here seen as a kind, human and understanding father who enjoys his role. He has something to give his son, which he wants his son to have, and he not only enjoys giving the gift, but he also enjoys taunting his eager son (366-375).

The true warmth of God's feelings is revealed through the image of light. God's infinitely bright face becomes even brighter: "and the vision bright / As with a smile more brightn'd" (367-368).

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<sup>14</sup> Charles Muscatine, Chaucer and the French Tradition, Los Angeles, University of California, 1957, pp. 19-30.

## BOOK VIII: THE EAR OF GOD AND THE EAR OF MAN

110

He becomes the actor pretending to be peeved with his beloved son.<sup>15</sup>  
 But that man should be mateless is not in God's plan. Milton adds:  
 "So spake the Universal Lord and seemed / So ordering" (375-376). The  
 expression "Universal Lord" and "ordering" intensifies Milton's argu-  
 ment against celebrate clergy, already referred to, and the word  
 "seem'd" again emphasizes the appearance versus reality theme showing  
 that not even with God is man to judge by appearances. The word  
 "ordering" is linked, by what Hopkins terms Milton's "sequence of  
 phrasing"<sup>16</sup> to "Heav'nly Power" (378), "Maker" (379), "propitious" (379),  
 "inferior" / Among unequals what society / Can sort, what harmony or true  
 delight" (382-385), "mutual in proportion due" (384), "rational delight",  
 (390, "human consort" (392), "kind" (393), "pair" (394), and shows the  
 harmonious relationship that is to exist between God and man, and be-  
 tween man and his mate.<sup>17</sup>

One might be tempted to believe that Adam's refutation of  
 God's "seeming" decree, constitutes a violation of man's order -  
 tempting the most High. But for Milton this is no violation. Adam

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<sup>15</sup> John Peter's objection that the Son of God has to cater to the Father's "self-aggrandizement" misses the tone of Milton's treatment of God. It is love not tyranny that God manifests towards his Son, the angels and Adam, op.cit., pp. 12-13.

<sup>16</sup> Gardiner, op.cit., vol. II, p. 187.

<sup>17</sup> Abrams points out the irony of Shelley, Coleridge and Hazlitt, all unhappily married men, rhapsodizing over the happy state of Adam and Eve in "Paradise Lost" written by the unhappily married poet, Milton. M.B. Abrams, The Mirror and the Lamp, New York, Oxford University Press, 1953, pp. 250-256.

## BOOK VIII: THE EAR OF GOD AND THE EAR OF MAN

111

has a right to know what pertains to his perfection. This is brought out both by God's paternal tone and by the force which is given to the words "solitary" (401), "seem" (403) and "alone" (405).

It is ironic to note that in this "Socratic dialogue" Adam's speech is much more pedantic than God's speech. Adam sounds like a philosopher trying to translate Ulysses' "degree speech" into abstract terminology. The reply, though, emphasizes God's supremacy in the hierarchy of being because he is infinite (420), "absolute" (420), "One" (420), and man's dependancy in his "degree" (417) of order, because man is a "single imperfection", "in unity defective" (424) and needs "social communication" (421).

The creation of Eve brings forth a new aspect of order: the state, condition and degree of woman in relationship to God's plan and in relationship to man's finite dominion. Milton describes the mystery, the passion, the beauty and the perplexity of woman as he portrays her birth while Adam is in a dream-like "trance" (460). She is fashioned by God out of Adam's rib, "with cordial spirits warm, / And Life-blood streaming fresh" (467).

It is worth noting how the poet conveys the impression that Adam's degree has been changed by the arrival of his mate. Milton shows that Adam's mind has been disturbed, elated, and mystified, by making Adam's language pulsate with wonder and inexpressible delight, like the rapid beating of the heart. Adam relates his impress of Eve:

Manlike but different sex, so lovely fair,  
That what seem'd fair in all the World, seem'd now  
Mean, or in her summ'd up, in her contain'd  
And in her looks, which from that time infus'd  
Sweetness into my heart, unfelt before, (471-475).

. This brief passage, in marked contrast to Adam's previous dialogue with God (412-435), reveals the internal joy of Adam by a varied but ordered pattern of alliterations, stresses and cadences. The word "Manlike" is linked by both the "m" and the "l" sound to the words "lovely", "seem'd", "summ'd" and "looks"; the new delight of man is accentuated by the linking of man, in contrast to woman, with the word "mean"; the "t" sound unites the "but", "different", "that", "what" "contained", "that time" "sweetness", "into" "heart" "unfelt" and acts as a contrast to the liquid "l" alliteration; the "f" sound links the "different" and the "fair" and "fair" and <sup>di</sup>diminishes off into the "before" creating a rising and falling effect like the beat of Adam's heart; the "s" joins the "sex", "so", "seem'd", "summ'd" and diminishes off into the "looks" and rises again with the accented "Sweetness". The word "now" is accentuated because it is barely linked with the word "man" and the "w" of "what" and "world" and creates a sprung-like rhythm with the word "Mean" and serves to accentuate the change in man's new order: from the "mean" of the "before" to the "fair" of the "now"; and the repetition of words and phrases "fair", "fair", "seem'd" "seem'd", "in her", "in her" directs the attention to Eve's vision-like quality and also gives a hint of ironic foreboding. The pattern of alliterations and stresses varied but united is itself a mirror of both God's varied but harmoniously united, hierarchical order and the varied but united natures of man and woman.

. Nor is the rest of the universe excluded from this harmonious ordering. Both the delight of the couple's innocence and the sensualness of their physical experience are felt throughout the macrocosm. Adam says:

To the Nuptial Bow'r  
 I led her blushing like the Morn; all Heav'n  
Shed thir selectest influence; the Earth  
 Gave sign of gratulation, and each Hill;  
 Joyous the Birds; fresh Gale and gentle Airs  
 Whisper'd it to the Woods, and from thir wings  
 Flung Rose, flung Odours from the spicy Shrub. (510-517)

But this delight has a different effect upon the microcosm, the world of Adam's being, whose various parts are distinguished by such expressions as "all my State" (521), "in the mind" (525) and "Taste, Sight, Smell" (527). And yet Adam feels a certain dichotomy between his natural superiority over Eve (540-546) and the dominion which she possesses over his senses. This is revealed through such expressions as: "Here all I felt / Commotion strange, in all enjoyment else / Superior and unmoved, here only weak / Against the charm of Beauty's powerful glance" (530-533) "nature failed in me" (534), "subducting" (537), "so absolute she seems" (546), and "Authority and Reason on her wait" (554).

Always of importance is the description which Milton attributes to the speaker before the dialogue.<sup>18</sup> Raphael's "contracted brow" (560) dramatizes the fact that Adam's problem is primarily one of maintaining the order of the intellect over the senses:

Accuse not Nature, she hath done her part:  
Do thou but thine, and be not diffident  
 Of Wisdom, she deserts thee not, if thou  
 Dismiss not her, when most thou need'st her nigh.  
 (561-564)

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<sup>18</sup> It is interesting to note how this parallels the techniques of medieval courtly writers. Muscatine writes: "The generally conventional nature of courtly speech is supported by the movement - the stage business which accompanies it ... emotions have their appropriate actions and gestures ... sorrow, for instance, is accompanied by sinking of the head, weeping and sighing...", op.cit., p. 29.

## BOOK VIII: THE EAR OF GOD AND THE EAR OF MAN

114

goodness,  
For Milton, which is the proper ordering of the intellect, begins with "self-esteem", grounded on just and right" (572). From such mastery alone can come the love which is proper to man:

The above lines are important for a proper evaluation of Adam's question regarding the love-life of the angels and the poet's commentary of Raphael's reactions:

Bear with me then, if lawful what I ask;  
Love not the heav'nly Spirits, and how thir Love  
Express they, by looks only, or do they mix  
Irradiance, virtual or immediate touch?  
To whom the Angel with a smile that glow'd  
Celestial rosy red, Love's proper hue,  
Answer'd. Let it suffice thee that thou know'st  
Us happy, and without Love no happiness.  
(614-621)

Such critics as McCarthy,<sup>19</sup> Broadbent<sup>20</sup> and John Peter<sup>21</sup> seem to place too much emphasis on the angel's reaction. They contend that the sensual love of the angels is a logical consequence of the poet's doctrine that God created all things out of matter. For a proper interpretation of the above passage it is important to keep in mind two principles which Milton has stressed: (1) what is important is "the meaning not the name", and (2) an understanding of heavenly things is for the most part neither possible nor necessary for man.

When Raphael's face manifests "Celestial rosy red, Love's proper hue", the poet does not necessarily imply that there is sexual intercourse, any more than he implies there is a real sexual intercourse between the sun and the earth. What the poet is conveying is the sense

19 T.J. McCarthy, *op.cit.*, p. 46.

20 J.B. Broadbent, *op.cit.*, p. 210.

21 John Peter, *op.cit.*, p. 23

## BOOK VIII: THE EAR OF GOD AND THE EAR OF MAN

115

of unity, harmony, and love that exists in heaven and should exist on earth between man and God, man and woman, man and all God's creatures.

This chapter stresses the harmonious order which God has established in relation to: revelation and worship, man and woman, and man and creation. It emphasizes both the innate goodness of nature as well as a certain capacity for disorder which is seen in both the sun and in Adam. In the next chapter a contrast is developed between the meaning of order as visualized through a "rural repast", and the meaning of disorder as visualized through a "barren banquet".

## CHAPTER SEVEN

## BOOK IX: THE RURAL REPAST AND THE BARREN BANQUET

Book VIII is concerned with both the ideal harmony which God has ordained for man, and man's capability of deviating from this harmony by means of his free will. Book IX enacts this deviation, and images the tragic results in terms of a spoiled banquet. The book opens with the lines:

No more of talk where God or Angel Guest  
 With man, as with his Friend, familiar us'd  
 To sit indulgent, and with him partake  
Rural repast... (1-4)

To understand the force of this image it is necessary to consider: (1) its relationship to the general theme of food in the previous books, (2) its relationship to the traditional use of the food-image, and (3) its relationship to the particular context of Book IX.

As has already been shown, the idea of food plays a vital role in "Paradise Lost". It is introduced in the first line with the word "fruit" which appears ninety-four times in various contexts throughout the epic. At one time it is seen as the produce of sexual harmony between the sun and the earth and between man and woman (Books IV,V); at another time it is seen as the redemptive grace of Christ who is "of Virgin seed" (III,284), "a second root" (288) who will "bring forth fruits Joy and eternal Bliss" (XII,551). In Raphael's degree speech food is seen as a symbol of order, harmony and obedience. He uses such expressions as: "flow'rs and thir fruit / Man's nourishment, by gradual scale sublim'd / To vital Spirits..." (V,482-484) and "when men / With Angels may participate, and find / No inconvenient Diet" (492-495).

The harmony of heaven is dramatized through the eating of food which grows in heaven:

Forthwith from dance to sweet repast they turn  
Desirous; all in Circles as they stood,  
Tables are set, and on a sudden pil'd  
With Angel's Food, and rubied Nectar flows;  
In Pearl, in Diamond and massy Gold  
Fruit of delicious Vines the growth of Heav'n.  
(630-635)

The image of a banquet to describe order, harmony and good fellowship is used throughout the Bible, classical literature and the common speech of all men. Abraham eats with the Lord before God promises a son and foretells the destruction of Sodom and Gomorrha.<sup>1</sup> Christ likens the kingdom of heaven to a man who made a feast;<sup>2</sup> he describes the order of the kingdom in terms of a "wedding garment";<sup>3</sup> he emphasizes for his disciples the role of humility in terms of the seating arrangement.<sup>4</sup> After Orestes has murdered his mother he envisions this disorder, his disharmony with men, by his inability<sup>to</sup> enjoy a meal with his fellow humans. "Who shall break bread with me?" he laments.<sup>5</sup>

Considering the relationship between the imagery of food and morality, Lionel Trilling writes:

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1 Genesis, 18,5-9.

2 Luke 14,15-24.

3 Matthew 22,11.

4 Ibid., 20,21-28.

5 Euripides, "Electra", translated by Gilbert Murray, London, George Allen and Unwin, 1958, p. 77.

We are ambivalent in our conception of the moral status of eating and drinking. On the one hand ingestion supplies the imagery of our largest and most intense experience: we speak of the wine of life and the cup of life; we speak also of its dregs and lees, and sorrow is also something to be drunk from a cup; shame and defeat are wormwood and gall; divine providence is manna or milk and honey; we hunger and thirst for righteousness; we starve for love; lovers devour each other with their eyes; ... bread and wine the stuff of the most solemn acts of religion. On the other hand, however, while we may represent all of significant life by the tropes of eating and drinking, we do so with great circumspection. Our use of the ingestive imagery is rapid and sparse, never developed; we feel it is unbecoming to dwell upon what we permit ourselves to refer to ... And religious satirists of modern life, such as Aldous Huxley, T.S. Eliot, or Graham Greene, when they wish to make a character represent the malign infantilism of our contemporary materialist culture, ascribe to him an undue and detailed interest in eating. In this connection it is worth noting that we consent to be delighted by the description of great feasts in Homer, Rabelais and Dickens; the communal aspect of the eating implies "maturity" and allays our fears of infantile narcissism. This is especially true if the food is plain and hearty and does not suggest cozzeting, and if the appetites match it in this respect, for largeness of appetite has a moral sanction which fineness of appetite can never have.<sup>6</sup>

In its immediate context in "Paradise Lost", the reference to the "rural repast", which Adam is no longer to enjoy, both foreshadows man's disharmony with heaven and establishes a motif for the whole of Book IX, a motif which is centred around the action of eating the fruit. This fruit may be seen here as having two main functions:

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<sup>6</sup> Lionel Trilling, intro., The Selected Letters of John Keats, New York, Doubleday, 1956, pp. 12-13.

(1) to symbolize what is proper to God,<sup>7</sup> his nature, his order, and his knowledge - this food at the table of the universe is reserved exclusively for God; and (2) to symbolize what is proper to man, his nature, his order, and his knowledge - this food at the table of the universe is reserved exclusively for man. But man's conduct is to mar the conviviality of the banquet. This is expressed in the words, "alienated, distance and distaste" (8), and is imaged on a universal scale through "the wrath / Of stern Achilles" (15), the destruction of "Troy" (16), the "rage / Of Turnus for Lavinia disespos'd" (16-17) and "Neptune's ire or Juno's" (17-18).

God's preparation for man's banquet has been on a gigantic scale, which involved, as already shown, the harmonious relationship between the sun and the earth, united in a sexual union to produce the fruit. Significantly then, Milton introduces the image of the sun as "sunken" (48), and surrounds Satan with darkness to symbolize the idea of barrenness with regard to both fructification and intellectual light. Satan is described in terms of darkness: "cautious of the day" (58), "contin'd nights he rode / With darkness" (63-64), "involved in rising Mist" (74), and "his dark suggestions hide" (88).

That Satan is no fit guest for the conviviality of the universal banquet is revealed by and in his soliloquy. In "Paradise Lost" no character speaks to himself until he has fallen into sin or

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7 For a study of the mentality of the seventeenth century with regard to violating God's order through curiosity, and the traditions involved see Howard Schultz, "Milton and Forbidden Knowledge", *MIA*, 1955, pp. 1-21.

disharmony.<sup>8</sup> Broadbent states, "through the very dramatic inwardness of Satan, Milton marks him as sinful",<sup>9</sup> and he quotes the Cambridge Platonist, Benjamin Whichcote:

the wicked and profane ... think that they are out of danger, if God would forbear a positive infliction; and that hell is only an incommodious place, that God by his power throws them into. This is the great mistake, Hell is not only a positive infliction ... the fewel of Tophet burning is the guiltiness of man's conscience, malignity, and a naughty disposition against goodness and holiness; and God's withdrawing because the person is incapable of his communication. Sin is an act of violence in itself: the sinner doth force himself and stirs up strife within himself; and in a sinner there is that within which doth reluctate, and condemn him in the inward court of his own conscience.<sup>10</sup>

During his symbolic "repast" with God, Adam stated that the Lord alone could be "alone" because he is infinite. Satan, assuming and presuming to be alone, to bear the weight of the Infinite, enjoys none of its fruits; he is only crushed by its magnitude. He says:

the more I see  
Pleasures about me, so much more I feel  
Torment within me, as from the hateful siege  
Of contraries; all good to me becomes  
Bane, ... (118-123)

Satan's solution to his suffering is to attempt to destroy its cause: the harmonious ladder between God and his creatures which implies, as already shown, both a scale of values or degree, and a family relationship depicted through the image of eating. Satan's purpose, then, is

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<sup>8</sup> This will be noted later, especially with regard to Eve.

<sup>9</sup> J.B. Broadbent, *op.cit.*, p. 79.

<sup>10</sup> Benjamin Whichcote quoted in Broadbent, *ibid.*, pp. 79-80.

to destroy both the scale of values and the communal relationship. This is why he sets out to ensnare man, "A Creature form'd of Earth" (148), "Exalted from so base original" (149), a creation whom God has subjected even his angels to minister to; Satan says:

O indignity!  
 Subjected to his service Angel wings,  
 And flaming Ministers to watch and tend  
 Their earthly charge... (154-157)

The irony, of course, is that Satan also subjects himself to man. This does not necessarily mean, as Lewis contends, that Satan is being degraded,<sup>11</sup> any more than the Son is degraded by His Incarnation. Satan's tragedy is not found in his servitude but in his freely-cutting himself off from the mystical banquet prepared by God for all creation.

(Eve, the Imitator of Satan)

It has already been shown how the terms "alone" and "sole" have emphasized the nature of Satan's sin. Milton now applies these terms not to Adam but to Eve who will be guilty, like Satan, of cutting herself off from the communal banquet through her "aloneness" and through her violation of degree. Adam's sin will be neither an attempt to be alone nor an aspiration above his degree, but rather a descent below his degree, or as Milton says "uxoriousness".<sup>12</sup>

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<sup>11</sup> Lewis traces the progression of Satan "from hero to general, from general to politician, from politician to secret service agent, and thence to a thing that peers in at bedroom and bathroom windows, and thence to a toad, and finally to a snake - such is the progress of Satan", op.cit., p. 99. But Christ is seen by Isaiah as a worm, so Lewis' argument is not conclusive.

<sup>12</sup> See "Christian Doctrine", op.cit., p. 997.

Eve begins her fall when, worrying about the divine economy, she proposes to separate from Adam who addresses his wife as "Sole Eve Associate sole" (227) and tells her "our joint hands / Will keep from Wilderness with ease" (244-245). As Cleanth Brooks points out:

Eve's proposal to specialize their labors amounts to a contradiction of the angel's teaching. She argues that "the sweet of life" is interrupting their work - "looks intervene and smiles" - and efficiency is lost. The unfallen pair cannot separate their work from their play. What Eve unwittingly proposes is that they should introduce drudgery into Paradise. For drudgery is work from which the element of play has been abstracted. 13

In spite of the fact that Adam fears some foreboding evil "to disturb / Conjugal Love" (263-264), he allows Eve with her pseudo-philosophical reasoning (320-340) to change his mind and thereby to violate his natural prerogative. After Eve's speech Milton adds an image of disharmony, of breaking the chain of order: "Thus saying, from her husband's hand / Soft she withdrew". And Milton describes Satan's reactions: "Eve separate, he wish'd but not with hope" (422), "Eve separate he spies" (444), "thus alone" (457, and "behold alone" (480).

Satan's pleasure in the beauty of Eve is ironic in the light of his previous condemnation of man (149-150) but the encounter carries a greater import. By intensifying the image of Satan's bondage to himself the tragedy of man's later bondage is greatly heightened. Satan's lament recalls the motif of the barren banquet, as he refers to his "taste" for destruction:

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13 Cleanth Brooks, *op.cit.*, p. 1050.

Thoughts, whither have ye led me, with what sweet  
 Compulsion thus transported to forget  
 What hither brought us, hate, not love, nor hope<sup>14</sup>  
 Of Paradise for Hell, hope here to taste  
 Of Pleasure, but all pleasure to destroy  
 Save what is in destroying, other joy  
 To me is lost...

Milton begins this Book with the homely image of a "rural repast" to express the relationship which man will no longer enjoy with heaven. He emphasizes Eve's inordinate concern for nature's over-productivity of food, and the barren, destructive banquet which Satan enjoys. But what is the relationship of the fruit to the central image, that is, the "rural repast"? William Empson, obviously can see no relationship. Some idea of his mentality can be seen in the following:

Milton knew very well that if he had punished his own children for a trivial act of disobedience as God proposes here he would be lucky if he were taken to jail, because that would protect him from the just anger of his neighbours. We keep being told nowadays about the deep belief of the seventeenth century in the natural hierarchy; but Milton had not the legal power to kill his children held by an

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<sup>14</sup> J.B. Broadbent has pointed out the effect of the phrase "what hither brought us" in manifesting the royal and schizophrenic "we". He writes: "Satan's essential quality constitutes a grave satire on corruption on the condition Milton valued above all others, rational sovereignty of the soul ... Satan's despair only seems to be inhuman because it is, properly speaking, what Kierkegaard called demonic. Kierkegaard distinguishes between the introvert's despair at his own weakness and defiance. This - Satan's first and public mood - is 'despair by the aid of the eternal, the despairing abuse of the eternal in the self to the point of being despairingly determined to be oneself ... one might call it Stoicism - yet without thinking only of this philosophic sect... It acknowledges no power over it, hence in the last resort it lacks seriousness and is able only to conjure up a show of seriousness when the self bestows upon its experiments the utmost attention - the self in its despairing to will to be itself labours itself into the direct opposite, it becomes really no self.'" Broadbent, *op.cit.*, pp. 78-79.

Ancient Roman, and even those famous aristocrats regarded torture as only applicable to slaves, so that they would not be allowed by their fellows to torture their children indefinitely. One expects the morality of a God to be archaic, but this God seems to be wickeder than any recorded society.<sup>15</sup>

But Milton is not concerned with the mere eating of an apple. He is concerned with "the meaning not the name". And the meaning of the fruit is found in its context. It is obvious Milton must refer to the fruit because of its function in Genesis; it is obvious too that the fruit bears a relationship to knowledge. But is this all? Cleanth Brooks seems to think so. He writes:

Milton compares knowledge to a fruit. The symbol, it is true, was enjoined upon him by his source. But what is he able to do with it? Is it an arbitrary symbol - saddled upon Milton by Genesis, which continues to embarrass the poet throughout the poem? Or is Milton able to use it significantly - as a positive means for saying what he had to "say"?<sup>16</sup>

Mr. Brooks sees the obvious relationship between the fruit and knowledge but he does not see that the eating of the fruit involves more than the knowledge of evil and hence he cannot answer the charge made by critics<sup>17</sup> that Adam and Eve were not much better off before the fall than after it. But it is only by considering the eating of the fruit

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<sup>15</sup> William Empson, *op.cit.*, p. 161. Empson's conclusions seem to be based on an initial assumption: "I think the traditional God of Christianity very wicked, and have done since I was at school, where nearly all my little playmates thought the same". p. 10.

<sup>16</sup> Brooks, *op.cit.*, p. 1048.

<sup>17</sup> Basil Willey in his otherwise splendid book on the background of the seventeenth century fails to understand Milton's mythical use of the food-image to show the communal relationship of man with God. He writes: "But Milton does not really believe this,

as a violation of man's communal relationship with God, imaged through the "rural repast" that the tragedy of the first parents and of all men can be understood.

Milton first concentrates on the relationship of the fruit to the order of knowledge. Eve is seduced into sin by her failure to distinguish between appearance and reality. She relies upon her own reason (553-559) in spite of Raphael's warnings (VII,89-106). Satan, concentrating on this weakness in Eve, endeavours to achieve his end (1) by violating<sup>18</sup> the hierarchal order<sup>19</sup> existing between Eve, and Adam, and (2) by destroying the hierarchal order between her reason and her senses. To achieve his first objective he emphasizes Eve's sovereignty:<sup>20</sup>

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that innocence would have been better than morality, as is clearly shown by his failure to convince us that the prelapsian life of Adam and Eve in the "happy" garden was genuinely happy," *op.cit.*, p. 244.

18 Satan does not and cannot actually destroy the hierarchal order any more than he actually destroys his own degree in relationship to God. The order is inherent within the nature of the creature. What Satan destroys within himself and Eve is the communal relationship existing in the hierarchy. This he can do because he has a free will.

19 Satan reveals that by his flattery he plans Eve's "ruin" (493). But what does he mean by "ruin"? It is clear from the titles he attributes to Eve - her violation of order, that is, of her communal relationship with heaven.

20 In Book I Satan stresses that God's sovereignty is temporal and contingent upon his physical power. Now he sets about to prove this by destroying God's sovereign rule over Eve. And, with the qualifications noted above in mind, he is successful.

Wonder not sovrán Mistress if perhaps  
 Thou canst, who art sole wonder, much less am  
 Thy looks, the Heav'n of mildness, with disdain,  
 Displeas'd that I approach thee thus, and gaze  
 Insatiate, I thus single,... (522-536)

The word "sovrán" suggests her independence of both God and Adam, and Satan enforces this concept by calling her "goddess" (547), "Empress" (568)(626), "Queen of the Universe" (684) and "Sovrán of Creatures', universal Dame" (612).

Having for the most part broken Eve's dependence on the hierarchy he now sets about to destroy the sovereignty of her reason over her senses by degrading the former and emphasizing the latter.<sup>21</sup> To do this he mixes such expressions as "abject thoughts and low" (572), "nothing high" (574), "fruit of faired colours / Ruddy and Gold (577-578), "more pleased by sense" (580), "to satisfy the sharp desire I had / Of tasting those fair apples, I resolv'd / not to defer" (584-586), "hunger and thirst powerful persuaders" (586-587), "alluring fruit" (588), "For high from ground the branches would require / Thy utmost reach or Adam's" (590-591), "strange alteration in me, to degree / Of Reason" (598-599) and "Thenceforth to speculation high or deep / I turned my thought" (602-603).

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21 Of course Milton's technique here is not entirely new. In the medieval mystery play "Mystere d'Adam", Satan says to Eve:

Tu es fieblette e tendre chose  
 E plus fresche, que n'est rose;  
 Tu es plus blanche que cristal  
 Que neif que chiet sor glace en val.

Quoted from Grace Frank, The Medieval French Drama, Oxford, Clarendon Press, 1954, p. 77.

The description of Satan's movement, "leading swiftly roll'd / In tangle and made intricate seem straight" (631-632), linked with "delusive Light / Misleads" (639-649) and "so glister'd" (644) continues the theme already referred to pertinent to "gold", "high", "seemed", etc. to express the evil of mistaking appearances for reality, an evil which can destroy the dominion of man's reason. However, the chief interest is centered around the word "fruit". Eve states: "Fruitless to me though Fruit be here to excess" (648). The force of this pun is not, as Hughes says, merely a part of the "bravery of a good poet",<sup>22</sup> but its functional relationship to the concept of order. The fruit is as "fruitless" to Eve as it is to Satan and as it is to Adam (1187). The pun continues the theme of the "barren banquet".

Before Satan begins his hymn of adoration to the tree, which has an ironic relationship to his refusal to sing halleluias to the divinity, referred to in Book II, Milton with dramatic acuteness gives him a symbolic blocking: "So standing, moving as to highth upgrown" (678), which parallels his blocking in hell, "High on a throne..." (I,1). The position becomes an expression of Satan's sin, his violation of order.<sup>23</sup> This is enforced by his reference to "highest Agent" (683), and "higher than my Lot" (690).

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22 Merrit Y. Hughes, *op.cit.*, p. 293.

23 The blocking also manifests Satan's self-dramatization of his role as a prophet and a seer. Like Milton and Tiresias he is about to divine "the ways / Of highest Agents" (683-684). Broadbent contends that "the Fall can only be a dramatic symbol, a metaphor, not an epic action." *op.cit.*, p. 248.

Satan's promise to Eve is ironic in that he lies by speaking the truth. Observe the force of "as", "should be as", "as man", "human Gods", and the force which "God-like food" carries in the nature of sin as a violation of order and also as correlated to the "spoiled banquet" theme:

ye shall be as Gods,  
 Knowing both Good and Evil as they know.  
 That ye should be as Gods, since I as man,  
 Internal man, is but proportion meet,  
 I of brute human, yee of human Gods.  
 So ye shall die perhaps, by putting off  
 Human, to put on Gods, death to be wisht,  
 Though threat'n'd, which no worse than this can bring.  
 As they, participating God-like food?

St. Augustine's definition of peace as the tranquility of order, and of order as the apt arrangement of parts, presupposes a respect of degree.<sup>24</sup> A banquet where the honoured guest has no set position and no set portion, violates order and robs all of enjoyment, becomes a spoiled banquet which brings bitterness and distaste. The Old Testament has numerous references to this. Moses states the protocol: "The first of the first fruits of thy land thou shalt bring into the house of the Lord thy God."<sup>25</sup> The image of the first fruits refers not only to the fruits of the land, but also to the fruits of animals and of the first born males all of which were to be consecrated to God and all of which were types of Christ, who becomes the new fruit of Eden offered up from the tree of the cross in the banquet of atonement.

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<sup>24</sup> See John F. Harvey, op.cit., pp. 152-154.

<sup>25</sup> Exodus 23,19.

## (Eve's Hymns of Idolatry)

In the Old Testament, the violation of the proper state and degree of the Hebrews is often referred to as an idolatry, and imaged as a sexual violation.<sup>26</sup> This is why the prophets were vindictive and vitriolic in their denunciation of intermarriage with the so-called gentiles. In and with the Hebrew order alone was to be found true worship, the true marriage with God. Eve's symbolic soliloquizing takes the form of two liturgical hymns of praise - not to God, but to the fruit of the tree - "fruit divine" (776). The first hymn is only half uttered because Eve as yet has been guilty only of an internal fall, not an external one.<sup>27</sup>

However, after she eats the apple, the universe reacts to the disorder, "Earth felt the wound and nature from her seat / Sighing through all her works gave signs of woe, / That all was lost" (782-784). Eve now sings her second liturgical hymn of idolatry, and this time, not with restraint but, "Sate at length / And hight'n'd as with Wine, jocund and boon, / Thus to herself she pleasingly began" (792-794). Milton's description of Eve's condition contrasts with the prelapsarian beatitude imaged in the "rural repast" as the words "sate", "hight'n'd" and "to herself" sound her separation from the divine banquet.

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<sup>26</sup> See Hosea 1,2:2,4-8; Isaiah 1,21; Jeremiah 2,1;50,1;54,4-8; Ezekial 16,15-22.

<sup>27</sup> It is important to note that Milton stresses that an internal act cannot of itself be sinful (V,117-118). This is one of the reasons his characters lack a genuine spiritual conflict, the internal violence which characterizes Shakespeare's tragedies.

Eve's ritualistic hymn to the tree becomes a "Black Mass" of blasphemy and mockery, dethroning God, denying his sovereignty, his oneness, his beatitude:

O Sovran, virtuous, precious of all Trees  
 In Paradise, of operation blest  
 To Sapience, hitherto obscur'd infam'd  
 And thy fair Fruit let hang, as to no end  
Created; but henceforth, my early care,  
 Not without Song, each Morning and due praise  
Shall tend thee, and the fertile burden ease  
 Of thy full branches offer'd free to all;  
 Till dieted by thee I grow mature (795-803)

.....

Heav'n is high,  
 High and remote to see from thence distinct  
 Each thing on Earth; and other care perhaps  
 May have diverted from continual watch  
Our great Forbidder, safe with all his Spies  
 About him. (811-816)

Disorder breeds disorder. Caliban, having divorced himself from the good duke, Prospero, the symbol of order, cries out to the drunkards: "I will kiss thy foot. I prithee be my god," and "Freedom, high-day! high-day, freedom! freedom, high-day, freedom!"<sup>28</sup> By violating God's degree, Eve violates her own, descending below her nature to adore what is less in dignity than an animal:<sup>29</sup> "she turned / But first low Reverence done" (835). The impact of this scene is made the more dramatic by the accompanying scene of Adam preparing a garland to adorn his wife's tresses (840-841). Eve, not Adam is the mirror of Satan.

<sup>28</sup> The "Tempest", ll, ii, 139, 175.

<sup>29</sup> For a different opinion see Empson, op.cit., p. 155.

## BOOK IX: THE RURAL REPAST AND THE BARREN BANQUET

131

## (The Disorder of Adam)

Adam's sin is not that he aspires to a higher degree,<sup>30</sup> as do Satan and Eve, but that fearing Eve's sin shall lower her to a "different degree" (884) and thus break the "Link of Nature" (914), he resolves to sin. His sin is one of disordered love (914); he stoops below his manly degree, allowing the naturally subordinate Eve to dominate. Observe how Adam's lament over Eve parallels in tone Ophelia's lament over the plight of Hamlet.<sup>31</sup> Adam exclaims:

O fairest of Creation, last and best  
Of all God's works, Creature in whom excell'd  
Whatever can to sight or thought be form'd  
Holy divine, good, amiable, or sweet!  
How art thou lost... (897-901)

Eve's statement that Adam has already violated his degree in not having asserted his authority recalls the parallel retort of the Body in the "Debate of the Body and the Soul".<sup>32</sup> Eve states: "Being as I am, why didst not thou the Head / Command me absolutely not to go" (1155-1156)?

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30 In a sense Adam's sin can be seen as an aspiration to a higher degree in that he presumes to comprehend the mind and judgment of God, but his sin is primarily a lack of faith in God. Milton's classification of the sin as "uxoriousness" is not too exact. Adam has a right to a wife as part of the perfection of his degree. Hughes quotes St. Augustine, The City of God, XII,xi, showing Milton's circumstance of the fall coincides with Augustine's op.cit., p. 302.

31 "O, what a noble mind is here o'erthrown! / The courtier's, soldier's, scholar's eye, tongue, sword; / The expectancy and rose of the fair state, / The glass of fashion and the mould of form, / Th'observer'd of all observers ... Hamlet III,i,150-161.

32 Body: "For God þe schop aftir his schaft, / And gat þe boþe wyt and skil; / In þi loking was I laft / to wisee aftir þin oune wil." A Middle English Reader, ed. by Oliver Emerson, New York, Macmillan Co., 1960, p. 49.

It has been established that the book begins with a banquet image. The delight and the intimacy which Adam once shared with heaven is pictured through a "rural repast" which Adam can no longer enjoy. The book ends with a graphic picture of this spoiled banquet. Eve states: "Taste so Divine, that what of sweet before / Hath toucht my sense, flat seems to this, and harsh" (986-987), and Adam after sinning is as indifferent to society as he is to nature's reaction: "Adam took no thought, / Eating his fill." (1004-1005). The wine no longer creates cheer but intoxicates (1007). The fruit of their new banquet becomes "False Fruit" (1011). The greed which spoils the banquet is reflected in Adam's "carnal desires" (1012), in his "Lascivious Eyes" (1014) and in his burning "Lust" (1015). The picture of Adam's new banquet may be seen as one wherein guests are the drunken disorderly senses, and the food is lust:

Eve, now I see thou art exact of taste,  
And elegant, of Sapience no small part,  
Since to each meaning savour we apply,  
And Palate call judicious; I the praise  
Yield thee, so well this day thou hast purvey'd.  
Much pleasure we have lost, while we abstain'd  
From this delightful Fruit, nor known till now  
True relish, tasting;... (1017-1024)

But the banquet of sin brings not the sweet harmony of the "rural repast" with God. It brings rather "mutual guilt" (1043), "Oppress'd sleep" (1044-1045), "fallacious fruit" (1046), "Bad Fruit" (1073), "Foul concupiscence" (1078), "evil store" (1078). Like Orestes who cries out after the matricide: "Who will break bread with me?", Adam recalls the harmonious communion he once shared with God and says:

How shall I behold the face  
 Henceforth of God or Angel, erst with joy  
 And rapture so oft beheld? Those heavn'ly shapes  
 Will dazzle now this earthly with thir blaze  
 Insufferable bright. O might I here  
 In solitude live savage, in some glade  
 Obscur'd... (1080-1086)

As previously stated in this chapter, a violation of God's order is frequently referred to by the Hebrews as an act of idolatry which is imaged as a violation of the sexual act.<sup>33</sup> Milton depicts Eve's sin primarily as the former, and images Adam's sin primarily as the latter.

His sin is accompanied by a disorder both in man and in the universe. The complete disorder in man is dramatically enacted through a symbolic ritual of sexual perversion.<sup>34</sup> Adam is symbolically seduced by Eve: "he scrupl'd not to eat / Against his better knowledge not deceiv'd / But fondly overcome with Female charm" (997-999). The disorder which the universe feels is likewise imaged through a sexual

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<sup>33</sup> To understand Milton's use of this sexual imagery it must be remembered that for the Hebrews God represented the husbandman and Israel represented his bride. Israel by worshipping the false gods, who were primarily fertility gods, was being unfaithful to her spouse: "And the Lord said to Hosea, Go, take unto thee a wife of whoredom and the children of whoredoms; for the land has committed great whoredom, departing from the Lord." Hosea, 1,2. For an interesting criticism of the pseudo-Jungian theories of Arnold Stein, C.S. Lewis, Maud Bokin, see R.M. Adams, John Milton and the Modern Critic, New York, Cornell University Press, 1955, pp. 35-39. See also Richard Adams, "The Archetypal Pattern of Death and Rebirth in Milton's Lycidas", PMLA, LXIV, pp. 183-188.

<sup>34</sup> See Milton's frequent reference to disorder in terms of a "perversion", e.g. Satan "perverts best things / To worst abuse" (IV, 203-204).

violation. When Eve sinned earth merely "felt the wound". However, when Adam, the head of the family of mankind, violates his mystical marriage with God:

Earth trembl'd from her entrails, as again  
In pangs and nature gave a second groan,  
Sky low'r'd, and muttering Thunder, some sad drops  
Wept at completing of the mortal Sin  
Original... (1000-1004)

Surely then, Adam's sin in "Paradise Lost" is not as Empson contends a "trivial act" but one that affects both the microcosm and the macrocosm. Nor is Basil Willey correct when he holds that for Milton man is better off out of the Garden of Eden.<sup>35</sup> Willey's error is his misapplication of the argument of the "Aeropagitica" to "Paradise Lost". Milton demonstrates the tragedy of man who is no longer able to commune in a "rural repast" with God, with nature, or with woman.<sup>36</sup> This tragedy attains a universal significance as the book ends with the lines:

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35 Basil Willey, *op.cit.*, p. 244. Another and more serious problem which Willey does not mention is the proper evaluation of Eve's hymn to Adam's fidelity. Does Milton really believe Adam's violation of God's hierarchal order is a "glorious trial of exceeding Love / Illustrious evidence example high" (961-962)? There are several possible answers. The lyrical beauty of the passage could indicate that Milton has taken the side of Adam against God; or it could be that Milton suspends his concept of order and sees Adam's sin as a particular manifestation of the heroic. However, it is important to remember that the speech is uttered by Eve who has already prepared herself to deceive Adam (850-855) and is by her sin in a state of disorder.

36 For the importance of this statement in relation to Milton's own inability to commune with his fellowman see Tucker Brooke's article in A Literary History of England, ed. by Albert C. Baugh, New York, Appleton Century Croft, 1948, vol. ii, p. 673. Cleanth Brook in Well Wrought Urn notes that in "Allegro" and "Il Penseroso" both characters have one thing in common - a lack of genuine social contact, pp. 50-66. Arthur Baker states: "Mary's dissertation must have been less shattering than the discovery that he was being attacked by the Presbyterians, in the pulpit and in the press, as an "impudent" exponent of licentious

## BOOK IX: THE RURAL REPAST AND THE BARREN BANQUET

135

Thus they in mutual accusation spent  
The fruitless hours, but neither self condemning  
And of this vain contest appear'd no end.  
(1186-1188)

But God does not leave man in "eternal torture".<sup>37</sup> God's love is greater than man's sin as the next chapter will show.

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doctrine..." He adds: "the consistent argument of the divorce tracts is therefore that "indisposition, unfitness or contrariety of mind, arising from a cause in nature unchangeable". In other words, man's inability to commune! op.cit., pp. 67-68.

<sup>37</sup> William Empson, op.cit., p. 163.

## CHAPTER EIGHT

## BOOKS X-XII: GRACE AND DIVINE PROVIDENCE

There are many apparent inconsistencies in "Paradise Lost", pertaining to God, to the angels and to man.<sup>1</sup> There are apparent weaknesses in structure and in language. Book X presents a typical example of Milton's technique of relating the significance of events in language which appears to surpass the intensity of the actual dramatic incident. Referring to Milton, Dr. Leavis writes:

He exhibits a feeling 'for' words rather than a capacity for feeling 'through' words. Whereas in Shakespeare...the total effect is as if words as words withdrew themselves from the focus of our attention and we were directly aware of feelings and perceptions.<sup>2</sup>

But the critic should not be too ready to condemn Milton. Often attacks on Milton manifest a failure on the part of the critic to understand what the poet is trying to do. For example, T.S. Eliot, who in 1936 condemns Milton for not individualizing the characters of Adam and Eve,<sup>3</sup> writes in 1947:

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<sup>1</sup> See T. McCarthy, *op.cit.*, especially chapters 4 and 6; Broadbent, *op.cit.*, pp. 252-298. John Peter attempting to defend some inconsistencies writes: "But other inconsistencies are not so easy to defend, and some are simply clumsy. One example, which shows how hard it is to blend two distinct levels of discourse in a single narrative like Milton's, concerns the 'wings' which Adam and Eve feel 'breeding' in them after their Fall (IX,1010) and which Sin and Death in turn feel 'growing' within them... The former are acceptably metaphorical, but to our surprise the latter are found to be physical appendages permitting Sin and Death to fly (284)", *op.cit.*, p. 140. For a refutation of some critical attacks against Milton see R.W. Adams, *op.cit.*, pp. 177-221.

<sup>2</sup> Leavis, *op.cit.*, pp. 48-49.

<sup>3</sup> Eliot writes: "Milton's images do not give this sense of particularity...Milton may be said never to have seen anything. For Milton, therefore, the concentration on sound was wholly a benefit. Indeed, I find, in reading "Paradise Lost" that I am happiest where there is least to visualize. The eye is not shocked in his twilit Hell as it is in the Garden of Eden, where I for one can get pleasure from the verse only by the deliberate effort not to visualize Adam and Eve in their surroundings."

These are not a man and woman such as any we know; if they were, they would not be Adam and Eve. They are the original 'man' and 'woman'; not types but prototypes; if they were not set apart from ordinary humanity they would not be Adam and Eve. They have the general characteristics of men and women, such that we can recognize, in the temptation and fall, the first motions of the faults, and virtues, the abjection and nobility, of all their descendants. They have ordinary humanity to the right degree, and yet are not, and should not be, ordinary mortals. Were they more particularized they would be false, and if Milton had been more interested in humanity, he could not have created them.<sup>4</sup>

Another aspect of Milton which is frequently criticized is his presentation of God the Father as someone unjust and tyrannical. John Peter is typical of many modern critics. He finds "Milton's presentation of the Deity in these books unsatisfactory".<sup>5</sup> He states:

[God's] claim that their contrition is due to 'motions' in them rather than their own volition (90-91) seems downright unfair. Despite Milton's evasive reference to 'Grace' (3,23) the reader remains convinced that in Book 10 he has seen the humans repenting, not being made to repent, and indeed this conviction is fully supported by the poet's own doctrine of Free Will. Why should Adam's bad deeds be attributed to his personal and unfettered choice, while the good ones are attributed to God? We wonder why, if God is now conferring a special degree of 'Strength' upon the humans (138), he was so chary of doing it while they were tempted. Why also should Michael be instructed to inform them of God's covenant only 'If patiently thy bidding they obey' (112)? Granted God's claim that they are now behaving according to his motions, and likely to be 'variable and vain' without them (90-93), this condition regarding their patience can

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*op.cit.*, pp. 125-129. See answer to Eliot: K. Mackenzie, "Milton's Visual Imagery", *UTQ*, vol. XVI, 1946, p. 17.

<sup>4</sup> *Ibid*, p. 143.

<sup>5</sup> John Peter, *op.cit.*, p. 146

be fulfilled only if he himself gives them the patience to fulfil it. For God to present himself as a land-owner, jealous of his orchards' fruits, as he does at 123-5, is unimpressive enough; that he should seem a casuist is intolerable.<sup>6</sup>

But is this sound criticism? A key clause in Peter's criticism is "the reader has seen the humans repenting". Almost the whole structure of "Paradise Lost" has centred around the idea that the reader is not to judge what merely "seems" to be. His judgment must be limited to his proper degree in God's hierarchy. What pertains to God is a mystery. This is why the expressions "seems" appears so many times throughout the previous books<sup>7</sup> and continues to appear in "seeming Friend", (X,II) "Her doing seem'd to justify the deed" (143), "well seem'd / Unseemly to bear rule" (154-155), "No less he seem'd / Above the rest" (531-532), "all too little seems" (500), "Eve thy contempt of life and pleasure seems" (1013), etc.

What other purpose serves the appearance of Satan's goodness and nobility as seen in such expressions as "high throne" of Satan (444), in the "richest texture" (445), in the "regal lustre" (447), if not to show the reality of evil as seen in "false glitter" (457)? What other purpose serves the appearance of Satan's victory as seen in "high Applause" (508), if not to show the reality of its shallowness as seen in the "dismal universal hiss" (508)? What other purpose serves the appearance of the "Fruitage fair to sight" (561), if not to show its reality as it becomes "bitter ashes" (566)? What other purpose serves the vision of the people of the hither side of Eden who appear as "just men" (XI,576) with "fair women, richly gay" (587) surrounded by "soft

6 Ibid., pp. 145-146.

7 The verb "to seem" appears eighty-four times throughout "Paradise Lost". See appendix.

amorous ditties" in a scene of apparently idealistic love (585-590), "of Love and Youth not Lost, Song, Garland Flowers / And charming Symphonies" (574-595) if not to show the folly of human vision? Adam replies to Michael:

True opener of mine eyes, prime Angel blest,  
 Much better seems this Vision, and more hope  
 Of peaceful days portend, than those two past;  
 Those were of hate and death, or pain much worse,  
 Here Nature seems fulfill'd in all her ends.  
(598-602)

But Michael tells Adam and the reader the purpose of the scene as he answers:

Judge not what is best  
 By pleasure, though to Nature seeming meet,  
 Created as thou art, to nobler end  
 Holy and pure, conformity divine.  
 Those tents thou saw'st so pleasant, were the Tents  
 Of wickedness...  
(603-608)

Though Adam and the reader may see the giants as "men of high renown" (688), and though they "shall be held in highest pitch / Of human Glory", (693-694), "styl'd great Conquerors / Patrons of Mankind, Gods and Sons of God" (694-696), yet they are in reality "Destroyers right-lier call'd and Plagues of men" (697-698).

Milton is emphasizing the distinction between God's order and man's order,<sup>8</sup> between God's sight and man's sight. If then, the reader sees that Adam sins and that God holds man alone responsible because of

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<sup>8</sup> That is, between the spiritual and the natural order.

his free will, and if the same reader sees that Adam repents and that God does not attribute this action to man's free will but to God's "motions" in man, then, the reader must accept God's judgment, not his own<sup>9</sup>. And is there such a contradiction as John Peter implies? Does this reveal Milton's carelessness? On the contrary, it reveals Milton's genius in presenting the difficult study of grace in a dramatic situation that is in accord with the nature both of man and of divine Providence.

Despite Mr. Peter's condemnation of "Milton's evasive reference to 'Grace' " (3,23), the term is used far more frequently and precisely than might have been noted. It is found twelve times in Book III, eleven times in the last three books, and forty-four times in the whole epic. And Milton's use of the term is for the most part in agreement with traditional thought as regards man's free will and the goodness of God. Milton emphasizes that man is not predestined in the Calvinistic sense.<sup>10</sup> God states:

No Decree of mine  
Concurring to necessitate his Fall,  
Or touch with lightest moment of impulse  
His free Will... (X,43-47)

The Father then informs the court that the "mortal Sentence" must be passed. But obviously he does not mean physical death as much as he

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<sup>9</sup> This idea, of course, does not originate in Milton. St. Augustine emphasizes a similar concept of order. He states that just as in human society it is the duty of citizens to obey the king for the common good, so with all the more reason are creatures bound to obey God who is the King of the universe. Book III, p. 40. See also commentary by John F. Harvey, *op.cit.*, pp. 9-15.

<sup>10</sup> See "Christian Doctrine" pp. 931-943, and previous reference to John Calvin, "Free Will and Predestination", *op.cit.*, pp. 704-711.

means spiritual death, otherwise the mortals would die the day of their transgression as prophesied. God states:

Death denounc'd that day,  
Which he presumes already vain and void,  
Because not yet inflicted, as he fear'd  
By some immediate stroke; but soon shall find  
Forbearance no acquittance ere day end.  
Justice shall not return as bountyscorn'd. (48-54)

In the "Christian Doctrine", Milton writes:

This death consists, in the loss, or at least  
in the obscuration to a great extent of that  
right reason, which enables man to discern the  
chief good...deprivation of righteousness and  
liberty to do good... Lastly sin is its own  
punishment, and produces...the death of the  
spiritual life.<sup>11</sup>

Certainly Christian writers including St. Augustine, Boethius, St. Thomas, St. Bernard, Luther, and Calvin agree with Milton that man by his sin is rendered spiritually dead unable by himself to turn to God.<sup>12</sup> Milton does not have to explain this commonly believed doctrine to his readers, nor does he have to explain the relationship between grace and free will. It is a mystery. He accepts it. He accepts God's word before man's unaided reason, before man's unaided sight. His presentation of Adam's repentance is in accord with Christian tradition.

God sends his Son to judge the earthlings, with mercy as well as with justice:

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<sup>11</sup> Ibid., p. 999.

<sup>12</sup> See Jacques Maritain, On the History of Philosophy, ed. by Joseph W. Evans, New York, Charles Scribner's, 1957, pp. 62-65., also Paul Tillich The Protestant Era, pp. 66-93.

Easy it might be seen that I intend  
 Mercy colleague with Justice, sending thee  
 Man's Friend, his Mediator, his design'd  
 Both Ransom and Redeemer voluntary... (58-62)

John Peter's question: "Surely the implication is that if God were himself to judge the humans their punishment might be very much more severe"?<sup>13</sup> is not fair. Commenting on the biblical passage, "The manifold wisdom of God, according to the eternal purpose which he purposed in Christ Jesus our Lord", Milton writes:

This is the source of that love of God, declared to us in Christ. Hence there was no grace decreed for man who was to fall, no mode of reconciliation with God, independently of the foreknown sacrifice of Christ; and since God so plainly declared that predestination is the effect of his mercy, and love and grace and wisdom in Christ, it is to these qualities that we ought to attribute it, and not as is generally done, to his absolute and secret will.<sup>14</sup>

When Adam and Eve again appear, Milton describes their spiritual death:

Love was not in their looks either to God  
 Or to each other, but apparent guilt  
 And shame, and perturbation and despair  
 Anger and obstinacy and hate and guile (111-114).

The reader might like Milton to give less description and more internal turmoil, but Milton is writing an epic not a drama.<sup>15</sup> However, he does justify the description, as shall be seen. The Son places

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13 John Peter, *op.cit.*, p. 147.

14 "Christian Doctrine", p. 933.

15 C.S. Lewis is particularly good in his analysis of the scope and limitations of the epic, *op.cit.*, pp. 1-52.

the primary blame on Adam, attributing his sin to his violation of order:

Was shee thy God, that her thou didst obey  
Before his voice, or was shee made thy guide,  
Superior, or but equal, that to her  
Thou didst resign thy Manhood, and the Place  
Wherein God set thee above her made of thee,  
And for thee, whose perfection far excell'd  
Hers in all real dignity... (145-151)

Some modern readers (and some modern critics, as already noted) may find God's judgment of Adam severe - such a penalty for eating a mere apple. In evaluating God's apparent violation of the natural relationship between crime and punishment the critic must note three important facts: (1) Adam and Eve are not punished for eating a mere apple but for violating their own nature and the whole hierarchal order;<sup>16</sup> this has already been shown; and (2) the punishment and the reason for the punishment can be understood by Milton's "fit audience", that is, those who have a knowledge of, and a love for, Sacred Scripture; and (3) the punishment for man's sin, is for the most part not borne by man but by God himself, through his Son.

Milton intends his epic for those accustomed to the legalistic logic of the Puritan sermons<sup>17</sup> and to the main themes of the Old Testament. Hence, when the Son asks, "Was she thy God?" he is hitting at the

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<sup>16</sup> An important fact about Milton which is often not understood is that he was **pro-social**, that he emphasized the political virtues as well as the individual virtues. He saw that a chief part of man's happiness is to be found in society. In "Prolusions" VII, he writes: "the greatest part of social happiness has usually been lodged in human fellowship and in the friendship contracted", op.cit., p. 1123.

<sup>17</sup> See Howard Schultz, op.cit., Chapter 1; also A. Barker, op.cit., pp. 123-193. Referring to Michael's speech, Broadbent writes:

heart of Adam's sin, and bringing to the minds of the "fit audience" a similar passage of Ezekial which is well worth noting:

And as for thy nativity, in the day thou wast born thy navel wast not cut, neither wast thou washed in water to supply thee... Now when I passed by thee, and looked upon thee, behold, thy time was the time of love; and I spread my skirt over thee, and covered thy nakedness: yea, I sware unto thee, and entered into a covenant with thee, saith the Lord God, and thou became mine... I clothed thee also with broidered works, and shod thee with badger's skin and I girded thee about with fine linen... But thou ~~didst~~ trust in thine own beauty and playedst the harlot because of thy renown, and pouredst out thy fornication on every one that passed by; his it was. And of thy garments thou didst take, and deckedst thy high places with divers colours, and played the harlot thereupon... Thou hast also taken thy fair jewels of my gold and of my silver which I had given thee, and madest to thyself images of men and didst commit whoredom with them... My meat also which I gave thee, fine flour, and oil, and honey thou hast even set it before them for a sweet savour... How weak is thine heart, saith the Lord God, seeing thou doest all these things, the work of an imperious whorish woman... as a wife that committeth adultery, which taketh strangers instead of her husband! They give gifts to all whores; but thou givest thy gifts to all thy lovers...18

The "fit audience" sees the meaning of Adam's sin in terms of God's infinite love and infinite justice. Man has destroyed the harmony of God's banquet and it is fitting that he should eat in sorrow (200). Eve has violated man's mystical marriage to God and it is fitting that she should bring forth her children in sorrow (193). Milton's audience

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"Michael is in fact preaching a 17th century sermon of the plain Puritan kind recommended in William Perkin's Art of Propheying. He takes a text, explains it, derives close and natural doctrine from it and applies the doctrine", op.cit., p. 276.

18 Ezekial, 16,4-33.

sees God's love and mercy in his promise of a redeemer (179-183) and in his clothing of the naked parents (215). It sees that such an act of mercy is more than an external protection; it is primarily a spiritual protection dramatized in a physical manner:

Before him naked to the air, that now  
Must suffer change, disdain'd not to begin  
Thenceforth the form of servant to assume,  
As when he wash'd his servants' feet, so now  
As Father of his Family he clad  
Thir nakedness with Skins of Beast... (212-217)

.....  
but inward nakedness, much more  
Opprobrious, with his Robe of righteousness. (221-222)

A critic cannot hope to convey the totality of Milton's meaning. His verse alone does this. And his meaning is not only conveyed through the sound, as Eliot contends,<sup>19</sup> but through an appeal to the other senses as well. Observe, for example, how in the verse quoted above, the poet conveys the meaning of hope through the sensation of touch.<sup>20</sup> By combining the picture of the Son covering Adam and Eve, with that of Christ washing the feet of his disciples Milton skillfully images the intensity of God's love for man.<sup>21</sup> Heavenly grace is seen not merely as a theological abstraction but as a physical reality. As W.B. Watkins writes:

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19 Eliot, op.cit., pp. 124-126; 139-143.

20 Milton's use of the sense of touch is perhaps most graphic when it carries a sexual connotation, e.g., the sun's ray shooting down to "earth's inmost womb" (V, 292-302). He can also use it to reveal a tender drama: "from her Husband's hand her hand / Soft she withdrew, and like a Wood-Nymph light, / Oread or Dryad..." (IX, 385-387).

21 Two objections might be made to the above statement: (1) that the Son is not washing the feet of the disciples at this time,

Knowledge of God comes to Milton through man's spark of divine reason aided by Revelation; but it enters the substance of his poetry most successfully as that blissful, far from ineffable state of knowing God through the porch and inlet of each sense, as tangible and perceptible as ambrosial oils. Else we should willingly deliver him over to the theologians.<sup>22</sup>

Some critics see Milton's change of scene from earth to hell in Book X as only "cursorily related to Paradise".<sup>23</sup> But does this scene not emphasize most graphically the mercy which God has shown to man? Book IX portrays man's violation of God's heavenly banquet; Book X telescopes time by presenting an image of Christ washing his disciples' feet before a new banquet in which all men are to share. And the meaning of this new banquet is intensified by a contrasting picture of hell's banquet. There the guests are "Death and Sin", the aroma, the scent of "carnage" (267); the taste - "the savour of Death" (268). Milton employs all five senses to describe this hellish feast:

So saying with delight he smuff'd the smell  
Of mortal change on Earth. As when a flock  
Of ravenous Fowl, though many a League remote  
Against the day of Battle, to a Field,  
Where Armies lie encampt, come flying, lur'd  
With scent of living Carcasses, design'd  
For death; the following day in bloody fight  
So scented the grim Feature, and upturn'd  
His Nostril wide into the murky Air,  
Sagacious of his Quarry from so far (272-281)

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and (2) that it is the Son acting and not the Father. But, as to the first, it must be realized that this is an epic and not a drama - that the simile as well as the incident conveys the meaning. As to the second; the Son is acting through the Father; he comes from the Father and returns into "his blissful bosom" (X,225).

22 W.B.C. Watkins, *op.cit.*, p. 8.

23 Broadbent, *op.cit.*, p. 264.

## BOOK X-XII: GRACE AND DIVINE PROVIDENCE

147

.....  
 Solid or slimy, as in raging Sea (286)  
 .....  
 As when two Polar Winds blowing adverse (288)  
 .....  
 The appetite with gust, instead of Fruit  
 Chew'd bitter Ashes, which the offend'd taste (565-566)  
 .....  
 all too little seems  
 To stuff this Maw, this vast unhide-bound Corpse. (600-601)

The impending fear of hell is made all the more realistic by the description of the bridge<sup>24</sup> built between hell and earth (300-305). Satan's destruction does not end with Adam. Man can still be seduced from God's order, and the mode of temptation is still the same - evil under the appearance of good. Observe how the poet again attributes to hell the seeming images of heaven through such expressions as "high Archt" (301), "Palace high" (308), "Satan in likeness of an angel bright" (327), "with joy" (345), "wondrous Pontifice" (348), "fair / Enchanting Daughter" (351-355), "Author and prime Architect" (356), "sweet harmony" (357), etc. Yet all is hollow. God is vindicated by the "dismal universal hiss" (507) and by the banquet of "bitter ashes" (565).

Now what has this to do with the concept of grace and Adam's contrition? By emphasizing the banquet of hell and the bridge which links hell to earth Milton is able to dramatize the conflict within Adam. On one side there is the superhuman force of evil; on the other there is Adam who is obviously incapable, by himself, of overcoming his enemy. Yet he does overcome the enemy; he does repent. How? He can do **so only** by the grace of God.

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<sup>24</sup> For a more detailed study of Milton's bridge in relation to "Paradise Lost", see George W. Whiting, *op.cit.*, p. 66.

Before analyzing the "motions" of Adam's repentance it is necessary to consider briefly the traditional teachings on the role of grace and free will. First, there is within man a perpetual struggle between the forces of good and the forces of evil. It is interesting to note, that in describing this conflict, St. Peter uses the metaphor "devour": "Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour".<sup>25</sup> Second, man by himself cannot overcome the forces of evil; he can do this only by the grace of God - Christ says, "without me ye can do nothing".<sup>26</sup> Third, this grace comes to man only through the Son of God, and only through belief in the Son of God. Milton in his commentary on Ephesians 3,10 writes:

This is the source of that love of God, declared to us in Christ. Hence there was no grace decreed for man who was to fall, no mode of reconciliation with God, independently of the foreknown sacrifice of Christ; and since God has so plainly declared that predestination is the effect of his mercy, and love, and grace, and wisdom in Christ, it is to these qualities that we ought to attribute it, and not as is generally done, to his absolute and secret will,<sup>27</sup> even in those passages where mention is made of his will only.<sup>28</sup>

In "Paradise Lost", it is shown that immediately after his fall Adam has no genuine repentance. He laments, but his lamentation is

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25 Peter 5,8.

26 John 15,5.

27 See previous reference to Calvin and his doctrine of predestination.

28 "Christian Doctrine", p. 933.

turned inward. Like Satan, he considers not his violation of God's order but his personal loss (722). When he projects his mind into the future to lament his progeny (730) he is really lamenting his own plight. He reasons that he has received the worse part of the bargain (742), and challenges God's justice: "Did I request thee, Maker from my Clay / To mould me man...?" (743-744). St. Augustine points out that by itself, "the human soul is like a parched land... By its own powers it cannot enlighten itself, it cannot nourish itself. So the power by which it must see is Divine Light; and the fountain of its sustenance must be God."<sup>29</sup>

Adam begins to have a glimmer of light; the forces of good are beginning to battle with the forces of evil. He partially sees the absurdity of his reasoning; he begins to have a concept of the justice of God's order: "what if thy Son / Prove disobedient, and reprov'd, retort / Wherefore didst thou beget me?" (760-763). Seeing a bit of the justice of God he wants to escape it (776); but realizes this is impossible (788). Now, his questions are directed against God, his wrathfulness (795), his violation of "nature's Law" (805).

For a moment the forces of good overcome the forces of evil, as Adam turns from himself to contemplate the evil he has brought his children. Milton emphasizes that there can be no grace "except in Christ" and that the grace to Adam comes in view of "the foreknown sacrifice of Christ."<sup>30</sup> Adam's soul begins to turn outward, symbolically

29 John Harvey, *op.cit.*, p. 29.

30 "Christian Doctrine", *op.cit.*, p. 933.

gesturing toward the imitation of the Son of God: "O were I able / To waste it all myself and leave ye none!" (818-819). But grace has not conquered. The forces of evil bring Adam to question the mystery of God: "Ah why should all mankind / For one man's fault thus guiltless be condemned / If guiltless?" (822-824).

The road to God's grace is primarily through humility, through the realization that without Christ man is powerless. Describing his own enslavement to sin, St. Augustine writes:

My will the enemy held, and thence had made a chain for me, and bound me. For of froward will, was a lust made; and a lust served, became custom; and custom not resisted, became necessity. By which links, as it were joined together (whence I called it a chain) a hard bondage held me enthralled. But that new will which had begun to be in me, freely to serve Thee, and to wish to enjoy Thee, O God, the only assured pleasantness, was not yet able to overcome my former wilfulness, strengthened by age. Thus did my two wills, one new and the other old, one carnal and the other spiritual, struggle within me; and by their discord undid my soul... And who has any right to speak against it if punishment follow the sinner? 31

Similarly, Adam begins to strive after good but sees that of himself he can do nothing: "But from mee what can proceed, / But all corrupt, both mind and will deprav'd...?" (824-825). He begins to absolve God of any guilt (829); and takes the blame himself "On mee, mee only, as the source and spring / Of all corruption, all the blame light due; / So might the wrath" (832-834). Yet he sees that this is but a "fond wish" (834); he approaches despair, but he does not despair (841-844). Milton

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31 The Confessions of St. Augustine, pp. 134-135.

subtly adds "Thus Adam to himself lamented" (845), indicating the nature of sin as essentially a cutting off of man from God's society.

The forces of evil capitalize on Adam's aloneness to terrorize him:

dreadful gloom,  
Which to his evil Conscience represented  
All things with double terror: On the ground  
Outstretcht he lay, on the cold ground, and oft  
Curs'd his Creation... (848-852)

Who knows how and when grace comes to man? Milton is wise enough to keep it a mystery. Like the "Hound of Heaven" he shows that all things betray man that betray God.<sup>32</sup> Adam is repelled by society. He sees Eve as a "Bad woman" (836) and shuns her companionship (867-909). But as Eve by her pride and violation of order is the instrument by which Adam is led to sin, so by her humility and re-establishment of order she becomes the instrument of Adam's repentance:

She ended weeping, and her lowly plight,  
Immovable till peace obtain'd from fault  
Acknowledg'd and deplor'd, in Adam wrought  
Commiseration; soon his heart relented  
Towards her, his life so late and sole delight,  
Now at his feet submissive in distress,  
Creature so fair his reconciliation seeking,  
His counsel, whom she had displeas'd, his aid:  
(937-944).

Adam's desire to imitate the Son of God now becomes more pronounced (951-960) and when Eve proposes to prevent God's punishment to the human race (986-991), Adam's answer reveals that his mind has been illumined. He reasons now, not as one divorced from God but as one recognizing God's omniscience (1022). He turns from despair to hope,

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32 Francis Thompson "The Hound of Heaven".

seeing in God's promise (1030-1035), God's mercy; "His timely care / Hath unbesought provided, and his hands / Cloth'd us unworthy, pitying while he judg'd", he states. The light of God begins to flood his soul and he prays (1060):

nor Eve  
 Felt less remorse: they forthwith to the place  
 Repairing where he judg'd them prostrate fell  
 Before him reverent, and both confess'd  
 Humbly thir faults, and pardon begg'd, with tears  
 Watering the ground, and with thir sighs the Air  
 Frequently, sent from hearts contrite, in sign  
 Of sorrow unfeign'd and humiliation meek  
 (1097-1104).

Grace, a free gift of God, plays a vital role in "Paradise Lost". Those who miss its importance fail to understand Milton's concept of order, fail to understand that for Milton man can only reach his perfection as an individual and as a member of the hierarchal order through the aid of God. The poet sees that man, like Adam, often leaps high in the air only to crash to the ground because he rejects the hand of God. He sees too, that friendship with God can be restored, that the forces of evil can be overcome if man is humble and admits that of himself he can do nothing. In short, the poet sees that with Christ, man can aspire towards true wisdom, true happiness. This is the meaning of the life of grace. This is the message of Milton's epic. This is what Adam learns at the end of "Paradise Lost":

Henceforth I learn, that to obey is best,  
 And love with fear the only God, to walk  
 As in his presence, ever to observe  
 His providence, and on him sole depend,  
 Merciful over all his works, with good

BOOKS X-XII: GRACE AND DIVINE PROVIDENCE

153

Still overcoming evil, and by small  
Accomplishing great things, by things deem'd weak  
Subverting worldly strong, and worldly wise  
By simple meek; that suffering for Truth's sake  
Is fortitude to highest victory  
(XII, 561-570).

## SUMMARY AND CONCLUSION

Milton's concept of order may be seen from a twofold aspect:

(1) that which pertains to the natural order whereby every creature is predestined to a certain degree on God's ladder, and (2) that which pertains to the supernatural order whereby rational creatures through their free will and with the aid of grace can either act in harmony with God's plan or rebel against this plan.

In the natural order, God's Providence has endowed each creature both with a certain degree of dignity in proportion to its state, and with the ability to attain its perfection through nature. Though Milton somewhat identifies God with nature, he is no pantheist. He means (1) that God's laws are to be found in nature, and (2) that a creature attains his perfection in proportion as he acts in accord with nature. The order of nature has established that which is superior over that which is inferior. The criterion for determining superiority is the ability, in one form or another, to create. This is why God is superior to Satan, Satan superior to man, man superior to woman, and woman superior to the animals. This is why the poet is superior to his fellowmen and why the prophet-poet is above the poet. Milton says little about the hierarchy of the angels except that there are those, such as Raphael and Michael, who perform more important tasks than the other angels.

Within rational individuals (and this includes both the angels and man) there is likewise, a hierarchy: that of the intellect over the will, and of the will over the senses. In the order of non-rational creatures there is a certain hierarchal order: that of the sun over the

## SUMMARY AND CONCLUSION

155

other planets, of Mother nature over individual creation. But each part of creation has its place and its role to play, - the birds that fly in the air, the fish that swim in the sea, the animals that roam the land, etc.

In the natural order Satan is still an archangel, still endowed with dignity and a certain grandeur of action. This is why Satan can never be said to be a petty or a ridiculous character. This is why his failure to attain, in the supernatural order, the position compatible with his dignity in the natural order, is so tragic.

Non-rational creatures always act in harmony with God's plan. But rational creatures are endowed with free will whereby they have the capacity either to obey or to disobey. God so respects individual liberty that even Satan is free to act in opposition to God. Yet out of Satan's actions and out of all evil God's Providence brings forth a certain good. And it is only through the use of the free will in cooperation with God's grace that rational creatures can play such a dynamic role in the order of grace.

Like St. Thomas, Milton sees the order of grace as founded upon the order of nature. In this supernatural order creatures still attain their perfection by their conformity to nature, within themselves as individuals, and within the entire hierarchy of being. But the fall has made a difference in man's relationship to nature. Before the fall Adam was surrounded by and nourished with the dew of grace. And this joyous communion of man with the whole of nature, with God, the angels, Eve and all creation, was seen in the simple image of a "rural repast". After the fall this harmony is disrupted. Man is no

## SUMMARY AND CONCLUSION

156

longer able to commune freely with God and creation. His intellect is darkened so that he has difficulty seeing beyond the "seeming"; his will strives to be free from the intellect's dominion; his senses strive to be free of the will. The sweet harmony between man and woman is marred. This disharmony is also seen in man's relationship to civil government and to society as a whole. And since man is so closely bound to the whole of nature, nature herself feels the wound which man has brought to creation.

The plight of Adam is the plight of all men. Milton strives to make his readers aware of this. This is why, especially in the first books, he stresses the seeming parallel between God and Satan. This is why such expressions as "high", "gold", "tower", "light", etc., are used both with reference to God and to Satan. Milton is endeavoring not only to show man his inability to distinguish, by his unaided reason, between the order of grace and the order of evil, but also to make man experience this inability within the poem itself, and from this to lead man to the order of grace. This approach of Milton, when not understood, leads critics to absurd conclusions regarding Milton's God, the Son, Satan and Adam.

Though Milton emphasizes the disruption caused by Adam's fall he does not hold with Luther and Calvin that man's intellect is completely darkened and man's will is completely destroyed. In fact, much of the emphasis upon free will and upon the dignity of man, is directed against the doctrines of these two reformers.

In a sense, Milton's order is analogous to the Catholic doctrine of the Mystical Body of Christ. But there is a difference.

## SUMMARY AND CONCLUSION

157

According to Catholic doctrine man achieves his perfection through a life directed by and in union with Christ. Man is able to know Christ's will through the teachings of the Church and is enabled to participate in Christ's life through the sacraments and prayers of the Church. In Milton's concept, Christ has paid, by his death on the cross, the debt due to God because of man's fall. He has merited for man the grace whereby man can be saved. But Christ is primarily a symbol for man, a symbol of the dynamic possibilities open to man in the order of grace. Man does not learn God's will through any organized Church, nor does he participate in the life of Christ through the sacraments and prayers of the Church. Baptism for Milton is a "sign". Man learns God's will through God's grace which enables man to worship God by acting in harmony with the nature and the degree which God has given to man. This is why Milton attacks the Catholic notion of celibacy. This is why he emphasizes, throughout the whole of creation, goodness in terms of sexual fulfilment.

Yet man by himself is not capable of living the order of grace, even though this order is in harmony with the order of nature. The reason for this is that fallen man cannot see the meaning of nature without the light of God's grace. This light, merited by the Son, is to be obtained through Sacred Scripture and through the particular revelations of the Holy Spirit.

The model of God's supernatural order is the Son of God. The paradoxical action of the Son who brings life through his death is, in itself, a proof to man that he cannot comprehend the actions of God and that he cannot comprehend his role in God's order without the light

## SUMMARY AND CONCLUSION

158

of God's grace. By his unaided light of reason man sees more logic in the action of Satan than in the action of Christ. Though God does not force man to accept this light of grace, neither does he withhold it if man is willing to co-operate. But in proportion as man and society in general, accepts God's grace he finds happiness, within himself, within his domestic life, within society in general, and in proportion as man rejects God's grace he finds unhappiness and discord.

There are many similarities between Milton, Plato, St. Augustine, Rousseau and Freud in their concepts of order. But Milton's concept is more intelligible, more all-embracing. There are many weaknesses in Milton's structure. Many of these seem to result from his physical and spiritual blindness. But on the whole, Milton is able, through his key terms, his patterns and his images, to create within "Paradise Lost" a dynamic structure wherein all of creation is envisioned as one harmonious organism, whereby under God's Providence, each member is endowed with a specific function both for the perfection of the individual, and for the perfection of the whole.

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Curry, W.C., Milton's Ontology, Cosmology and Physics, University of Kentucky, U. of K. Press, 1957, pp. 226.

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D'Arcy, M.C., The Mind and Heart of Love, New York, Meridian Books, 1956, pp. 380.

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An important work in the study of Milton. Many of Milton's passages are taken directly from Dante.

Dawson, C., Religion and the Rise of Western Culture, New York, Doubleday and Co., 1958, pp. 230.

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Dondeyene, Albert, Contemporary European Thought and Christian Faith, trans. by E. McMullin, Pittsburgh, Dusquesne U. Press, 1958, pp. 203.

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Of special importance to this thesis is Dryden's concept of what poetry should be, especially his emphasis upon "delight" and "instruction".

Eliot, T.S., Selected Prose, ed. by J. Hayward, London, Faber and Faber, 1958, pp. 125.

Eliot writes two essays on Milton. In the first he condemns Milton for his artificial use of language and his influence on later poets. In the second he gives somewhat of a retraction and emphasizes the suitability of Milton's language and indefiniteness.

Empson, W., Milton's God, London, Chatto and Windus, 1961, pp. 277.

A study of Empson's complaints about Christianity. Almost completely lacking in scholarship.

Erasmus, "On Free Will", Renaissance Reader, ed. by J.B. Ross and M. McLaughlin, New York, Viking Press, 1952, pp. 677-693.

Of special importance to this thesis is the Christian position of Erasmus in contrast to the positions held by Luther and Calvin.

Farnham, W., The Medieval Heritage of Elizabethan Tragedy, New York, Barnes and Nobles, 1956, pp. 452.

An important study of the religious, moral and social background of the sixteenth century, which gives an insight into Milton's tradition.

Fox, R.M., Dante Lights the Way, Milwaukee, Bruce Publishing Co., 1958, pp. 370.

A valuable study which helps in the comparison and contrast of Dante and Milton concerning their positions on orders.

Frank, G., The Medieval French Drama, Oxford, Clarendon Press, 1954, pp. 352.

A study of the development of French drama which helps to place Milton in the Christian tradition, and which serves as a valuable comparison and contrast between the medieval treatment of God, Satan, etc., and Milton's treatment of the same subjects. Of special importance to this thesis is the study of "Mystere d'Adam".

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Gardiner, W.H., Gerard Manley Hopkins, London, Oxford University Press, 1958, 2 vols. pp. 289 and 378.

Although this work is primarily a study of Hopkins, nevertheless, it gives a number of references to Milton. Of special importance is Hopkins' concept of Milton's "grand style".

\_\_\_\_\_, ed., The Poems of Gerard Manley Hopkins, London, Oxford University Press, 1959, pp. 285.

A number of poems in this edition are used in comparison with the ideas of Milton. Of special importance to this thesis is Hopkins' concept of order and sacramentalism.

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Gilbert, A.H., On the Composition of Paradise Lost, Richmond, University of North Carolina Press, 1947, pp. 171.

Gilbert traces the correlation between Milton's original plan to make "Paradise Lost" a drama, and the final plan of the epic. He shows how some ideas are similar and some are different and he attempts to explain the reasons for the differences.

Gilson, E., A. Gilson Reader, ed. by A.C. Pegis, New York, Doubleday and Co., 1956, pp. 352.

Of special importance to this thesis is the comparison between the philosophy of St. Thomas and St. Augustine, and the evaluation of the philosophy of Scotus.

Goodenough, E.R., Jewish Symbols in Greco-Roman Period, Kingsport, Kingsport Press, 1953, 6 vols.

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Grierson, H.J.C., Milton and Wordsworth, London, Chatto and Windus, 1950, pp. 181.

Grierson stresses the role of Milton as a prophet, and indicates the effect of Milton's personal life and social environment upon "Paradise Lost".

\_\_\_\_\_, Cross Currents in English Literature of the Seventeenth Century, London, Chatto and Windus, 1929, pp. 340.

This book is important because it establishes a historical foundation for interpreting Milton's epic. Grierson stresses the philosophical and theological background of the seventeenth century as well as the literary trends of the period.

\_\_\_\_\_, ed., The Poems of John Donne, London, Oxford University Press, 1942, pp. 397.

This work is important both for Grierson's introduction, wherein he stresses the characteristics of the metaphysical poets, and for references to poems which may be compared and contrasted with passages in Milton.

Hanford, J.H., A Milton Handbook, New York, Appleton-Century-Crofts, 1961, pp. 420.

One of the most valuable short works on Milton's poetry. However, because of its brevity the author is unable to substantiate a number of his statements regarding Milton's poetry.

\_\_\_\_\_, John Milton, Englishman, New York, Crown Publishers, 1949, pp. 266.

A study of Milton's poetry in the light of his life and travels. Interesting speculations on the relation of his blindness to his creative talent.

Hollander, L.M., trans. Selected Writings of Kierkegaard, New York, Doubleday and Co., 1960, pp. 246.

Of special interest to this thesis is Kierkegaard's theories on the nature of Satan and his function in the divine plan of redemption.

Hutchinson, F.E., Milton and the English Mind, London, English University Press, 1950, pp. 197.

A study of Milton's writings in the light of the mentality of the seventeenth century Englishman. Hutchinson's frequent references to the writings of Edward Phillips make this a helpful book.

Jones, H.S.V., A Spenser Handbook, New York, Appleton-Century-Crofts, 1930, pp. 405.

Jones makes a number of references to Milton's poetry, comparing and contrasting it with Spenser's work. Of special importance to this thesis is Spenser's concept and use of the Platonic ladder.

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Of special importance to this thesis is Jung's treatment of the relationship of myth to reality.

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This essay is used in this thesis primarily as a study of the contrast between Kant's ethical system and his ideas on order, and Milton's ethical system and his ideas of order. Kant's emphasis is upon the rational.

Lagrange, J., Le Judaïsme Avant Jesus-Christ, Paris, J. Gada et Fils, 1931, pp. 591.

Especially helpful in relation to development of Orphic myth. This work also serves as a background to the understanding of Milton's use of Orpheus as a symbol of Christ.

Leary, L. ed., Contemporary Literary Scholarship, New York, Appleton-Century Crofts, 1958, pp. 461.

This book is a critical review of modern criticism in English and American literature. It contains important bibliographies as well as an evaluation of these works. The emphasis in Milton is upon American criticism.

Leavis, F.R., Revaluation, London, Chatto and Windus, 1953, pp. 275.

One of the most important works in modern criticism. I do not always agree with Leavis but find his criticism of Milton provocative. Leavis notes the difference between the language of Shakespeare and that of Milton.

Legouis, E., Cazamian, L., A History of English Literature, trans. by W.D. MacInnes, London, J.M. Dent and Sons, 1954, pp. 1407.

A history of the changes and development of literature in England from 650 to 1950. Special analysis of the works and characteristics of Milton found in pages 529-533, wherein emphasis is placed upon the conflict between Milton's faith and his nature.

Lewis, C.S., A Preface to Paradise Lost, London, Oxford University Press, 1960, pp. 143.

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This work serves primarily as a background for the seventeenth century. Lewis gives a good insight to the mind of Spenser and Sidney, emphasizing both the political and social conditions of the time.

\_\_\_\_\_, Studies in Words, Cambridge, University Press, 1960, pp. 232.

Lewis treats the origin and growth of a number of words used in this thesis, such as: nature, free and sense.

\_\_\_\_\_, The Allegory of Love, London, Oxford University Press, 1953, pp. 360.

This work is a classic in its field. Lewis stresses the sociological and political conditions leading to the development of courtly love. He emphasizes the importance of courtly love in the history of English literature.

Luther, M., "The Bondage of the Will", Renaissance Reader, ed. by J.B. Ross and M. McLaughlin, New York, Viking Press, pp. 701-704.

An important work for anyone who wishes a grasp of Milton's repeated emphasis in "Paradise Lost" upon the freedom of the will and upon the natural dignity of man.

Lynch, W.F., Christ and Apollo, New York, Sheed and Ward, 1960, pp. 267.

A study of the dimensions of the literary imagination. Father Lynch sees the importance of history and sociology in literary studies, but he emphasizes the importance of theology. Of special interest to this thesis is his presentation of the Christian paradox.

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One of the few important works on this subject. MacCaffrey emphasizes how Milton translates the Biblical story from time into "God's space", through accumulations of words, parallel actions, epic similes, etc.

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An important study of Descartes who helped to change the world of Milton by creating a divorce between man's soul and his body. A valuable work to contrast Milton's ideas with those of Descartes.

Murray, G., The Antigone, by Sophocles, London, George Allen and Unwin, Ltd., 1958, pp. 93.

This translation is used in this thesis to show the relation between God and Creon, Satan and Antigone.

\_\_\_\_\_, The Electra, by Euripides, London, George Allen and Unwin, Ltd., 1952, pp. 87.

This play is used in this thesis to compare and contrast Milton with Euripides, and to show how Euripides uses the image of food.

Murray, J.M., The Problem of Style, London, Oxford, University Press, 1960, pp. 133.

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Musurillo, H., Symbol and Myth in Ancient Poetry, New York, Fordham University Press, 1961, pp. 181.

A scholarly treatise on the spirit of Greek and Roman poetry. Of special importance to this thesis is the consideration of the development of symbols and images and their relation to reality.

Muscatine, C., Chaucer and the French Tradition, Los Angeles, University of California Press, 1957, pp. 247.

Primarily a study of the influence of French conventions on Chaucer. But gives a background for a number of conventions used by Milton in "Paradise Lost".

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This work makes no reference to Milton, but it is important as a commentary on the tyrannical manners of Satan and on the nature of his evil.

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This work is an important source work for a number of Milton's mythological references in "Paradise Lost". It also gives a good insight into Milton's use of sensual images and symbols.

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Peter, J., A Critique of Paradise Lost, New York, Columbia University Press, 1960, pp. 166.

This recent study of Milton's epic concludes that Milton was unwise in regarding the Biblical subject as sufficient for an epic. He also points out what he considers to be a number of flaws inherent in Christianity and in Milton's poems. It is to be regretted that such an important scholar endeavours to write on Christian theology, without having any idea of the meaning of grace.

Plato, The Dialogues of Plato, trans. by B. Jowett, New York, Random House, 1937, 2 vols. pp. 821 and 867.

Special dialogues used in relation to Milton's concept of order include "Timaeus", "The Republic", "Statesman" and "Alcibiades".

Praz, M., The Romantic Agony, trans. by Angus Davidson, New York, Meridian Books, 1956, pp. 502.

This work, of course, is primarily a study of the pains of the romantic poets. However, it gives an important background to the romantics' evaluation of Satan as the hero in "Paradise Lost".

Prince, F.T., "On the Last Two Books of Paradise Lost", Essays and Studies, 1958, Collected by Basil Willey, London, John Murray, 1958, pp. 131.

Prince emphasizes the importance of Books I - X in establishing the special dramatic impact of the last two books. He stresses the facts that the last books do not indicate any lessening of Milton's dramatic powers.

Richards, I.A., Principles of Literary Criticism, London, Oxford University Press, 1924, pp. 192.

Richards is one of the most important of the modern critics. His research on the nature of poetry and its interpretability is quite valuable. But it is difficult to agree with his conclusions.

Rieu, E.V., trans. The Odyssey, by Homer, Middlesex, Penguin Books, 1948, pp. 378.

This translation is used in this thesis to establish a comparison between the approach of Milton and the approach of Homer in relation to the epic.

\_\_\_\_\_, trans. The Iliad, by Homer, Middlesex, Penguin Books, 1953, pp. 460.

Used in this thesis for the same reason as the above.

Robinson, F.N., ed., The Poetical Works of Chaucer, Cambridge, Riverside Press, 1933, pp. 1048.

A number of Chaucer's works are referred to in this thesis, such as the "Pardoner's Tale", the "Miller's Tale", etc., to see how Milton's ideas on Satan compare with those of Chaucer.

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Sewell, A., A Study of Milton's Christian Doctrine, London, Oxford University Press, 1939, pp. 214.

An analysis of Milton's doctrinal writings, especially "De Doctrina Christiana" and its relationship to "Paradise Lost". Sewell also gives an interesting presentation of the relationship between Milton's social, political and domestic life and the epic poem.

Shelley, P., A Defense of Poetry, The Great Critic, ed. by J.H. Smith and E.W. Parks, New York, W.W. Norton and Co., 1951, pp. 555-582.

Shelley considers Satan the hero of "Paradise Lost" because of the power and grandeur of his rebellion. The Christian God represents the tyrant.

Spencer, T., Shakespeare and the Nature of Man, New York, MacMillan Co., 1951, pp. 223.

Of benefit in understanding the relationship between Milton's concept of order and nature and Shakespeare's concept on the same subject. A scholarly work.

Spenser, E., Faerie Queene, ed. by L. Winstanley, Cambridge, University Press, 1958, 2 vols.

This work contains an excellent introduction by Lilian Winstanley, wherein she traces the development of Spenser's thought and gives a brief summary of the influence of Plato upon Spenser's epic poem.

Spurgeon, C., Shakespeare's Imagery, Boston, Beacon Hill Press, 1960, pp. 384.

Caroline Spurgeon's work is a distinctive contribution not only to the study of Shakespeare but to the study of all major poets. She has endeavoured to list and classify all the images in Shakespeare's plays.

Stallman, R.W., ed., The Critic's Notebook, Minneapolis, The University of Minnesota Press, 1950, pp. 254.

A survey of modern criticism with emphasis upon the role of the critic in interpreting literature. Rene Wellek is quoted as showing the absurdity of trying to find out what went on in the mind of Milton when he wrote the epic.

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Stein, A., Answerable Style, Minneapolis, University of Minnesota Press, 1953, pp. 219.

This work is helpful in the understanding of modern psychological methods in use in the interpreting of "Paradise Lost". I find it difficult to agree with the author but his criticism is provocative.

Stevens, D.H., Reference Guide to Milton, Chicago, University of Chicago Press, 1930, pp. 286.

This work is a valuable guide to Milton criticism from 1800 to 1930. It lists the books, articles and dissertations, along with a brief commentary on the subject matter of the various critical works.

Thorpe, J., Milton Criticism, Princeton, Rinehart & Co., 1950, pp. 376.

This book contains a brief survey of Milton criticism from the time of Addison's publication in the "Spectator" until T.S. Eliot's essay, written in 1947. Of special importance is Thorpe's introduction wherein he classifies the various critical attitudes on Milton.

Tillich, P., The Dynamics of Faith, New York, Harper and Brothers, 1958, pp. 197.

Paul Tillich is an outstanding Protestant Theologian. Of special importance to this thesis is his presentation of the Protestant concept of the sacraments, sacramentals and Christian symbols.

\_\_\_\_\_, The Protestant Era, Chicago, University of Chicago, 1957, pp. 233.

One of the most important books by this author. He gives a background necessary in understanding the position of a number of Protestant theologians. Important to this thesis is his analysis of the doctrines held by Luther and Calvin.

Tillyard, E.M.W., Studies in Milton, London, Chatto and Windus, 1960, pp. 168.

This work reveals how Milton's ideas appear different to Tillyard because of the further analysis which he has made and because of his experiences with dictators during the second World War.

\_\_\_\_\_, The Elizabethan World Picture, London, Chatto and Windus, 1952, pp. 102.

One of the most important works by this author. He presents a helpful study of Milton in the light of Elizabethan tradition. Of special importance to this thesis is his chapter on "Order" pp. 7-15.

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Tobin, J.E., Hamm, V.K., Hines, W., The College Books of English Literature, New York, American Book Co., 1949, pp. 1117.

This book is used in this thesis for a number of references to poems in English literature.

Trilling, L., ed., The Selected Letters of John Keats, New York, Doubleday, 1956, pp. 340.

Of special importance to this thesis is Keats' critical opinion of the style of Milton (pp. 280-289), wherein he contrasts Milton with Shakespeare. Also important is Trilling's introduction, especially his reference to the symbolism of "food".

Tuve, R., Images and Themes in Five Poems by Milton, Cambridge, Harvard University Press, 1957, pp. 161.

One of the most helpful books in giving a sound evaluation of Milton's imagery. Rosemond Tuve stresses the fact that Milton chooses no temporary, culture-bound symbols, but symbols to present the universal desires of all men.

Visiak, E.H., The Portent of Milton, London, Werner Laurie, 1958, pp. 136.

This work by Visiak is primarily a biographical study of Milton. The author emphasizes the close relation that the rebellion of Satan has with the rebellion of Milton against government, religion and social conventions.

Watkin, W.B.C., An Anatomy of Milton's Verse, Baton Rouge, Louisiana State University, 1955, pp. 151.

A pro-Milton scholar. This author is one of the few writers to endeavour to consider Milton's imagery. It is perhaps unfortunate that the author places too much stress on Milton's personality, his contemporary society and his political and religious views.

Whiting, G.W., Milton and this Pendant World, Austin, University of Texas Press, 1958, pp. 241.

Whiting traces the origin of a number of Milton's symbols such as the "golden Compasses", "Jacob's ladder", etc. He endeavours to interpret these symbols in the light of Protestant theology.

Whitehead, A.N., Science and the Modern World, Cambridge, Mass., University Press, 1932, pp. 260.

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Although this work is primarily a study of the influences upon John Donne, nevertheless, it gives an important background to the study of the seventeenth century and the political, social and religious trends which influenced the poets of the period.

Willey, B., The Seventeenth Century Background, Garden City, Doubleday Anchor Co., 1955, pp. 305.

Willey traces the influence of the new philosophies and theological views on some of the seventeenth century poets. Important is his evaluation of Bacon, Descartes and Milton.

Yeats, W.B., The Collected Poems of W.B. Yeats, ed. by MacMillan Co., New York, MacMillan Co., 1958, pp. 458.

This work is important because it gives an insight into what Milton seems to be trying to achieve through his phallic imagery. A number of Yeats' poems are compared with those of Milton.

Zeno, "De Somnio Jacob", Patrologiae Latinae, ed. by J.P. Minge, Paris, 1945, vol. XI, col. 428.

This writing by one of the early Christian fathers is important because it emphasizes the interpretation of Jacob's ladder as representing both Testaments.

#### Publications and Thesis Material

Adams, R.P., "The Archetypal Patterns of Death and Rebirth in Milton's *Lycidas*", PMLA, LXIV, 1949, pp. 183-188.

Adams emphasizes that Milton's concern was generally with the life, death and resurrection of the dedicated poet, and specifically with his own situation, and that "each individual image and reference has its immediate purpose and its relevance to the form of the whole".

Brett, R.L., "Milton's God, by William Empson", review in Critical Quarterly, vol. 3, No. 3, autumn 1961, pp. 285-287.

Comments on Empson's statement, "The Christian God the Father, the God of Tertullian, Augustine and Aquinas is the wickedest thing yet invented by the black heart of man". Brett points out how Empson misunderstands Milton.

Brooks, C., "Milton and Critical Reestimates", PMLA, vol. LXVI, 1951, pp. 1045-1054.

Brooks emphasizes the importance of the "new" criticism in interpreting Milton's "Paradise Lost" according to its context and not according to the social, political and theological events which might have influenced Milton.

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Cassady, E., "The Neo Platonic Ladder in Spenser's Amoretti", P. Q., vol. XX, 1941, pp. 284-295.

This work is valuable because it shows the direction which Milton is taking in referring to Jacob's ladder. The article of course is about Spenser's use of the symbol.

Frye, Northrop, "Levels of Meaning in Literature", Kenyon Review, Spring 1950, pp. 246-262.

Frye is an important modern scholar. In his work he indicates the importance of interpreting a word according to the various levels of meaning which it has in the poem and according to the mind of the particular period in which it is written.

Harvey, J., "Moral Theology of the Confessions of Saint Augustine", published doctoral dissertation, The Catholic University of America Studies in Sacred Theology, No. 55, Washington, Catholic University Press, 1951, pp. 162.

This work is a valuable study of St. Augustine's teaching on sin, nature, grace, divine Providence and pre-destination. It is most helpful in comparing Milton's ideas on the same subjects.

Healy, Sr., M.A., "Milton and Hopkins", UTQ, No. 22, 1953

Sister Aquinas stresses Hopkins' love and appreciation for Milton as a poet - in spite of Hopkins' criticism of Milton's personal life and religious views.

Honig, E., "In Defense of Allegory", Kenyon Review, vol. 20, 1958, pp. 1-19.

Honig stresses the fact that the strength of allegory is in its seeking and giving proof of the physical and ethical reality of life objectively conceived. He stresses too the function of symbols in poetry.

Hough, G., "The Allegorical Circle", Critical Quarterly, No. 3, autumn 1961, pp. 199-209.

Another study of the function and range of allegory and symbol. Seems to believe that all poetry is in some way a writing in allegory.

Mackenzie, K., "Milton's Visual Imagery", UTQ, vol. XVI, 1946  
A much needed reply to Eliot's superficial criticism. Mackenzie attacks the notion that Milton's only beauty is to be found in his "organ tones".

Manning, S., "I Sing of a Myden", PMLA, vol. LXXV, no. 1, 1960,  
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One of the best works for information on the Christian use of symbols in the middle ages. It serves as a valuable background for Milton's particular use of Christian symbols.

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Mayerson traces the development of the Christ-Orpheus symbolism in the 16-17th century. Both Christ and Orpheus were classified in the middle ages as prophet-poets.

McCarthy, T.J., "Some Theological Aspects of *Paradise Lost*", unpublished M.A. thesis, University of Western Ontario, London, 1933, pp. 139.

Father McCarthy outlines the various doctrines held by Milton in "Paradise Lost" and shows in what way these doctrines are orthodox or non-orthodox. Sees Arian and Manichean elements in Milton.

McColley, G., "Milton's Golden Compasses", Notes and Queries, CLXXVI, 1939, pp. 97-98.

McColley points out the fact that Milton's compasses symbolize the precision which God has established in creation. He also indicates something of the origin of this symbol.

Miles, J., "Poetry of Praise", Kenyon Review, winter 1961, pp. 104-125.

Interesting criticism of Eliot's three voices of poetry. Points out that Eliot conveniently establishes rules for a favourable evaluation of his own poetry. Milton does not conform, therefore... Also adds defence of Milton's Protestant theology.

Neiman, F., "Milton's Sonnet XX", FMLA, LXIV, 1949, pp. 480-483.

Neiman gives an analysis of the word "spare" in relation to Milton's ideas on eating and in relation to the line: "What neat repast shall feast us..."

Peck, H.W., "The Theme of *Paradise Lost*", FMLA, XXIX, 1914, pp. 256-269.

This work is a rebuttal of E. Thompson's article referred to below. He rejects a theory that Milton is using either allegory or myth. He sees the poem as an artificial epic, embodying structurally a theistic and Biblical view of the universe.

Ross, M.M., "Milton and the Protestant Aesthetic", UTQ, no. 17, 1947-48, pp. 346-360.

Ross discusses the importance of understanding Milton's particular use of Christian symbols in his early poems. He stresses the fact that Christ is not a person but a symbol in the "Nativity Ode".

Shultz, H., "Milton and Forbidden Knowledge", MLA, 1955, pp. 1-21.

An important study of the mentality of the seventeenth century's attitude towards the evils of curiosity. Schultz emphasizes the tradition involved.

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Traces the reason for the public reaction to allegory, sees it due to the new rational theology which set in at the end of the Renaissance. Shows influence of Bacon on the new poetry.

Stoll, E.E., "Give the Devil his Due", Review of English Studies, 1944, vol. XX, no 7, pp. 108-124.

This work is perhaps the best reply to C.S. Lewis' statement that Satan is "ridiculous". Sees Satan as possessing only one sin - apostasy. Considers also the dramatic importance of making Satan somewhat of a noble character.

Thompson, E.N.S., "The Theme of Paradise Lost", PMLA, XXVIII, pp. 106-120.

Thompson sees the whole of "Paradise Lost" as an allegory. The apple is a symbol of truth; Adam, the guilty one represents not one individual but man in general.

Whaler, J., "Animal Simile in Paradise Lost", PMLA, XLVII, 1932, pp. 534-553.

Milton's choice of imagery is distinguished from other epic poets by his iron control over animal simile. The bees in motion indicate the "all-dimensional motion befitting spiritual beings".

Woodhouse, A.S.P., "Pattern in Paradise Lost", UTQ, vol. XXII, no. 22, Jan. 1953, pp. 109-127.

A somewhat general description of pattern which he defines as "formal design". Emphasizes that "Paradise Lost" builds not upon the Iliad but upon the Aenied. Sees the pattern as Satan's defeat in heaven by Christ, Satan's victory on earth over Adam, Satan's defeat by Christ who is the second Adam.

\_\_\_\_\_, "The Historical Criticism of Milton", PMLA, vol. LXVI, 1951, pp. 1033-1044.

This work is a reply to Cleanth Brooks' article referred to above. Woodhouse stresses the importance of knowing Milton's age and background before any serious criticism can be given to his poetry.

## APPENDIX I

## CHART ON NUMBER OF TIMES TERMS OCCUR IN VARIOUS BOOKS

<u>BOOK</u>	1	2	3	4	5	6	7	8	9	10	11	12	<u>TOTAL</u>
<u>HIGH</u>													
God	9	9	13	4	10	15	9	8	5	2	6	9	99
Satan	11	18	1	8	4	3	0	0	3	3	0	0	51
Earth	1	0	2	14	4	1	4	9	14	5	9	4	67
													217
<u>GOLD</u>													
God	1	1	6	2	4	4	7	0	0	0	2	0	27
Satan	1	4	0	0	2	2	0	0	1	0	0	0	10
Earth	5	1	5	8	5	0	2	0	2	0	1	3	30
													67
<u>TOWER</u>													
God	0	3	0	0	0	0	0	0	0	0	0	2	5
Satan	5	0	0	2	0	0	0	0	1	0	0	0	8
Earth	0	0	2	1	0	0	0	0	0	0	0	2	5
													18
<u>ALONE</u>													
God	1	1	3	1	3	5	1	0	2	0	1	1	19
Satan	1	4	4	5	0	1	0	0	1	0	0	0	16
Earth	1	0	4	8	5	1	3	8	9	3	1	2	45
													80
<u>EAR</u>													
God	0	0	2	0	3	0	0	0	0	1	2	0	8
Satan	1	3	0	0	1	1	0	0	0	1	0	0	7
Earth	0	0	0	5	1	0	1	5	3	0	1	1	17
													32
<u>SEEM</u>													
God	0	0	2	0	3	0	1	1	0	1	1	0	9
Satan	1	5	2	5	0	5	0	0	1	3	0	0	21
Earth	0	0	4	7	6	0	0	11	15	3	8	0	54
													84
<u>FALL</u>													
God	4	1	5	1	2	9	3	1	0	4	1	3	34
Satan	8	16	3	10	5	11	2	0	2	8	0	2	67
Earth	11	1	13	11	10	0	5	6	6	13	9	1	86
													187
<u>LIGHT</u>													
God	4	5	7	0	7	9	11	3	0	1	4	1	52
Satan	2	6	4	3	0	2	0	0	2	0	0	0	19
Earth	5	0	8	6	8	0	8	7	5	5	1	1	54
													125

## APPENDIX I

CHART OF NUMBER OF TIMES TERMS OCCUR IN VARIOUS BOOKS (continued)

<u>BOOK</u>	1	2	3	4	5	6	7	8	9	10	11	12	<u>TOTAL</u>
<u>DEGREE</u>	9	2	1	2	14	1	2	2	2	1	2	0	53
<u>FRUIT</u>	1	0	4	10	15	1	5	11	28	7	10	2	94
<u>ALL</u>	33	64	73	63	69	67	30	44	53	73	68	53	690
<u>VAIN</u>	1	8	10	7	3	0	1	0	2	4	2	0	38
<u>GRACE</u>	2	4	12	5	1	0	1	4	1	3	5	3	41
<u>MEAL</u>	0	2	0	1	13	0	0	1	13	2	2	2	36
<u>FREE WILL</u>	1	2	4	1	5	0	2	1	6	8	4	4	39

Appendix II

Book, Line, Reference for Key Terms and Names Used in Epic

				<u>Total</u>
1	24	HIGH	GOD	
1	40	HIGH	GOD	
1	92	HIGH	GOD	
1	132	HIGH	GOD	
1	161	HIGH	GOD	
1	212	HIGH	GOD	
1	366	HIGH	GOD	
1	517	HIGH	GOD	
1	667	HIGH	GOD	9
1	98	HIGH	SATAN	
1	282	HIGH	SATAN	
1	304	HIGH	SATAN	
1	463	HIGH	SATAN	
1	528	HIGH	SATAN	
1	536	HIGH	SATAN	
1	552	HIGH	SATAN	
1	666	HIGH	SATAN	
1	723	HIGH	SATAN	
1	733	HIGH	SATAN	
1	756	HIGH	SATAN	11
1	30	HIGH	EARTH	1
1	682	GOLD	GOD	1
1	796	GOLD	SATAN	1
1	372	GOLD	EARTH	
1	483	GOLD	EARTH	
1	690	GOLD	EARTH	
1	715	GOLD	EARTH	
1	717	GOLD	EARTH	5
1	499	TOWER	SATAN	
1	591	TOWER	SATAN	
1	694	TOWER	SATAN	
1	733	TOWER	SATAN	
1	749	TOWER	SATAN	5
1	124	ALONE	GOD	1
1	160	ALONE	SATAN	1
1	379	ALONE	EARTH	1
1	787	EAR	SATAN	1
1	777	SEEM	SATAN	1

1	46	FALL	GOD	
1	75	FALL	GOD	
1	76	FALL	GOD	
1	92	FALL	GOD	4
1	84	FALL	SATAN	
1	116	FALL	SATAN	
1	174	FALL	SATAN	
1	282	FALL	SATAN	
1	327	FALL	SATAN	
1	330	FALL	SATAN	
1	642	FALL	SATAN	
1	679	FALL	SATAN	8
1	30	FALL	EARTH	
1	434	FALL	EARTH	
1	436	FALL	EARTH	
1	445	FALL	EARTH	
1	461	FALL	EARTH	
1	491	FALL	EARTH	
1	586	FALL	EARTH	
1	740	FALL	EARTH	
1	743	FALL	EARTH	
1	745	FALL	EARTH	
1	748	FALL	EARTH	11
1	73	LIGHT	GOD	
1	85	LIGHT	GOD	
1	245	LIGHT	GOD	
1	391	LIGHT	GOD	4
1	63	LIGHT	SATAN	
1	228	LIGHT	SATAN	2
1	175	LIGHT	EARTH	
1	181	LIGHT	EARTH	
1	349	LIGHT	EARTH	
1	597	LIGHT	EARTH	
1	729	LIGHT	EARTH	5
1	565	ORDER		
1	569	ORDER		
1	737	ORDER		
1	737	ORDER		4
1	1	FRUIT		1
1	3	ALL		
1	18	ALL		
1	37	ALL		
1	61	ALL		
1	67	ALL		

1	101	ALL		
1	106	ALL		
1	136	ALL		
1	141	ALL		
1	201	ALL		
1	212	ALL		
1	217	ALL		
1	236	ALL		
1	257	ALL		
1	277	ALL		
1	314	ALL		
1	343	ALL		
1	350	ALL		
1	449	ALL		
1	489	ALL		
1	518	ALL		
1	522	ALL		
1	539	ALL		
1	544	ALL		
1	576	ALL		
1	582	ALL		
1	586	ALL		
1	592	ALL		
1	600	ALL		
1	618	ALL		
1	632	ALL		
1	635	ALL		
1	719	ALL		
1	750	ALL		
1	761	ALL		35
1	44	VAIN		1
1	111	GRACE		
1	218	GRACE		2
1	6	GOD	HEAVENLY MUSE	
1	17	GOD	SPIRIT	
1	25	GOD	ETERNAL PROVIDENCE	
1	31	GOD	CREATOR	
1	40	GOD	MOST HIGH	
1	44	GOD	ALMIGHTY POWER	
1	49	GOD	OMNIPOTENT	
1	70	GOD	ETERNAL JUSTICE	
1	95	GOD	VICTOR	
1	122	GOD	FOE	
1	131	GOD	KING	
1	143	GOD	CONQUEROR	
1	169	GOD	VICTOR	
1	179	GOD	FOE	
1	188	GOD	OUR ENEMY	
1	259	GOD	ALMIGHTY	

1	273	GOD	OMNIPOTENT	
1	323	GOD	CONQUEROR	
1	369	GOD	CREATOR	
1	386	GOD	JEHOVAH	
1	486	GOD	MAKER	
1	487	GOD	JEHOVAH	
1	623	GOD	ALMIGHTY	
1	638	GOD	MONARCH IN HEAVEN	
1	667	GOD	HIGHEST	
1	735	GOD	SUPREME KING	35
1	34	SATAN	SERPENT	
1	81	SATAN	ARCH-ENEMY	
1	125	SATAN	APOSTATE ANGEL	
1	128	SATAN	PRINCE	
1	128	SATAN	CHIEF OF MANY THRONED POWERS	
1	156	SATAN	ARCH-FIEND	
1	209	SATAN	ARCH- FIEND	
1	243	SATAN	LOST ARCHANGEL	
1	272	SATAN	LEADER	
1	283	SATAN	SUPERIOR FIEND	
1	665	SATAN	MIGHTY CHERUBIM	
1	794	SATAN	CHERUBIM	12
1	36	EVE	MOTHER OF MANKIND	1
1	240	FREE WILL		1

2	72	HIGH	GOD	
2	95	HIGH	GOD	
2	190	HIGH	GOD	
2	319	HIGH	GOD	
2	324	HIGH	GOD	
2	343	HIGH	GOD	
2	359	HIGH	GOD	
2	479	HIGH	GOD	
2	693	HIGH	GOD	9
2	1	HIGH	SATAN	
2	7	HIGH	SATAN	
2	8	HIGH	SATAN	
2	27	HIGH	SATAN	
2	111	HIGH	SATAN	
2	300	HIGH	SATAN	
2	387	HIGH	SATAN	
2	429	HIGH	SATAN	
2	456	HIGH	SATAN	
2	472	HIGH	SATAN	
2	558	HIGH	SATAN	
2	630	HIGH	SATAN	
2	635	HIGH	SATAN	
2	826	HIGH	SATAN	
2	845	HIGH	SATAN	
2	874	HIGH	SATAN	
2	893	HIGH	SATAN	
2	909	HIGH	SATAN	18
2	328	GOLD	GOD	1
2	4	GOLD	SATAN	
2	271	GOLD	SATAN	
2	947	GOLD	SATAN	
2	1005	GOLD	SATAN	4
2	1051	GOLD	EARTH	1
2	62	TOWER	GOD	
2	129	TOWER	GOD	
2	1049	TOWER	GOD	3
2	325	ALONE	GOD	1
2	426	ALONE	SATAN	
2	632	ALONE	SATAN	
2	827	ALONE	SATAN	
2	975	ALONE	SATAN	4

2	117	EAR	SATAN	184
2	920	EAR	SATAN	
2	953	EAR	SATAN	3
2	110	SEEM	SATAN	
2	167	SEEM	SATAN	
2	301	SEEM	SATAN	
2	869	SEEM	SATAN	
2	845	SEEM	SATAN	5
2	925	FALL	GOD	1
2	13	FALL	SATAN	
2	16	FALL	SATAN	
2	76	FALL	SATAN	
2	177	FALL	SATAN	
2	203	FALL	SATAN	
2	457	FALL	SATAN	
2	539	FALL	SATAN	
2	549	FALL	SATAN	
2	771	FALL	SATAN	
2	772	FALL	SATAN	
2	773	FALL	SATAN	
2	821	FALL	SATAN	
2	826	FALL	SATAN	
2	857	FALL	SATAN	
2	935	FALL	SATAN	
2	1006	FALL	SATAN	16
2	1023	FALL	EARTH	1
2	137	LIGHT	GOD	
2	269	LIGHT	GOD	
2	398	LIGHT	GOD	
2	867	LIGHT	GOD	
2	1035	LIGHT	GOD	5
2	66	LIGHT	SATAN	
2	220	LIGHT	SATAN	
2	433	LIGHT	SATAN	
2	959	LIGHT	SATAN	
2	974	LIGHT	SATAN	
2	1042	LIGHT	SATAN	6
2	71	ORDER		
2	280	ORDER		2
2	48	ALL		
2	49	ALL		
2	61	ALL		
2	112	ALL		
2	128	ALL		
2	130	ALL		

2	135	ALL
2	138	ALL
2	144	ALL
2	174	ALL
2	190	ALL
2	191	ALL
2	193	ALL
2	238	ALL
2	278	ALL
2	283	ALL
2	286	ALL
2	354	ALL
2	366	ALL
2	381	ALL
2	384	ALL
2	388	ALL
2	414	ALL
2	416	ALL
2	420	ALL
2	437	ALL
2	464	ALL
2	465	ALL
2	467	ALL
2	476	ALL
2	483	ALL
2	519	ALL
2	565	ALL
2	591	ALL
2	597	ALL
2	608	ALL
2	609	ALL
2	613	ALL
2	624	ALL
2	625	ALL
2	625	ALL
2	723	ALL
2	752	ALL
2	759	ALL
2	771	ALL
2	784	ALL
2	789	ALL
2	792	ALL
2	824	ALL
2	827	ALL
2	844	ALL
2	853	ALL
2	872	ALL
2	875	ALL
2	910	ALL
2	913	ALL
2	923	ALL
2	932	ALL
2	952	ALL
2	966	ALL
2	983	ALL

2	987	ALL		186
2	999	ALL		
2	1015	ALL		64
2	9	VAIN		
2	191	VAIN		
2	234	VAIN		
2	378	VAIN		
2	565	VAIN		
2	811	VAIN		
2	933	VAIN		
2	234	VAIN		8
2	238	GRACE		
2	499	GRACE		
2	762	GRACE		
2	1033	GRACE		4
2	113	MEAL		
2	800	MEAL		2
2	28	GOD	THUNDERER	
2	46	GOD	ETERNAL	
2	64	GOD	TORTURER	
2	137	GOD	OUR GREAT ENEMY	
2	144	GOD	ALMIGHTY VICTOR	
2	152	GOD	FOE	
2	199	GOD	VICTOR	
2	208	GOD	CONQUEROR	
2	210	GOD	FOE	
2	229	GOD	KING OF HEAVEN	
2	236	GOD	HEAVEN'S LORD	
2	242	GOD	GODHEAD	
2	244	GOD	SOVRAN	
2	264	GOD	HEAVEN'S ALL RULING SIRE	
2	316	GOD	KING OF HEAVEN	
2	338	GOD	CONQUEROR	
2	359	GOD	HEAVEN'S HIGH ARBITRATOR	
2	385	GOD	CREATOR	
2	479	<del>GOD</del>	HIGHEST IN HEAVEN	
2	693	GOD	HIGHEST	
2	751	GOD	HEAVEN'S KING	
2	769	GOD	OUR ALMIGHTY FOE	
2	851	GOD	HEAVEN'S ALL POWERFUL KING	
2	864	GOD	FATHER	
2	864	GOD	AUTHOR	
2	915	GOD	ALMIGHTY MAKER	
2	978	GOD	ETHERAL KING	
2	982	GOD	HEAVEN'S KING	28
2	467	SATAN	MONARCH	
2	487	SATAN	CHIEF	
2	508	SATAN	PARAMOUNT	
2	510	SATAN	EMPEROR	

2	527	SATAN	CHIEF	
2	629	SATAN	ADVERSARY OF GOD AND MAN	187
2	643	SATAN	FLYING FIEND	
2	677	SATAN	FIEND	
2	689	SATAN	TRAITOR ANGEL	
2	735	SATAN	HELLISH PEST	
2	815	SATAN	FIEND	
2	917	SATAN	FIEND	
2	947	SATAN	FIEND	12
2	24	FREE WILL		
2	560	FREE WILL		2

3	84	SEEM	SATAN	
3	689	SEEM	SATAN	2
3	538	SEEM	EARTH	
3	566	SEEM	EARTH	
3	567	SEEM	EARTH	
3	595	SEEM	EARTH	4
3	237	FALL	GOD	
3	351	FALL	GOD	
3	391	FALL	GOD	
3	400	FALL	GOD	
3	523	FALL	GOD	5
3	651	FALL	GOD	6
3	542	FALL	SATAN	
3	562	FALL	SATAN	
3	740	FALL	SATAN	3
3	95	FALL	EARTH	
3	99	FALL	EARTH	
3	102	FALL	EARTH	
3	102	FALL	EARTH	
3	128	FALL	EARTH	
3	129	FALL	EARTH	
3	130	FALL	EARTH	
3	152	FALL	EARTH	
3	181	FALL	EARTH	
3	201	FALL	EARTH	
3	574	FALL	EARTH	
3	619	FALL	EARTH	
3	722	FALL	EARTH	13
3	1	LIGHT	GOD	
3	3	LIGHT	GOD	
3	4	LIGHT	GOD	
3	51	LIGHT	GOD	
3	196	LIGHT	GOD	
3	196	LIGHT	GOD	
3	713	LIGHT	GOD	7
3	422	LIGHT	SATAN	
3	437	LIGHT	SATAN	
3	439	LIGHT	SATAN	
3	742	LIGHT	SATAN	4
3	88	LIGHT	EARTH	
3	500	LIGHT	EARTH	
3	579	LIGHT	EARTH	
3	594	LIGHT	EARTH	
3	723	LIGHT	EARTH	
3	724	LIGHT	EARTH	
3	730	LIGHT	EARTH	
3	731	LIGHT	EARTH	8

3	58	HIGH	GOD	
3	58	HIGH	GOD	
3	77	HIGH	GOD	
3	146	HIGH	GOD	
3	205	<b>HIGH</b>	GOD	
3	254	HIGH	GOD	
3	305	HIGH	GOD	
3	311	HIGH	GOD	
3	369	HIGH	GOD	
3	503	HIGH	GOD	
3	533	HIGH	GOD	
3	655	HIGH	GOD	
3	657	HIGH	GOD	13
3	556	<b>HIGH</b>	SATAN	1
3	116	HIGH	EARTH	
3	126	HIGH	EARTH	
3	126	HIGH	EARTH	
3	546	HIGH	EARTH	4
3	352	<b>GOLD</b>	GOD	
3	365	<b>GOLD</b>	GOD	
3	506	<b>GOLD</b>	GOD	
3	541	<b>GOLD</b>	GOD	
3	625	<b>GOLD</b>	GOD	
3	642	<b>GOLD</b>	GOD	6
3	337	<b>GOLD</b>	EARTH	
3	337	<b>GOLD</b>	EARTH	
3	572	<b>GOLD</b>	EARTH	
3	595	<b>GOLD</b>	EARTH	
3	608	<b>GOLD</b>	EARTH	5
3	169	<b>ALONE</b>	GOD	
3	276	<b>ALONE</b>	GOD	
3	684	<b>ALONE</b>	GOD	3
3	441	<b>ALONE</b>	SATAN	
3	442	<b>ALONE</b>	SATAN	
3	667	<b>ALONE</b>	SATAN	
3	699	<b>ALONE</b>	SATAN	4
3	69	<b>ALONE</b>	EARTH	
3	94	<b>ALONE</b>	EARTH	
3	95	<b>ALONE</b>	EARTH	
3	469	<b>ALONE</b>	EARTH	4
3	193	<b>EAR</b>	GOD	
3	647	<b>EAR</b>	GOD	2
3	629	<b>SEEM</b>	GOD	
3	698	<b>SEEM</b>	GOD	2

3	713	ORDER
3	67	FRUIT
3	307	FRUIT
3	337	FRUIT
3	451	FRUIT
3	52	ALL
3	53	ALL
3	58	ALL
3	60	ALL
3	82	ALL
3	87	ALL
3	98	ALL
3	100	ALL
3	122	ALL
3	136	ALL
3	139	ALL
3	155	ALL
3	171	ALL
3	171	ALL
3	182	ALL
3	203	ALL
3	206	ALL
3	206	ALL
3	217	ALL
3	222	ALL
3	230	ALL
3	230	ALL
3	241	ALL
3	246	ALL
3	258	ALL
3	272	ALL
3	277	ALL
3	286	ALL
3	287	ALL
3	290	ALL
3	307	ALL
3	317	ALL
3	321	ALL
3	326	ALL
3	328	ALL
3	330	ALL
3	336	ALL
3	341	ALL
3	341	ALL
3	341	ALL
3	342	ALL
3	344	ALL
3	374	ALL
3	383	ALL
3	390	ALL
3	446	ALL
3	448	ALL
3	448	ALL

1

4

3	451	ALL		
3	455	ALL		
3	475	ALL		
3	493	ALL		
3	498	ALL		
3	543	ALL		
3	545	ALL		
3	554	ALL		
3	571	ALL		
3	581	ALL		
3	593	ALL		
3	593	ALL		
3	616	ALL		
3	651	ALL		
3	658	ALL		
3	663	ALL		
3	665	ALL		
3	668	ALL		
3	670	ALL		
3	674	ALL		
3	675	ALL		
3	680	ALL		
3	691	ALL		
3	702	ALL		
3	703	ALL		73
3	23	VAIN		
3	109	VAIN		
3	446	VAIN		
3	448	VAIN		
3	448	VAIN		
3	457	VAIN		
3	465	VAIN		
3	467	VAIN		
3	601	VAIN		
3	602	VAIN		10
3	131	GRACE		
3	145	GRACE		
3	174	GRACE		
3	183	GRACE		
3	187	GRACE		
3	197	GRACE		
3	227	GRACE		
3	228	GRACE		
3	302	GRACE		
3	401	GRACE		
3	639	GRACE		
3	674	GRACE		12
3	1	GOD	LIGHT	
3	51	GOD	LIGHT	
3	56	GOD	ALMIGHTY FATHER	
3	64	GOD	SON	
3	79	GOD	SON	

3	80	GOD	SON
3	113	GOD	MAKER
3	138	GOD	SON OF GOD
3	139	GOD	FATHER
3	143	GOD	FATHER
3	144	GOD	FATHER
3	154	GOD	FATHER
3	167	GOD	CREATOR
3	168	GOD	SON
3	169	GOD	SON
3	169	GOD	SON
3	187	GOD	DUTY
3	206	GOD	GODHEAD
3	224	GOD	SON OF GOD
3	227	GOD	FATHER
3	262	GOD	FATHER
3	271	GOD	FATHER
3	273	GOD	ALMIGHTY
3	309	GOD	SON OF GOD
3	316	GOD	SON
3	317	GOD	KING
3	319	GOD	HEAD SUPREME
3	343	GOD	SON
3	344	GOD	ALMIGHTY
3	372	GOD	FATHER
3	372	GOD	OMNIPOTENT
3	373	GOD	IMMUTABLE
3	373	GOD	IMMORTAL
3	373	GOD	INFINITE
3	374	GOD	ETERNAL KING
3	374	GOD	AUTHOR
3	375	GOD	FOUNTAIN OF LIGHT
3	384	GOD	BEGOTTEN SON
3	384	GOD	DIVINE SIMILITUDE
3	386	GOD	ALMIGHTY FATHER
3	393	GOD	FATHER
3	398	GOD	SON OF THY FATHER'S MIGHT
3	400	GOD	FATHER
3	403	GOD	SON
3	412	GOD	SON OF GOD
3	412	GOD	SAVIOUR OF MEN
3	415	GOD	FATHER
3	673	GOD	CREATOR
3	676	GOD	UNIVERSAL MAKER
3	696	GOD	WORK MASTER

50

3	81	SATAN	ADVERSARY
3	156	SATAN	ADVERSARY
3	430	SATAN	FIEND
3	440	SATAN	FIEND
3	498	SATAN	FIEND
3	524	SATAN	FIEND
3	588	SATAN	FIEND
3	613	SATAN	DEVIL

8

3	65	ADAM	FIRST PARENT	1
3	65	<b>EVE</b>	FIRST PARENT	1
3	73	FREE	WILL	
3	99	FREE	WILL	
3	124	FREE	WILL	
3	685	FREE	WILL	4

4	142	HIGH	GOD	
4	371	HIGH	GOD	
4	554	HIGH	GOD	4
4	944	HIGH	GOD	
4	49	HIGH	SATAN	
4	50	HIGH	SATAN	
4	51	HIGH	SATAN	
4	90	HIGH	SATAN	
4	95	HIGH	SATAN	
4	95	HIGH	SATAN	
4	181	HIGH	SATAN	8
4	359	HIGH	SATAN	
4	30	HIGH	EARTH	
4	138	HIGH	EARTH	
4	146	HIGH	EARTH	
4	182	HIGH	EARTH	
4	195	HIGH	EARTH	
4	219	HIGH	EARTH	
4	226	HIGH	EARTH	
4	284	HIGH	EARTH	
4	395	HIGH	EARTH	
4	546	HIGH	EARTH	
4	563	HIGH	EARTH	
4	694	HIGH	EARTH	
4	699	HIGH	EARTH	14
4	809	HIGH	EARTH	
4	554	GOLD	GOD	2
4	997	GOLD	GOD	
4	148	GOLD	EARTH	
4	220	GOLD	EARTH	
4	238	GOLD	EARTH	
4	249	GOLD	EARTH	
4	305	GOLD	EARTH	
4	496	GOLD	EARTH	
4	596	GOLD	EARTH	8
4	763	GOLD	EARTH	
4	730	TOWER	EARTH	
4	211	TOWER	EARTH	2
4	202	ALONE	GOD	1
4	129	ALONE	SATAN	
4	856	ALONE	SATAN	
4	917	ALONE	SATAN	
4	923	ALONE	SATAN	
4	935	ALONE	SATAN	5
4	33	ALONE	EARTH	
4	340	ALONE	EARTH	
4	411	ALONE	EARTH	
4	411	ALONE	EARTH	

4	491	ALONE	EARTH	
4	683	ALONE	EARTH	
4	689	ALONE	EARTH	
4	751	ALONE	EARTH	8
4	410	EAR	EARTH	
4	800	EAR	EARTH	
4	982	EAR	EARTH	3
4	850	SEEM	SATAN	
4	871	SEEM	SATAN	
4	883	SEEM	SATAN	
4	957	SEEM	SATAN	
4	990	SEEM	SATAN	5
4	152	SEEM	EARTH	
4	291	SEEM	EARTH	
4	296	SEEM	EARTH	
4	316	SEEM	EARTH	
4	338	SEEM	EARTH	
4	459	SEEM	EARTH	
4	513	SEEM	EARTH	7
4	4	FALL	SATAN	
4	9	FALL	SATAN	
4	39	FALL	SATAN	
4	40	FALL	SATAN	
4	64	FALL	SATAN	
4	91	FALL	SATAN	
4	101	FALL	SATAN	
4	125	FALL	SATAN	
4	396	FALL	SATAN	
4	905	FALL	SATAN	10
4	229	FALL	EARTH	
4	260	FALL	EARTH	
4	327	FALL	EARTH	
4	331	FALL	EARTH	
4	457	FALL	EARTH	
4	460	FALL	EARTH	
4	591	FALL	EARTH	
4	591	FALL	EARTH	
4	615	FALL	EARTH	
4	670	FALL	EARTH	
4	731	FALL	EARTH	11
4	183	LIGHT	SATAN	
4	570	LIGHT	SATAN	
4	1012	LIGHT	SATAN	3
4	608	LIGHT	EARTH	
4	624	LIGHT	EARTH	
4	664	LIGHT	EARTH	
4	668	LIGHT	EARTH	
4	763	LIGHT	EARTH	
4	815	LIGHT	EARTH	6

4	663	ORDER	
4	1014	ORDER	2
4	147	FRUIT	
4	148	FRUIT	
4	219	FRUIT	
4	249	FRUIT	
4	331	FRUIT	
4	332	FRUIT	
4	422	FRUIT	
4	644	FRUIT	
4	652	FRUIT	
4	767	FRUIT	10
4	33	ALL	
4	48	ALL	
4	65	ALL	
4	105	ALL	
4	109	ALL	
4	130	ALL	
4	156	ALL	
4	177	ALL	
4	181	ALL	
4	206	ALL	
4	217	ALL	
4	218	ALL	
4	256	ALL	
4	271	ALL	
4	286	ALL	
4	286	ALL	
4	290	ALL	
4	315	ALL	
4	341	ALL	
4	341	ALL	
4	346	ALL	
4	367	ALL	
4	383	ALL	
4	410	ALL	
4	411	ALL	
4	412	ALL	
4	417	ALL	
4	421	ALL	
4	431	ALL	
4	434	ALL	
4	444	ALL	
4	513	ALL	
4	568	ALL	
4	599	ALL	
4	602	ALL	
4	603	ALL	
4	611	ALL	
4	616	ALL	
4	620	ALL	
4	639	ALL	
4	640	ALL	

4	640	ALL	
4	657	ALL	
4	658	ALL	
4	667	ALL	
4	671	ALL	
4	679	ALL	
4	692	ALL	
4	698	ALL	
4	715	ALL	
4	728	ALL	
4	747	ALL	
4	752	ALL	
4	756	ALL	
4	853	ALL	
4	918	ALL	
4	928	ALL	
4	933	ALL	
4	986	ALL	
4	993	ALL	
4	999	ALL	
4	1001	ALL	63
4	87	VAIN	
4	466	VAIN	
4	675	VAIN	
4	808	VAIN	
4	808	VAIN	
4	833	VAIN	
4	860	VAIN	7
4	94	GRACE	
4	298	GRACE	
4	364	GRACE	
4	490	GRACE	
4	845	GRACE	5
4	331	MEAL	1
4	41	GOD	HEAVEN'S MATCHLESS KING
4	86	GOD	OMNIPOTENT
4	103	GOD	PUNISHER
4	111	GOD	HEAVEN'S KING
4	292	GOD	MAKER
4	380	GOD	MAKER
4	412	GOD	POWER
4	516	GOD	LORD
4	566	GOD	ALMIGHTY
4	684	GOD	CREATOR
4	691	GOD	SOVRAN PLANTER
4	725	GOD	MAKER OMNIPOTENT
4	748	GOD	OUR MAKER
4	943	GOD	LORD
4	956	GOD	POWER SUPREME
4	960	GOD	MONARCH
4	973	GOD	HEAVEN'S KING
4	996	GOD	ETERNAL

4	3	SATAN	DRAGON	
4	121	SATAN	ARTIFICER OF FRAUD	
4	166	SATAN	FIEND	
4	179	SATAN	ARCH FELON	
4	285	SATAN	FIEND	
4	393	SATAN	FIEND	
4	394	SATAN	TYRANT	
4	819	SATAN	FIEND	
4	846	SATAN	DEVIL	
4	857	SATAN	FIEND	
4	871	SATAN	PRINCE OF HELL	
4	920	SATAN	COURAGEOUS CHIEF	
4	924	SATAN	FIEND	
4	1005	SATAN	FIEND	
4	1003	SATAN	FIEND	15
4	56	ADAM	FIRST PARENT	
4	408	ADAM	FIRST OF MEN	
4	567	ADAM	GOD'S LATEST IMAGE	
4	659	ADAM	GENERAL ANCESTOR	4
4	56	EVE	FIRST PARENT	
4	409	EVE	FIRST OF WOMEN	
4	475	EVE	MOTHER OF HUMAN RACE	
4	492	EVE	OUR GENERAL MOTHER	
4	660	EVE	DAUGHTER OF GOD AND MAN	5
4	66	FREE WILL		1

5	220	HIGH	GOD	
5	289	HIGH	GOD	
5	290	HIGH	GOD	
5	458	HIGH	GOD	
5	467	HIGH	GOD	
5	543	HIGH	GOD	
5	588	HIGH	GOD	
5	643	HIGH	GOD	
5	717	HIGH	GOD	
5	732	HIGH	GOD	10
5	707	HIGH	SATAN	
5	757	HIGH	SATAN	
5	812	HIGH	SATAN	
5	865	HIGH	SATAN	4
5	90	HIGH	EARTH	
5	174	HIGH	EARTH	
5	422	HIGH	EARTH	
5	563	HIGH	EARTH	4
5	255	GOLD	GOD	
5	282	GOLD	GOD	
5	634	GOLD	GOD	
5	713	GOLD	GOD	4
5	759	GOLD	SATAN	
5	886	GOLD	SATAN	2
5	187	GOLD	EARTH	
5	356	GOLD	EARTH	
5	442	GOLD	EARTH	3
5	758	TOWER	SATAN	
5	907	TOWER	SATAN	2
5	271	TOWER	EARTH	1
5	552	ALONE	GOD	
5	875	ALONE	GOD	
5	903	ALONE	GOD	3
5	28	ALONE	EARTH	
5	50	ALONE	EARTH	
5	272	ALONE	EARTH	3
5	545	EAR	GOD	
5	626	EAR	GOD	
5	810	EAR	GOD	3
5	771	EAR	SATAN	1
5	36	EAR	EARTH	1

5	466	SEEM	GOD	
5	617	SEEM	GOD	
5	617	SEEM	GOD	3
5	52	SEEM	EARTH	
5	69	SEEM	EARTH	
5	271	SEEM	EARTH	
5	310	SEEM	EARTH	
5	434	SEEM	EARTH	
5	624	SEEM	EARTH	6
5	540	FALL	GOD	
5	613	FALL	GOD	2
5	240	FALL	SATAN	
5	541	FALL	SATAN	
5	541	FALL	SATAN	
5	542	FALL	SATAN	
5	878	FALL	SATAN	5
5	91	FALL	EARTH	
5	92	FALL	EARTH	
5	130	FALL	EARTH	
5	133	FALL	EARTH	
5	174	FALL	EARTH	
5	190	FALL	EARTH	
5	191	FALL	EARTH	
5	241	FALL	EARTH	
5	266	FALL	EARTH	
5	434	FALL	EARTH	10
5	160	LIGHT	GOD	
5	250	LIGHT	GOD	
5	276	LIGHT	GOD	
5	600	LIGHT	GOD	
5	643	LIGHT	GOD	
5	714	LIGHT	GOD	
5	734	LIGHT	GOD	7
5	4	LIGHT	EARTH	
5	7	LIGHT	EARTH	
5	42	LIGHT	EARTH	
5	179	LIGHT	EARTH	
5	208	LIGHT	EARTH	
5	423	LIGHT	EARTH	
5	480	LIGHT	EARTH	
5	495	LIGHT	EARTH	8
5	334	ORDER		
5	473	ORDER		
5	490	ORDER		
5	587	ORDER		
5	591	ORDER		
5	591	ORDER		
5	591	ORDER		

5	692	ORDER
5	701	ORDER
5	701	ORDER
5	750	ORDER
5	792	ORDER
5	792	ORDER
5	838	ORDER

14

5	58	FRUIT
5	67	FRUIT
5	83	FRUIT
5	213	FRUIT
5	215	FRUIT
5	232	FRUIT
5	304	FRUIT
5	320	FRUIT
5	341	FRUIT
5	388	FRUIT
5	390	FRUIT
5	427	FRUIT
5	464	FRUIT
5	482	FRUIT
5	635	FRUIT

15

5	28	ALL
5	44	ALL
5	46	ALL
5	103	ALL
5	107	ALL
5	136	ALL
5	142	ALL
5	164	ALL
5	183	ALL
5	197	ALL
5	228	ALL
5	247	ALL
5	253	ALL
5	261	ALL
5	271	ALL
5	272	ALL
5	287	ALL
5	323	ALL
5	338	ALL
5	341	ALL
5	353	ALL
5	357	ALL
5	394	ALL
5	399	ALL
5	403	ALL
5	423	ALL
5	424	ALL
5	470	ALL
5	471	ALL
5	472	ALL
5	497	ALL

5	535	ALL	
5	581	ALL	
5	586	ALL	
5	600	ALL	
5	608	ALL	
5	617	ALL	
5	617	ALL	
5	617	ALL	
5	621	ALL	
5	631	ALL	
5	640	ALL	
5	647	ALL	
5	648	ALL	
5	649	ALL	
5	657	ALL	
5	669	ALL	
5	684	ALL	
5	687	ALL	
5	692	ALL	
5	704	ALL	
5	720	ALL	
5	730	ALL	
5	739	ALL	
5	751	ALL	
5	752	ALL	
5	753	ALL	
5	763	ALL	
5	767	ALL	
5	776	ALL	
5	777	ALL	
5	791	ALL	
5	811	ALL	
5	821	ALL	
5	834	ALL	
5	837	ALL	
5	837	ALL	
5	844	ALL	
5	878	ALL	69
5	43	VAIN	
5	737	VAIN	
5	737	VAIN	3
5	15	GRACE	1
5	232	MEAL	
5	304	MEAL	
5	396	MEAL	
5	400	MEAL	
5	401	MEAL	
5	407	MEAL	
5	407	MEAL	
5	426	MEAL	
5	434	MEAL	

5 451 MEAL  
 5 465 MEAL  
 5 496 MEAL  
 5 630 MEAL

13

5 148 GOD MAKER  
 5 153 GOD PARENT OF GOOD  
 5 154 GOD ALMIGHTY  
 5 184 GOD MAKER  
 5 188 GOD WORLD'S GREAT AUTHOR  
 5 205 GOD UNIVERSAL LORD  
 5 220 GOD HEAVEN'S HIGH KING  
 5 246 GOD ETERNAL FATHER  
 5 256 GOD SOVRAN ARCHITECT  
 5 398 GOD NOURISHER  
 5 403 GOD FATHER  
 5 469 GOD ALMIGHTY  
 5 551 GOD MAKER  
 5 585 GOD ALMIGHTY  
 5 596 GOD FATHER INFINITE  
 5 597 GOD SON  
 5 604 GOD SON  
 5 608 GOD LORD  
 5 616 GOD OMNIPOTENT  
 5 640 GOD ALL BOUNTEOUS KING  
 5 662 GOD SON OF GOD  
 5 663 GOD FATHER  
 5 664 GOD MESSIAH  
 5 676 GOD HEAVEN'S ALMIGHTY  
 5 690 GOD KING  
 5 691 GOD MESSIAH  
 5 699 GOD MOST HIGH  
 5 711 GOD ETERNAL EYE  
 5 718 GOD SON  
 5 719 GOD SON  
 5 720 GOD HEIR OF ALL MY MIGHT  
 5 733 GOD SON  
 5 735 GOD MIGHTY FATHER  
 5 743 GOD SON  
 5 765 GOD MESSIAH  
 5 777 GOD KING  
 5 799 GOD LORD  
 5 806 GOD DEITY  
 5 815 GOD SON  
 5 818 GOD KING  
 5 835 GOD BEGOTTEN SON  
 5 836 GOD MIGHTY FATHER  
 5 847 GOD FATHER  
 5 847 GOD SON  
 5 855 GOD FATHER  
 5 855 GOD SON  
 5 858 GOD MAKER  
 5 868 GOD ALMIGHTY  
 5 870 GOD KING  
 5 883 GOD GOD'S MESSIAH

51

5	660	SATAN	THE FIRST ARCHANGEL	
5	694	SATAN	FALSE ARCHANGEL	
5	706	SATAN	GREAT POTENTATE	
5	760	SATAN	LUCIFER	
5	769	SATAN	KING	
5	852	SATAN	APOSTATE	
5	877	SATAN	ALIENATE FROM GOD	
5	877	SATAN	SPIRIT	8
5	397	ADAM	OUR AUTHØR	
5	506	ADAM	PATRIARCH OF MANKIND	
5	519	ADAM	SON OF HEAVEN AND EARTH	
5	544	ADAM	GREAT PROGENITOR	
5	563	ADAM	PRIME OF MEN	5
5	74	EVE	HAPPY CREATURE	
5	78	EVE	GODDESS	
5	95	EVE	DEARER HALF	
5	129	EVE	FAIR SPOUSE	
5	388	EVE	MOTHER OF MANKIND	5
5	235	FREE WILL		
5	236	FREE WILL		
5	538	FREE WILL		
5	539	FREE WILL		
5	549	FREE WILL		5

6	13	HIGH	GOD	
6	26	HIGH	GOD	
6	60	HIGH	GOD	
6	71	HIGH	GOD	
6	99	HIGH	GOD	
6	112	HIGH	GOD	
6	114	HIGH	GOD	
6	189	HIGH	GOD	
6	205	HIGH	GOD	
6	228	HIGH	GOD	
6	401	HIGH	GOD	
6	544	HIGH	GOD	
6	745	HIGH	GOD	
6	793	HIGH	GOD	
6	891	HIGH	GOD	
				15
6	132	HIGH	SATAN	
6	529	HIGH	SATAN	
6	899	HIGH	SATAN	
				3
5	300	HIGH	EARTH	
				1
6	13	GOLD	GOD	
6	28	GOLD	GOD	
6	475	GOLD	GOD	
6	527	GOLD	GOD	
				4
6	102	GOLD	SATAN	
6	110	GOLD	SATAN	
				2
6	30	ALONE	GOD	
6	139	ALONE	GOD	
6	420	ALONE	GOD	
6	808	ALONE	GOD	
6	880	ALONE	GOD	
				5
6	820	ALONE	SATAN	
				1
6	145	ALONE	EARTH	
				1
6	350	EAR	SATAN	
				1

6	12	SEEM	GOD	
6	91	SEEM	GOD	
6	146	SEEM	GOD	
6	301	SEEM	GOD	
6	428	SEEM	GOD	
6				5

6	230	SEEM	SATAN	
6	232	SEEM	SATAN	
6	244	SEEM	SATAN	
6	573	SEEM	SATAN	
6	615	SEEM	SATAN	
				5

6	55	FALL	GOD	
6	230	FALL	GOD	
6	285	FALL	GOD	
6	544	FALL	GOD	
6	593	FALL	GOD	
6	796	FALL	GOD	
6	844	FALL	GOD	
6	897	FALL	GOD	
				9

6	190	FALL	SATAN	
6	252	FALL	SATAN	
6	575	FALL	SATAN	
6	758	FALL	SATAN	
6	839	FALL	SATAN	
6	852	FALL	SATAN	
6	865	FALL	SATAN	
6	871	FALL	SATAN	
6	872	FALL	SATAN	
6	898	FALL	SATAN	
6	912	FALL	SATAN	
				11

6	4	LIGHT	GOD	
6	6	LIGHT	GOD	
6	9	LIGHT	GOD	
6	103	LIGHT	GOD	
6	481	LIGHT	GOD	
6	497	LIGHT	GOD	
6	529	LIGHT	GOD	
6	642	LIGHT	GOD	
6	642	LIGHT	GOD	
				9

6	885	ORDER		
				1

6	,475	FRUIT
6	1	ALL
6	15	ALL
6	35	ALL
6	57	ALL
6	140	ALL
6	143	ALL
6	147	ALL
6	165	ALL
6	198	ALL
6	217	ALL
6	218	ALL
6	223	ALL
6	241	ALL
6	241	ALL
6	261	ALL
6	264	ALL
6	273	ALL
6	327	ALL
6	334	ALL
6	335	ALL
6	350	ALL
6	350	ALL
6	350	ALL
6	350	ALL
6	351	ALL
6	351	ALL
6	388	ALL
6	458	ALL
6	464	ALL
6	498	ALL
6	521	ALL
6	548	ALL
6	559	ALL
6	567	ALL
6	582	ALL
6	585	ALL
6	588	ALL
6	623	ALL
6	630	ALL
6	637	ALL
6	644	ALL
6	651	ALL
6	669	ALL
6	674	ALL
6	678	ALL
6	704	ALL
6	712	ALL
6	716	ALL
6	720	ALL

6	729	ALL		
6	732	ALL		
6	732	ALL		
6	733	ALL		
6	750	ALL		
6	754	ALL		
6	760	ALL		
6	779	ALL		
6	800	ALL		
6	813	ALL		
6	819	ALL		
6	821	ALL		
6	834	ALL		
6	838	ALL		
6	839	ALL		
6	849	ALL		
6	882	ALL		
6	905	ALL		
			67	
6	703	GRACE		
			1	
6	90	VAIN		
6	135	VAIN		
6	384	VAIN		
			3	
6	43	GOD	KING MESSIAH	
6	56	GOD	SOVRAN VOICE	
6	68	GOD	MESSIAH	
6	90	GOD	INSPIRER	
6	96	GOD	ETERNAL FATHER	
6	119	GOD	ALMIGHTY	
6	136	GOD	OMNIPOTENT	
6	205	GOD	HIGHEST	
6	227	GOD	ETERNAL KING OMNIPOTENT	
6	294	GOD	ALMIGHTY	
6	359	GOD	HOLY ONE OF HEAVEN	
6	425	GOD	HEAVEN'S LORD	
6	430	GOD	OMNISCIENT	
6	450	GOD	DELIVERER	
6	461	GOD	THUNDERER	
6	630	GOD	ETERNAL LIGHT	
6	671	GOD	ALMIGHTY FATHER	
6	676	GOD	SON	
6	678	GOD	SON	
6	680	GOD	EMFULGENCE	
6	680	GOD	SON	
6	681	GOD	SON	
6	684	GOD	SECOND OMNIPOTENCE	

6	707	GOD	HEIR
6	708	GOD	KING
6	708	GOD	HEIR
6	710	GOD	MIGHTIEST
6	718	GOD	MESSIAH
6	718	GOD	KING
6	719	GOD	SON
6	722	GOD	FILIAL GODHEAD
6	723	GOD	FATHER
6	723	GOD	SUPREME OF HEAVENLY THRONE
6	724	GOD	FIRST
6	724	GOD	HIGHEST
6	724	GOD	HOLIEST
6	724	GOD	ELDEST
6	725	GOD	SON
6	750	GOD	FATHERIAL DIVINITY
6	775	GOD	MESSIAH
6	780	GOD	POWER DIVINE
6	790	GOD	MESSIAH
6	799	GOD	SON OF GOD
6	814	GOD	FATHER
6	824	GOD	SON
6	881	GOD	MESSIAH
6	886	GOD	KING
6	886	GOD	SON
6	886	GOD	HEIR
6	886	GOD	LORD
6	890	GOD	FATHER
6	906	GOD	MOST HIGH

52

6	100	SATAN	APOSTATE
6	149	SATAN	GRAND FOE
6	172	SATAN	APOSTATE
6	259	SATAN	ARCH-FOE
6	262	SATAN	AUTHOR OF EVIL
6	282	SATAN	ADVERSARY

6

6	565	FREE WILL
6	774	FREE WILL

2

7	83	HIGH	GOD	
7	87	HIGH	GOD	
7	141	HIGH	GOD	
7	148	HIGH	GOD	
7	182	HIGH	GOD	
7	215	HIGH	GOD	
7	340	HIGH	GOD	
7	373	HIGH	GOD	
7	553	HIGH	GOD	9
7	53	HIGH	EARTH	
7	288	HIGH	EARTH	
7	326	HIGH	EARTH	
7	428	HIGH	EARTH	4
7	207	GOLD	GOD	
7	225	GOLD	GOD	
7	258	GOLD	GOD	
7	3	GOLD	GOD	
7	577	GOLD	GOD	
7	597	GOLD	GOD	
7	600	GOLD	GOD	7
7	406	GOLD	EARTH	
7	479	GOLD	EARTH	2
7	47	ALONE	GOD	1
7	28	ALONE	EARTH	
7	20	ALONE	EARTH	
7	461	ALONE	EARTH	3
7	53	EAR	EARTH	
7	70	EAR	EARTH	
7	177	EAR	EARTH	3
7				
7	29	SEEM	GOD	1
7	15	FALL	GOD	
7	43	FALL	GOD	
7	73	FALL	GOD	3

7	134	FALL	SATAN	
7	237	FALL	SATAN	
				2
7	19	FALL	EARTH	
7	25	FALL	EARTH	
7	26	FALL	EARTH	
7	44	FALL	EARTH	
7	289	FALL	EARTH	
				5
7	249	LIGHT	GOD	
7	254	LIGHT	GOD	
7	339	LIGHT	GOD	
7	343	LIGHT	GOD	
7	359	LIGHT	GOD	
7	362	LIGHT	GOD	
7	363	LIGHT	GOD	
7	365	LIGHT	GOD	
7	377	LIGHT	GOD	
7	378	LIGHT	GOD	
7	382	LIGHT	GOD	
				11
7	98	LIGHT	EARTH	
7	245	LIGHT	EARTH	
7	247	LIGHT	EARTH	
7	250	LIGHT	EARTH	
7	251	LIGHT	EARTH	
7	345	LIGHT	EARTH	
7	346	LIGHT	EARTH	
7	352	LIGHT	EARTH	
				8
7	157	ORDER		
7	192	ORDER		
				2
7	311	FRUIT		
7	311	FRUIT		
7	325	FRUIT		
7	531	FRUIT		
7	540	FRUIT		
				5
7	49	ALL		
7	89	ALL		
7	92	ALL		
7	140	ALL		
7	196	ALL		

7	221	ALL		
7	227	ALL		
7	275	ALL		
7	280	ALL		
7	305	ALL		
7	334	ALL		
7	371	ALL		
7	436	ALL		
7	478	ALL		
7	481	ALL		
7	495	ALL		
7	499	ALL		
7	506	ALL		
7	516	ALL		
7	522	ALL		
7	540	ALL		
7	541	ALL		
7	541	ALL		
7	548	ALL		
7	549	ALL		
7	562	ALL		
7	591	ALL		
7	593	ALL		
7	596	ALL		
7	597	ALL		
				30
7	610	VAIN		1
7	573	GRACE		1
7	11	GOD	URANIA	
7	11	GOD	ALMIGHTY FATHER	1
7	31	GOD	URANIA	
7	76	GOD	INFINITELY GOOD	
7	91	GOD	CREATOR	
7	116	GOD	MAKER	
7	122	GOD	KING	
7	135	GOD	SON	
7	137	GOD	ETERNAL FATHER	
7	138	GOD	SON	
7	142	GOD	DEITY	
7	162	GOD	POWERS OF HEAVEN	
7	163	GOD	BEGOTTEN SON	
7	174	GOD	ALMIGHTY	
7	175	GOD	FILIAL GOORHEAD	
7	181	GOD	ALMIGHTY	
7	182	GOD	ALMIGHTY	

7	192	GOD	SON	
7	196	GOD	FATHER	
7	205	GOD	LORD	
7	208	GOD	KING OF GLORY	
7	232	GOD	GOD THE HEAVEN	
7	259	GOD	CREATOR	
7	339	GOD	ALMIGHTY	
7	500	GOD	FIRST MOVER'S HAND	
7	517	GOD	ETERNAL	
7	518	GOD	SON	
7	551	GOD	CREATOR	
7	567	GOD	CREATOR	
7	587	GOD	FILIAL POWER	
7	588	GOD	FATHER	
7	602	GOD	JEHOVAH	
7	608	GOD	KING	33
7	131	SATAN	LUCIFER	1
7	181	FREE	WILL	
7	182	FREE	WILL	2

8	12	HIGH	GOD
8	50	HIGH	GOD
8	101	HIGH	GOD
8	172	HIGH	GOD
8	178	HIGH	GOD
8	238	HIGH	GOD
8	358	HIGH	GOD
8	413	HIGH	GOD

8

8	55	HIGH	EARTH
8	121	HIGH	EARTH
8	126	HIGH	EARTH
8	198	HIGH	EARTH
8	303	HIGH	EARTH
8	430	HIGH	EARTH
8	454	HIGH	EARTH
8	586	HIGH	EARTH
8	598	HIGH	EARTH

9

8	51	ALONE	EARTH
8	57	ALONE	EARTH
8	89	ALONE	EARTH
8	365	ALONE	EARTH
8	405	ALONE	EARTH
8	427	ALONE	EARTH
8	438	ALONE	EARTH
8	445	ALONE	EARTH

8

8	1	EAR	EARTH
8	49	EAR	EARTH
8	211	EAR	EARTH
8	335	EAR	EARTH
8	606	EAR	EARTH

5

8	376	SEEM	GOD
---	-----	------	-----

1

8	19	SEEM	EARTH
8	39	SEEM	EARTH
8	117	SEEM	EARTH
8	129	SEEM	EARTH
8	210	SEEM	EARTH
8	406	SEEM	EARTH
8	472	SEEM	EARTH
8	472	SEEM	EARTH
8	547	SEEM	EARTH
8	550	SEEM	EARTH
8	580	SEEM	EARTH

11

8	315	FALL	GOD	1
8	157	FALL	EARTH	
8	287	FALL	EARTH	
8	457	FALL	EARTH	
8	458	FALL	EARTH	
8	551	FALL	EARTH	
8	640	FALL	EARTH	6
8	158	LIGHT	GOD	
8	245	LIGHT	GOD	
8	272	LIGHT	GOD	3
8	22	LIGHT	EARTH	
8	37	LIGHT	EARTH	
8	140	LIGHT	EARTH	
8	150	LIGHT	EARTH	
8	156	LIGHT	EARTH	
8	285	LIGHT	EARTH	6
8	176	ORDER		
8	591	ORDER		2
8	44	FRUIT		
8	96	FRUIT		
8	147	FRUIT		
8	212	FRUIT		
8	307	FRUIT		
8	320	FRUIT		
8	527	FRUIT		
8	577	FRUIT		
8	588	FRUIT		
8	616	FRUIT		
8	621	FRUIT		11
8	19	ALL		
8	24	ALL		
8	63	ALL		
8	135	ALL		
8	185	ALL		
8	222	ALL		
8	265	ALL		
8	310	ALL		
8	317	ALL		
8	338	ALL		
8	340	ALL		

8	357	ALL	
8	361	ALL	
8	363	ALL	
8	366	ALL	
8	371	ALL	
8	391	ALL	
8	397	ALL	
8	406	ALL	
8	414	ALL	
8	421	ALL	
8	472	ALL	
8	476	ALL	
8	480	ALL	
8	483	ALL	
8	488	ALL	
8	493	ALL	
8	494	ALL	
8	505	ALL	
8	511	ALL	
8	521	ALL	
8	524	ALL	
8	531	ALL	
8	551	ALL	
8	556	ALL	
8	575	ALL	
8	581	ALL	
8	597	ALL	
8	602	ALL	
8	633	ALL	
8	637	ALL	
8	640	ALL	
8	643	ALL	
			43
8	43	GRACE	
8	61	GRACE	
8	222	GRACE	
8	488	GRACE	
			4
8	214	MEAL	
			1
8	13	GOD	CREATOR
8	26	GOD	NATURE
8	72	GOD	ARCHITECT
8	101	GOD	MAKER
8	106	GOD	LORD
8	181	GOD	INTELLIGENCE OF HEAVEN
8	181	GOD	ANGEL SERENE

8	239	GOD	KING	
8	278	GOD	MAKER	
8	314	GOD	PRESENCE DIVINE	
8	317	GOD	AUTHOR	
8	356	GOD	HEAVENLY VISION	
8	360	GOD	AUTHOR	
8	367	GOD	VISION	
8	379	GOD	HEAVENLY POWER	
8	380	GOD	MAKER	
8	398	GOD	ALMIGHTY	
8	414	GOD	SUPREME	
8	421	GOD	ONE	
8	436	GOD	VOICE DIVINE	
8	376	GOD	HEAVENLY MAKER	
8	485	GOD	UNIVERSAL LORD	22
8	297	ADAM	FIRST MAN	
8	298	ADAM	FIRST MAN	2
8	496	EVE	WOMAN	1
8	636	FREE WILL		1

9	683	HIGH	GOD	
9	811	HIGH	GOD	
9	812	HIGH	GOD	
9	940	HIGH	GOD	
9	962	HIGH	GOD	5
9	675	HIGH	SATAN	
9	677	HIGH	SATAN	
9	690	HIGH	SATAN	3
9	42	HIGH	EARTH	
9	164	HIGH	EARTH	
9	167	HIGH	EARTH	
9	170	HIGH	EARTH	
9	483	HIGH	EARTH	
9	590	HIGH	EARTH	
9	574	HIGH	EARTH	
9	510	HIGH	EARTH	
9	602	HIGH	EARTH	
9	789	HIGH	EARTH	
9	1086	HIGH	EARTH	
9	1107	HIGH	EARTH	
9	1122	HIGH	EARTH	
9	1123	HIGH	EARTH	14
9	501	GOLD	SATAN	1
9	429	GOLD	EARTH	
9	578	GOLD	EARTH	2
9	498	TOWER	SATAN	1
9	653	ALONE	GOD	
9	736	ALONE	GOD	2
9	135	ALONE	SATAN	1
9	105	ALONE	EARTH	
9	227	ALONE	EARTH	
9	227	ALONE	EARTH	
9	249	ALONE	EARTH	
9	303	ALONE	EARTH	

9	336	ALONE	EARTH	
9	480	ALONE	EARTH	
9	533	ALONE	EARTH	
9	978	ALONE	EARTH	
				9
9	47	EAR	EARTH	
9	736	EAR	EARTH	
9	1067	EAR	EARTH	
				3
9	632	SEEM	SATAN	
				1
9	105	SEEM	EARTH	
9	268	SEEM	EARTH	
9	371	SEEM	EARTH	
9	394	SEEM	EARTH	
9	453	SEEM	EARTH	
9	706	SEEM	EARTH	
9	738	SEEM	EARTH	
9	769	SEEM	EARTH	
9	787	SEEM	EARTH	
9	979	SEEM	EARTH	
9	987	SEEM	EARTH	
9	1093	SEEM	EARTH	
9	1094	SEEM	EARTH	
9	1170	SEEM	EARTH	
9	1179	SEEM	EARTH	
				15
9	169	FALL	EARTH	
9	174	FALL	SATAN	
9	362	FALL	EARTH	
9	771	FALL	EARTH	
9	941	FALL	EARTH	
9	1069	FALL	EARTH	
9	1121	FALL	EARTH	
9	1182	FALL	EARTH	
				7
9	305	LIGHT	SATAN	
9	639	LIGHT	SATAN	
				2
9	105	LIGHT	EARTH	
9	105	LIGHT	EARTH	
9	173	LIGHT	EARTH	
9	192	LIGHT	EARTH	
9	386	LIGHT	EARTH	
				5
9	599	ORDER		
9	934	ORDER		
				2

9	648	FRUIT
9	648	FRUIT
9	656	FRUIT
9	659	FRUIT
9	661	FRUIT
9	686	FRUIT
9	731	FRUIT
9	735	FRUIT
9	741	FRUIT
9	745	FRUIT
9	763	FRUIT
9	776	FRUIT
9	781	FRUIT
9	788	FRUIT
9	798	FRUIT
9	851	FRUIT
9	869	FRUIT
9	904	FRUIT
9	924	FRUIT
9	929	FRUIT
9	972	FRUIT
9	996	FRUIT
9	1011	FRUIT
9	1023	FRUIT
9	1046	FRUIT
9	1073	FRUIT
9	1101	FRUIT
9	1188	FRUIT

28

9	46	ALL
9	84	ALL
9	86	ALL
9	106	ALL
9	108	ALL
9	109	ALL
9	110	ALL
9	113	ALL
9	122	ALL
9	132	ALL
9	132	ALL
9	194	ALL
9	220	ALL
9	228	ALL
9	343	ALL
9	346	ALL
9	373	ALL
9	373	ALL
9	402	ALL
9	454	ALL

9 471 ALL  
 9 477 ALL  
 9 481 ALL  
 9 539 ALL  
 9 539 ALL  
 9 557 ALL  
 9 560 ALL  
 9 567 ALL  
 9 568 ALL  
 9 592 ALL  
 9 604 ALL  
 9 605 ALL  
 9 606 ALL  
 9 645 ALL  
 9 657 ALL  
 9 658 ALL  
 9 678 ALL  
 9 719 ALL  
 9 722 ALL  
 9 728 ALL  
 9 757 ALL  
 9 776 ALL  
 9 783 ALL  
 9 784 ALL  
 9 795 ALL  
 9 802 ALL  
 9 804 ALL  
 9 815 ALL  
 9 832 ALL  
 9 891 ALL  
 9 893 ALL  
 9 897 ALL  
 9 1031 ALL  
 9 1063 ALL  
 9 1138 ALL

55

9 296 VAIN  
 9 1113 VAIN  
 9 1189 VAIN

3

9 459 GRACE

1

9 4 MEAL  
 9 37 MEAL  
 9 225 MEAL  
 9 237 MEAL  
 9 238 MEAL  
 9 240 MEAL

9 403 MEAL  
 9 407 MEAL  
 9 572 MEAL  
 9 572 MEAL  
 9 595 MEAL  
 9 597 MEAL

12

9 115 GOD HIM  
 9 125 GOD HEAVEN'S SUPREME  
 9 137 GOD ALMIGHTY  
 9 177 GOD MAKER  
 9 196 GOD CREATOR  
 9 338 GOD MAKER  
 9 338 GOD FAVOR FROM HEAVEN  
 9 492 GOD CREATOR  
 9 493 GOD GIVER OF ALL THINGS FAIR  
 9 538 GOD MAKER  
 9 687 GOD THREATENER  
 9 790 GOD GODHEAD  
 9 815 GOD FORBIDDER  
 9 938 GOD CREATOR  
 9 689 GOD FATE  
 9 782 GOD NATURE  
 9 877 GOD GODHEAD

17

9 136 SATAN INFERNAL POWER  
 9 182 SATAN SERPENT  
 9 188 SATAN DEVIL  
 9 253 SATAN MALICIOUS FOE  
 9 412 SATAN FILTH  
 9 455 SATAN SERPENT  
 9 463 SATAN EVIL ONE  
 9 464 SATAN SERPENT  
 9 494 SATAN ENEMY OF MANKIND  
 9 549 SATAN TEMPTER  
 9 560 SATAN SERPENT  
 9 567 SATAN TEMPTER  
 9 613 SATAN SNAKE  
 9 615 SATAN SERPENT  
 9 625 SATAN ADDER  
 9 643 SATAN SNAKE  
 9 647 SATAN SERPENT  
 9 655 SATAN TEMPTER  
 9 665 SATAN TEMPTER  
 9 678 SATAN TEMPTER  
 9 712 SATAN BRUTE HUMAN  
 9 785 SATAN SERPENT  
 9 867 SATAN SERPENT  
 9 947 SATAN ADVERSARY  
 9 951 SATAN FOE  
 9 1150 SATAN SERPENT

26

9	273	ADAM	OFFSPRING OF HEAVEN	
9	376	ADAM	PATRIARCH OF MANKIND	2
9	290	EVE	DAUGHTER OF GOD	
9	532	EVE	SOVRAN MISTRESS	
9	538	EVE	FAIREST RESEMBLANCE	
9	568	EVE	EMPRESS OF THIS FAIR WORLD	
9	612	EVE	SOVRAN OF CREATURES	
9	612	EVE	UNIVERSAL DAME	
9	626	EVE	EMPRESS	
9	644	EVE	CREDULOUS MOTHER	
9	732	EVE	GODDESS ROMAINE	
9	896	EVE	FAIREST OF CREATION	
9	884	EVE	QUEEN	11
9	343	FREE WILL		
9	350	FREE WILL		
9	351	FREE WILL		
9	355	FREE WILL		
9	728	FREE WILL		
9	855	FREE WILL		
9	1174	FREE WILL		7

10	889	HIGH	GOD	
10	1027	HIGH	GOD	
				2
10	301	HIGH	SATAN	
10	385	HIGH	SATAN	
10	505	HIGH	SATAN	
				3
10	13	HIGH	EARTH	
10	259	HIGH	EARTH	
10	308	HIGH	EARTH	
10	724	HIGH	EARTH	
10	953	HIGH	EARTH	
				5
10	935	ALONE	EARTH	
10	941	ALONE	EARTH	
10	973	ALONE	EARTH	
				3
10	1066	EAR	GOD	
				1
10	506	EAR	SATAN	
				1
10	1095	SEEM	GOD	
				1
10	154	SEEM	SATAN	
10	531	SEEM	SATAN	
10	600	SEEM	SATAN	
10	624	SEEM	SATAN	
				4
10	11	SEEM	EARTH	
10	142	SEEM	EARTH	
10	1013	SEEM	EARTH	
				2
10	90	FALL	GOD	
10	174	FALL	GOD	
10	1087	FALL	GOD	
10	1099	FALL	GOD	
				4
10	184	FALL	SATAN	
10	305	FALL	SATAN	
10	451	FALL	SATAN	
10	513	FALL	SATAN	

10	535	FALL	SATAN	
10	539	FALL	SATAN	
10	542	FALL	SATAN	
10	570	FALL	SATAN	8
10	16	FALL	EARTH	
10	28	FALL	EARTH	
10	44	FALL	EARTH	
10	47	FALL	EARTH	
10	62	FALL	EARTH	
10	663	FALL	EARTH	
10	846	FALL	EARTH	
10	895	FALL	EARTH	
10	896	FALL	EARTH	
10	900	FALL	EARTH	
10	912	FALL	EARTH	
10	928	FALL	EARTH	
10	1075	FALL	EARTH	13
10	73	LIGHT	GOD	1
10	45	LIGHT	EARTH	
10	740	LIGHT	EARTH	
10	833	LIGHT	EARTH	
10	954	LIGHT	EARTH	
10	1075	LIGHT	EARTH	5
10	443	ORDER		1
10	4	FRUIT		
10	13	FRUIT		
10	550	FRUIT		
10	561	FRUIT		
10	565	FRUIT		
10	603	FRUIT		
10	1053	FRUIT		7
10	7	ALL		
10	23	ALL		
10	28	ALL		
10	42	ALL		
10	57	ALL		
10	56	ALL		
10	37	ALL		
10	39	ALL		

10	134	ALL
10	151	ALL
10	176	ALL
10	178	ALL
10	202	ALL
10	227	ALL
10	259	ALL
10	269	ALL
10	319	ALL
10	335	ALL
10	372	ALL
10	380	ALL
10	388	ALL
10	398	ALL
10	401	ALL
10	406	ALL
10	420	ALL
10	422	ALL
10	434	ALL
10	452	ALL
10	489	ALL
10	493	ALL
10	507	ALL
10	519	ALL
10	520	ALL
10	532	ALL
10	534	ALL
10	591	ALL
10	600	ALL
10	608	ALL
10	612	ALL
10	627	ALL
10	644	ALL
10	711	ALL
10	728	ALL
10	733	ALL
10	738	ALL
10	750	ALL
10	783	ALL
10	792	ALL
10	794	ALL
10	806	ALL
10	817	ALL
10	820	ALL
10	822	ALL
10	825	ALL
10	828	ALL
10	829	ALL
10	833	ALL

10	836	ALL	
10	838	ALL	
10	840	ALL	
10	840	ALL	
10	871	ALL	
10	882	ALL	
10	883	ALL	
10	884	ALL	
10	911	ALL	
10	933	ALL	
10	935	ALL	
10	945	ALL	
10	949	ALL	
10	955	ALL	
			72
10	50	VAIN	
10	337	VAIN	
10	515	VAIN	
10	829	VAIN	
			4
10	767	GRACE	
10	1081	GRACE	
10	1096	GRACE	
			3
10	986	MEAL	
10	1055	MEAL	
			2
10	31	GOD	MOST HIGH
10	32	GOD	ETERNAL FATHER
10	43	GOD	MAKER
10	56	GOD	VINCIBLEST SON
10	60	GOD	MEDIATOR
10	61	GOD	REDEEMER
10	66	GOD	FATHER
10	68	GOD	FATHER ETERNAL
10	126	GOD	JUDGE
10	144	GOD	SOVERAN LAWGIVER
10	160	GOD	JUDGE
10	209	GOD	JUDGE
10	209	GOD	SAVIOR
10	354	GOD	PARENT
10	376	GOD	VICTOR
10	387	GOD	HEAVEN'S ALMIGHTY KING
10	486	GOD	CREATOR
10	613	GOD	ALMIGHTY
10	634	GOD	SON
10	645	GOD	SON
10	646	GOD	SON

10 049 GOD CREATOR  
 10 794 GOD LORD  
 10 858 GOD JUSTICE  
 10 889 GOD CREATOR  
 10 943 GOD MAKER  
 10 1027 GOD HIGHEST  
 10 1097 GOD FATHER FETTER

29

10 3 SATAN SERPENT  
 10 20 SATAN SUBTLE FILLD  
 10 59 SATAN TEMPTER  
 10 84 SATAN SERPENT  
 10 162 SATAN SERPENT  
 10 165 SATAN SERPENT  
 10 174 SATAN SERPENT  
 10 185 SATAN PRINCE OF THE AIR  
 10 253 SATAN LIND  
 10 585 SATAN PRINCE OF DARKNESS  
 10 587 SATAN ANTI-CHRIST  
 10 425 SATAN LUCIFER  
 10 427 SATAN DAMNED LOSS  
 10 495 SATAN SERPENT  
 10 514 SATAN SERPENT  
 10 537 SATAN OFFER  
 10 552 SATAN TRICKER  
 10 580 SATAN SERPENT  
 10 581 SATAN OFFER  
 10 581 SATAN EUNDOLE  
 10 596 SATAN SIN-BORN MONSTER  
 10 621 SATAN PRINCE OF HELL  
 10 815 SATAN DEATH  
 10 878 SATAN DEVIL  
 10 879 SATAN SERPENT  
 10 927 SATAN CRUEL SERPENT  
 10 1032 SATAN SERPENT

27

10 891 EVE LOVELY OF SKIN  
 10 892 EVE FAIR OLD DOT OF NATURE  
 10 943 EVE CREATURE SO FAIR

3

10 46 FREE WILL  
 10 69 FREE WILL  
 10 195 FREE WILL  
 10 549 FREE WILL  
 10 746 FREE WILL  
 10 768 FREE WILL  
 10 826 FREE WILL  
 10 825 FREE WILL

8

11	72	HIGH	GOD	
11	81	HIGH	GOD	
11	251	HIGH	GOD	
11	297	HIGH	GOD	
11	705	HIGH	GOD	
11	708	HIGH	GOD	6
11	170	HIGH	EARTH	
11	378	HIGH	EARTH	
11	378	HIGH	EARTH	
11	575	HIGH	EARTH	
11	688	HIGH	EARTH	
11	693	HIGH	EARTH	
11	730	HIGH	EARTH	
11	829	HIGH	EARTH	
11	851	HIGH	EARTH	9
11	18	GOLD	GOD	
11	24	GOLD	GOD	
11	392			2
11	392	GOLD	EARTH	1
11	222	ALONE	GOD	1
11	290	ALONE	EARTH	1
11	30	EAR	GOD	
11	152	EAR	GOD	2
11	435	EAR	EARTH	1
11	10	SEEM	EARTH	
11	146	SEEM	EARTH	
11	577	SEEM	EARTH	
11	602	SEEM	EARTH	
11	604	SEEM	EARTH	
11	614	SEEM	EARTH	
11	659	SEEM	EARTH	
11	850	SEEM	EARTH	8
11	297	SEEM	GOD	1

11	209	FALL	GOD	1
11	29	FALL	EARTH	
11	150	FALL	EARTH	
11	187	FALL	EARTH	
11	282	FALL	EARTH	
11	347	FALL	EARTH	
11	392	FALL	EARTH	
11	716	FALL	EARTH	
11	745	FALL	EARTH	
11	771	FALL	EARTH	9
11	80	LIGHT	GOD	
11	134	LIGHT	GOD	
11	209	LIGHT	GOD	
11	308	LIGHT	GOD	4
11	204	LIGHT	EARTH	1
11	82	ORDER		
11	220	ORDER		2
11	22	FRUIT		
11	26	FRUIT		
11	54	FRUIT		
11	86	FRUIT		
11	125	FRUIT		
11	285	FRUIT		
11	327	FRUIT		
11	413	FRUIT		
11	435	FRUIT		
11	535	FRUIT		10
11	92	VAIN		
11	726	VAIN		2
11	3	GRACE		
11	23	GRACE		
11	168	GRACE		
11	255	GRACE		
11	359	GRACE		5

11	473	MEAL
11	715	MEAL

2

11	28	ALL
11	34	ALL
11	43	ALL
11	40	ALL
11	47	ALL
11	56	ALL
11	67	ALL
11	77	ALL
11	89	ALL
11	111	ALL
11	121	ALL
11	122	ALL
11	124	ALL
11	129	ALL
11	141	ALL
11	150	ALL
11	159	ALL
11	161	ALL
11	166	ALL
11	166	ALL
11	174	ALL
11	188	ALL
11	205	ALL
11	206	ALL
11	307	ALL
11	309	ALL
11	335	ALL
11	359	ALL
11	344	ALL
11	345	ALL
11	420	ALL
11	440	ALL
11	409	ALL
11	480	ALL
11	480	ALL
11	482	ALL
11	541	ALL
11	562	ALL
11	577	ALL
11	589	ALL
11	592	ALL
11	602	ALL
11	616	ALL
11	623	ALL
11	623	ALL
11	673	ALL
11	674	ALL

111 714 ALL  
 11 726 ALL  
 11 739 ALL  
 11 747 ALL  
 11 748 ALL  
 11 753 ALL  
 11 755 ALL  
 11 761 ALL  
 11 781 ALL  
 11 798 ALL  
 11 806 ALL  
 11 806 ALL  
 11 824 ALL  
 11 820 ALL  
 11 828 ALL  
 11 830 ALL  
 11 862 ALL  
 11 873 ALL  
 11 878 ALL  
 11 888 ALL  
 11 900 ALL

03

111 19 GOD INFLUSSOR  
 11 20 GOD FATHER  
 11 20 GOD SON  
 11 22 GOD FATHER  
 11 45 GOD FATHER  
 11 40 GOD SON  
 11 72 GOD SON  
 11 83 GOD ALMIGHTY  
 11 119 GOD DUTY  
 11 167 GOD JUDGE  
 11 271 GOD FORTNITE  
 11 257 GOD LORD  
 11 310 GOD PRESENCE DIVINE  
 11 382 GOD TEMPER  
 11 514 GOD HANER  
 11 515 GOD HANER  
 11 611 GOD HANER  
 11 611 GOD SPIRIT  
 11 705 GOD MOST HIGH  
 11 871 GOD HEAVENLY INSTRUCTOR

20

11 101 SAFARI FIELD  
 11 -20 SAFARI STAKE

2

11 105 ADAM SIMULATED

1

11	105	EVE	SINFUL PAIR
11	136	EVE	FIRST LIAISON
11	159	EVE	MOTHER OF MANKIND
11	164	EVE	TRANSgressor

4

11	83	FREE WILL
11	145	FREE WILL
11	146	FREE WILL
11	308	FREE WILL

4

12	120	HIGH	GOD	
12	240	HIGH	GOD	
12	369	HIGH	GOD	
12	300	HIGH	GOD	
12	382	HIGH	GOD	
12	582	HIGH	GOD	
12	401	HIGH	GOD	
12	557	HIGH	GOD	
12	632	HIGH	GOD	9
12	308	HIGH	EARTH	
12	342	HIGH	EARTH	
12	570	HIGH	EARTH	
12	576	HIGH	EARTH	4
12	250	GOLD	EARTH	
12	255	GOLD	EARTH	
12	203	GOLD	EARTH	3
12	52	TOWER	GOD	
12	73	TOWER	GOD	2
12	44	TOWER	EARTH	
12	51	TOWER	EARTH	2
12	564	ALONE	GOD	1
12	404	ALONE	EARTH	
12	649	ALONE	EARTH	2
12	276	EAR	EARTH	1
12	51	FALL	GOD	
12	60	FALL	GOD	
12	444	FALL	GOD	5
12	118	FALL	SATAN	
12	391	FALL	SATAN	2
12	639	FALL	EARTH	1

12	421	LIGHT	GOD	1
12	473	LIGHT	EARTH	1
12	184	FRUIT		
12	551	FRUIT		2
12	58	ALL		
12	112	ALL		
12	126	ALL		
12	135	ALL		
12	138	ALL		
12	147	ALL		
12	177	ALL		
12	178	ALL		
12	180	ALL		
12	181	ALL		
12	187	ALL		
12	189	ALL		
12	206	ALL		
12	209	ALL		
12	245	ALL		
12	270	ALL		
12	277	ALL		
12	325	ALL		
12	329	ALL		
12	341	ALL		
12	407	ALL		
12	417	ALL		
12	440	ALL		
12	450	ALL		
12	455	ALL		
12	456	ALL		
12	464	ALL		
12	470	ALL		
12	490	ALL		
12	499	ALL		
12	501	ALL		
12	501	ALL		
12	509	ALL		
12	520	ALL		
12	532	ALL		
12	555	ALL		
12	565	ALL		
12	570	ALL		
12	577	ALL		
12	578	ALL		
12	578	ALL		

12 580 ALL  
 12 581 ALL  
 12 585 ALL  
 12 596 ALL  
 12 601 ALL  
 12 618 ALL  
 12 618 ALL  
 12 621 ALL  
 12 623 ALL  
 12 627 ALL  
 12 641 ALL  
 12 648 ALL

53

12 71 GRACE  
 12 305 GRACE  
 12 478 GRACE

3

12 21 MEAL  
 12 74 MEAL

2

12 74 GOD LORD  
 12 120 GOD MOST HIGH  
 12 145 GOD DELIVERER  
 12 248 GOD HOLY ONE  
 12 227 GOD SON  
 12 359 GOD KING MESSIAH  
 12 369 GOD MOST HIGH  
 12 393 GOD SAVIOR  
 12 445 GOD REDEEMER  
 12 479 GOD DELIVERER  
 12 486 GOD COMFORTER  
 12 487 GOD FATHER  
 12 488 GOD SPIRIT  
 12 497 GOD SPIRIT  
 12 502 GOD LORD  
 12 514 GOD SPIRIT  
 12 519 GOD SPIRIT  
 12 523 GOD SPIRIT  
 12 525 GOD SPIRIT OF GRACE  
 12 533 GOD SPIRIT AND TRUTH  
 12 544 GOD SAVIOR  
 12 544 GOD LORD  
 12 546 GOD FATHER  
 12 573 GOD REDEEMER  
 12 647 GOD PROVIDENCE  
 12 627 GOD PROMISED BLESS

26

12	53	SATAN	MIGHTY HUNTER
12	150	SATAN	SERPENT
12	234	SATAN	SERPENT
12	312	SATAN	SERPENT
12	383	SATAN	SERPENT
12	454	SATAN	PRINCE OF AIR
12	454	SATAN	SERPENT

7

12	64	ADAM	RECREABLE SON
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1

12	543	EVE	WOMAN'S SEED
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12	601	EVE	WOMAN'S SEED
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2

12	237	FREE WILL
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12	246	FREE WILL
----	-----	-----------

12	400	FREE WILL
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12	477	FREE WILL
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4

## APPENDIX 3

## ABSTRACT OF

SOME ASPECTS OF MILTON'S CONCEPT OF ORDER AS REVEALED  
THROUGH KEY TERMS, PATTERNS AND IMAGES IN 'PARADISE LOST'

Order is an important aspect of "Paradise Lost". Milton considers it from a twofold aspect: (1) that which pertains to the natural order whereby every creature is predestined to a certain degree on God's ladder, and (2) that which pertains to the supernatural order whereby rational creatures through their free will and with the aid of grace can either act in harmony with God's plan or rebel against this plan.

Milton reveals his concept of order primarily through key terms, patterns and images.

Some of his key terms are "high", used two hundred and seventeen times, "gold", sixty-seven times, "tower", eighteen times, "alone", eighty times, "ear", thirty-two times, "seem", eighty-four times, "fall", one hundred and eighty-seven times, "light", one hundred and twenty-five times, "degree", thirty-three times, "fruit", ninety-four times, "all", six hundred and ninety times, "vain", thirty-eight times, "grace", forty-one times, "meal", thirty-six times, and "free will", thirty-nine times.

The main pattern is a "high-low" pattern which reveals, paradoxically, the rise of the Son of God by his descent, and the fall of Satan by his ascent.

The main images are those of the ladder, the golden compasses, the meridian tower, the tree of life and the tree of death, the

orient pearl, the dew, the song and the singer, the ear of God and the ear of man, the rural repast and the barren banquet, and the clothing of Adam.

These key terms, patterns and images reveal ten main points regarding Milton's concept of order:

1. The order of nature has established that which is superior over that which is inferior, and the criterion for determining superiority is the ability to create - in one form or another.

2. In the natural order Satan is still an archangel, still endowed with dignity and a certain grandeur of action.

3. God so respects individual liberty that even Satan is free to act in opposition to God.

4. It is only through the use of free will that rational creatures can play such a dynamic role in the order of grace.

5. In the supernatural order creatures attain their perfection by their conformity to nature - within themselves as individuals, and within the entire hierarchy of being.

6. The fall of man has disrupted the harmony between man and nature, between the intellect and the will, and between the will and the senses.

7. This disharmony is also revealed in man's relations to woman, to civil government, and to society as a whole.

8. Milton endeavors not only to show man his inability to distinguish, by his unaided reason, between the order of good and the order of evil, but also to make man experience this inability within the poem itself, and from this to lead man to the order of grace.

9. In a sense, Milton's order is analogous to the Catholic doctrine of the Mystical Body of Christ.

10. The model of God's supernatural order is the Son of God.

An annotated bibliography comments briefly on the content and value of the several reference books relative to this thesis, and also lists and evaluates the periodicals and reviews which have helped to prove the thesis.

This thesis submitted in 1962 to the Department of English Literature in the Faculty of Arts, of the University of Ottawa, Canada, in view of obtaining the degree of Doctor of Philosophy, contains two hundred and fifty-six pages.