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## Paradise lost pdf book 1

For other uses, see Paradise Lost (disambiguation). Epic poems by John MiltonParadise Lost Title page of the first edition (1667)AuthorJohn MiltonCover artistJ. B. de MedinaHenry AldrichCountryEnglandLanguageEnglishGenreEpic poetryTextistic mythologyPublisher Samuel Simmons (original)Publication date1667Media typePrintFollowed byParadise Recovered TextParadise Lost at WikisourceParadise Lost is an epic poem in empty verse by the English poet John Milton from the 17th century. The first version, published in 1667, consists of ten books with over ten thousand lines of verse. Another edition followed in 1674, arranged in twelve books (similar to Vergils Aeneid) with minor revisions throughout. [2] It is considered Milton's great work, and it helped to strengthen his reputation as one of the greatest English poets of his time. [3] The poem is about the biblical story of the fall of Man: Adam and Eve's temptation of the fallen angel Satan and their expulsion from the Garden of Eden. Milton's purpose, as mentioned in book I, is to justify God's ways to man. [6] Composition Gustave Doré, The Heavenly Hosts, c. 1866, illustration for Paradise Lost. In his introduction to the Penguin edition of Paradise Lost, Milton scholar John Leonard notes: John Milton was almost sixty when he published Paradise Lost in 1667. The biographer John Aubrey (1626–97) tells that the poem was begun in 1658 and ended in 1663. However, parts were almost certainly written earlier, and its roots lie in Milton's earliest youth. [7] Leonard speculates that the English Civil War interrupted Milton's earliest attempt to start his epic [poem] that would encompass all space and time. [7] Leonard also notes that Milton did not initially plan to write a biblical epic. [7] Since epics were usually written about heroic kings and queens (and with pagan gods), Milton originally envisioned his epic being based on a legendary Saxon or British king as the legend of King Arthur. [8] After becoming completely blind in 1652, Milton Paradise Lost wrote entirely through dictation with the help of assistant professors and friends. He also wrote the epic poem while often ill, suffered from gout, and despite suffering emotionally after the early death of his second wife Katherine Woodcock in 1658, and the death of their newborn daughter. [10] Structure In the 1667 version of Paradise Lost, the poem was divided into ten books. But in the 1672 edition, the text was reorganized into twelve books. [11] Later printing, Arguments (short summaries) were inserted at the beginning of each book. Milton used a number of akrostics in the poem. In book 9, a verse describing the serpent that tempted Eve to eat the forbidden fruit in the Garden of Eden spells out SATAN (9.510), while elsewhere in the same book, Milton spells out FFAALL and Respectively, these probably represent the double fall of mankind embodied in Adam and Eve, as well as the fall of Satan from heaven. [13] Synopsis John Martin, Satan who presided at the Infernal Council, c. 1823–1827 Gustave Doré, Depiction of Satan, the protagonist of John Milton's Paradise Lost ca. 1866 The poem follows the epic tradition of starting in the media res (in the middle of things), the back story that is resold later. Milton's story has two narrative arcs, one about Satan (Lucifer) and the other, Adam and Eve. It begins after Satan and the other fallen angels have been defeated and banished to hell, or, as it is also called in the poem Tartarus. In Pandæmonium, the capital of Hell, Satan uses his rhetorical prowess to organize his followers; He gets help from Mammon and Beelzebub. Belial and Moloch are also present. At the end of the debate, Satan volunteers to destroy the newly created earth and God's new and most favored creation, Mankind. He challenges the dangers of the abyss alone, in a way reminiscent of Odysseus or Aeneas. After a demanding traversal of the chaos outside hell, he enters God's new material World, and later the Garden of Eden. At several points in the poem, an angelic war over the sky is retold from different perspectives. Satan's rebellion follows the epic convention of large-scale warfare. The battles between the faithful angels and Satan's forces take place over three days. In the last battle, the Son of God alone defeats the entire legion of angelic rebels and banishes them from heaven. After this purge, God creates the world, culminating in his creation of Adam and Eve. While God gave Adam and Eve total freedom and power to rule all creation, he gave them an explicit command: not to eat from the tree of knowledge of good and evil on the death penalty. The story of Adam and Eve's temptation and fall is a fundamentally different, new kind of epic: a domestic one. Adam and Eve are presented as having a romantic and sexual relationship while still without sin. They have passions and distinct personalities. Satan, disguised in the form of a snake, tempts Eve to eat from the tree by preying on her vanity and fooling her with rhetoric. Adam, learning that Eve has sinned, deliberately commits the same sin. He declares to Eve that since she was made of his flesh, they are bound to each other - if she dies, he must also die. In this way, Milton portrays Adam as a heroic figure, but also as a greater sinner than Eve, as he is aware that what he is doing is wrong. After eating the fruit, Adam and Eve have lustful sex. First, Adam is convinced that Eve was right in believing that eating the fruit would be beneficial. But they soon fall asleep and have terrible nightmares, and after they wake up, they experience guilt and shame for the first time. that they have committed a terrible act against God, they engage in mutual mutual recrimination. Meanwhile, Satan returns triumphantly to hell, amid the praise of his fellow angels. He tells them about how their scheme worked and mankind has fallen, giving them complete dominion over Paradise. When he finishes his speech, however, the fallen angels around him become hideous snakes, and soon Satan himself turns into a serpent, deprived of limbs and unable to speak. Thus, they share the same punishment, as they shared the same guilt. Eve appeals to Adam for atonement of their actions. Her encouragement enables them to approach God and sue for mercy, bowing to the supplicant knee, to receive forgiveness. In a vision shown to him by the Archangel Michael, Adam testifies all that will happen to mankind to the great flood. Adam is very upset about this vision of the future, so Michael also tells him about Mankind's potential redemption from original sin through Jesus Christ (which Michael calls king the Messiah). Adam and Eve are thrown out of Eden, and Michael says Adam can find a paradise in you, happier by far. Adam and Eve now have a more distant relationship with God, which is ubiquitous but invisible (as opposed to the tangible Father in the Garden of Eden). Character Satan Satan, formerly called Lucifer, is the first major character introduced in the poem. He was once the most beautiful of all angels, and is a tragic figure who famously declares: Better to reign in hell than to serve in heaven. After his unsuccessful rebellion against God, he is thrown out of heaven and condemned to hell. Satan's desire to rebel against his creator stems from his unwillingness to be oppressed by God and His Son, claiming that angels are self-perceived, self-absorbed,[14] thus denying God's authority over them as his creator. Satan is deeply arrogant, albeit powerful and charismatic. [quote required] Satan's compelling powers are evident throughout the book; Not only is he cunning and deceptive, but he is also able to gather the fallen angels to continue in the rebellion after their agonising defeat in the angelic war. He argues that God rules like a tyrant and that all angels should rule as gods. [15] Although it is often understood to be the antagonizing power of Paradise Lost, Satan can best be defined as a tragic or Hellenic hero. According to William McCollom, a quality of the classic tragic hero is that he is not quite good, and that his defeat is caused by a tragic mistake, as Satan causes both the fall of man and the eternal condemnation of his fellow fallen angels despite his dedication to his comrades. In addition, Satan's Hellenic qualities, like his immense courage and perhaps lack of fully defined morality, fore the tragic nature of his. [16] Satan's status as a protagonist the epic poem is discussed. Milton characterizes him as But Satan lacks several important qualities that would otherwise make him the definitive protagonist of the work. A decisive factor that insinuates his role as the protagonist of the story is that most often a protagonist is heavily embossed and far better described than the other characters, and the way the character is written is intended to make him seem more interesting or special to the reader. [17] For that matter, Satan is both well described and depicted as quite versatile in that he is shown to have the capacity to do evil while retaining his characteristic sympathetic qualities, thus it is this complex and relatable nature that makes him a likely candidate for the overall protagonist of history. [17] By some definitions, a protagonist must be able to exist in himself, and the secondary characters in the work exist only to promote the plot for the protagonist. [18] Because Satan does not exist exclusively for himself, as without God he would not have a role to play in the story, he cannot be seen as the protagonist because of the continuous shifts in perspective and relative importance of characters in each book of work. Satan's existence in history involves his rebellion against God and his determination to destroy the beings he creates to perpetuate evil so that there can be a noticeable balance and justice for both himself and his fallen angels. Therefore, it is more likely that he exists to fight God, making his status as the definitive protagonist of the work in relation to each book. By this logic, Satan may well be considered an antagonist in the poem, while God can be considered the protagonist instead. Satan's status as a traditional hero in the work is similarly up to debate as the term completely evokes different meanings depending on time and person giving the definition and is thus a matter of contention in the text. According to Aristotle, a hero is someone who is superhuman, godlike and divine, and is also human. [19] A hero had to be either a man of God-like powers or the offspring of God. While Milton gives reason to believe that Satan is superhuman, as he was originally an angel, he is anything but human. However, one could argue that Satan's fault makes him more human than any other divine being described in Milton's work. [quote required] Torquato Tasso and Francesco Piccolomini expanded the aristotle's definition and declared that to be heroic one must be completely or too virtuous. [20] In this regard, Satan repeatedly shows a lack of virtue throughout history, as he intends to tempt God's creation with evil to destroy the good God is trying to create. Therefore, Satan is not a hero according to Tasso and Piccolomini's extended definition. Satan goes against God's law and therefore becomes corrupt and lacks virtue As Piccolomini warned, vice can be confused with heroic virtue. [19] Satan is very devoted to his cause, although this case is evil, but he strives to spin his sinister ambitions to appear good. Satan achieves this end several times throughout the text as he riles up his group of fallen angels during his talk by deliberately telling them to do evil to explain God's hypocrisy and again during his prayer to Eve. He makes his intentions seem pure and positive even when they are rooted in evil, and according to Steadman, this is the main reason why readers often mistake Satan as a hero. [20] Although Satan's army inevitably loses the war against God, Satan achieves a position of power and begins his reign in hell with his group of loyal followers, consisting of fallen angels, who are described as being a third of heaven. Satan's characterization as the leader of a failing cause is folded into this too, and is best exemplified through his own quote, being weak is to be miserable; To make or suffer, as through shared solidarity espoused by strengthening rhetoric. Satan riles up his comrades in his arms and keeps them focused toward their common goal. [21] Like Milton's republican feelings about overthrowing the King of England for both better representation and parliamentary power, Satan argues that his common rebellion with the fallen angels is an attempt to explain God's hypocrisy, and in doing so, they will be treated with respect and recognition that they deserve. As scholar Wayne Rebhorn argues, Satan insists that he and his fellow revolutionaries kept their places by right and even leads him to claim that they were self-created and self-sustaining and thus Satan's position in the rebellion is much like his own real world creator. Adam William Blake, The Temptation and Fall of Eve, 1808 (illustration of Milton's Paradise Lost) Adam is the first man created by God. Finding himself alone, Adam complains and asks for a buddy from God, who gives his request and creates Eve to be Adam's conjugal companion and spouse. God takes over Adam and Eve most of all their creations, appointing them to rule all the world's creatures and to live in the Garden of Eden. Adam is more gregarious than Eve, and longs for her company. His complete infatuation with Eve, while pure by himself, eventually helps him decide to join her in disobedience to God. Unlike the biblical Adam, before Milton's Adam leaves Paradise, he gets a glimpse of humanity's future by the archangel Michael - including a summary of stories from the Old and New Testaments. Eve Eve is the second man created by God, who takes one of Adam's ribs and shapes it into a female form of Adam. Not the traditional model of a good wife, Milton's Eve is often unwilling to be submissive to Adam. She is the more intelligent of and more curious about external ideas than her husband. Although she is happy, she longs for knowledge, especially for self-knowledge. (Her first act in existence is to turn away from Adam to look at and ponder her own reflection.) Eve is beautiful, and although she loves Adam, she can feel suffocated by his constant presence. [quote required] In Book IX, she convinces Adam to divorce for a time and work in different parts of the garden. In her loneliness, she is tempted by Satan to sin against God by eating the tree of knowledge. Soon after, Adam follows Eve in support of his action. The Son of God is the spirit that will be incarnate as Jesus Christ, although he is never named explicitly because he has not yet entered human form. Milton believed in a subordinate doctrine of Christology who considered the Son secondary to the Father and as god's great vice regent (5.609). Milton's God in Paradise Lost refers to the Son as My Word, my wisdom, and power of action (3.170). The poem is not explicitly anti-trinitarian, but it is consistent with Milton's conviction. The son is the ultimate hero of the epic and is infinitely powerful—he alone defeats Satan and his followers and drives them into hell. After their fall, the Son of God tells Adam and Eve of God's judgment: He, the Son, volunteers to enter the world and become a man himself. Then he redeems the fall of Man through his own sacrificial death and resurrection. In the final scene, a vision of salvation through the Son of God is revealed to Adam of Michael. Yet the name Jesus of Nazareth, and the details of Jesus' history are not depicted in the poem [23] although they are alluded to when Michael explains that Joshua, as the Gentiles Jesus calls, prefigures the Son of God, his name and office bear to quell / The Adversary Serpent, and bring back [...] long walks[] d man / Safe to eternal paradise the rest. [24] God the Father God the Father is the creator of heaven, hell, the world, of all and all that exists, through the agency of His Son. Milton presents God as all-powerful and omniscient, as an infinitely large being that cannot be quelled by even the great army of angels Satan urges against him. Milton's stated purpose of the poem is to justify God's ways to man, so he portrays God who often talks about his plans and his motives for his actions with the Son of God. The poem shows God creating the world in the way Milton thought it was done, that is, God created heaven, earth, hell, and all creatures that dwell in these separate planes from a part of themselves, not out of nothing. [25] According to Milton, God's ultimate authority comes over everything that happens, by being the author of all creation. Satan tries to justify his rebellion by denying this aspect of God and claiming self-creation, but admits to himself the truth otherwise, and that God deserved no such return / From me, as he created what I was. [26] Raphael Raphael is the archangel that God sends to warn Adam of Satan's infiltration of Eden and to warn that Satan will try to cure the couple. Raphael also discusses at length with the curious Adam some details about the creation and about events that occurred in heaven. Michael Michael is a powerful archangel who fought for God in the angelic war. In the first battle, he wound Satan terribly with a powerful sword that God shaped to cut through even the substance of angels. After Adam and Eve do not obey God by eating from the tree of knowledge, God sends the angel Michael to visit them in the garden. Before escorting them out of Paradise, Michael shows them visions of the future that reveal a record of Bible stories from Cain and Abel in Genesis through the history of Christ Jesus in the New Testament. Motives Marriage Milton first presented Adam and Eve in Book IV with impartiality. The relationship between Adam and Eve is one of interdependence, not a relationship with dominance or hierarchy. While the author placed Adam above Eve in his intellectual knowledge and in turn his relationship with God, he gave Eve the benefit of knowledge through experience. Hermione Van Nuis clarifies, that although it was stringency specified for the roles of man and woman, Adam and Eve unreservedly accept their designated roles. [28] Instead of seeing these roles as forced on them, each uses their task as a resource in their relationship with each other. These distinctions can be interpreted as Milton's view of the importance of reciprocity between husband and wife. When examining the relationship between Adam and Eve, some critics apply either an Adam-centered or Eve-centered view of hierarchy and importance to God. David Mikics, on the other hand, argues that these positions exaggerate the independence of the characters' attitudes, and therefore miss the way Adam and Eve are intertwined with each other. Milton's story portrays a relationship in which the husband and wife (here, Adam and Eve) depend on each other and, through each other's differences, thrive. [29] Nevertheless, there are several instances in which Adam communicates directly with God while Eve must go through Adam to God; Thus, some have described Adam as her guide. [30] Although Milton does not directly mention divorce, critics point to theories about Milton's view of divorce based on their inferences from the poem and from his treatises of divorce written earlier in his life. Other works by Milton suggest that he saw marriage as a unit separate from the church. Biberman discusses Paradise Lost and entertains the idea that marriage is a contract made by both the man and the woman. [31] These ideas suggest that Milton may have favored that both male and female have equal access to and to divorce. Idolatry Milton's 17th-century contemporaries largely criticized his ideas and considered him radical, largely because of his Protestant views on politics and religion. One of Milton's most controversial arguments centered on his concept of what is idolatrous, as the subject is deeply embedded in Paradise Lost. Milton's initial criticism of idolatry focused on the construction of temples and other buildings to serve as a place of worship. In Book XI of Paradise Lost, Adam tries to atone for his sins by offering to build altars to worship God. In response, the angel Michael explains that Adam does not need to build physical objects to experience God's presence. [32] Joseph Lyle points to this example, explaining that When Milton protests architecture, there is not a quality inherent in buildings themselves, he finds offensive, but rather their tendency to act as practical loci as idolatry over time will inevitably follow. [33] Although the idea is pure in nature, Milton believed that it would inevitably lead to idolatry only because of human nature. That is, instead of directing their thoughts against God, humans will turn to erected objects and mistakenly invest their faith there. While Adam tries to build an altar to God, critics note Eve is similarly guilty of idolatry, but in a different way. Harding believes Eva's narcissism and obsession with herself constitute idolatry. [34] In particular, Harding argues that ... Under the influence of the serpent, Eve's idolatry and self-denial foresaw the mistakes that her Sons will disappear into. Milton made his view of idolatry more explicit with the establishment of Pandemonium and his allusion to solomon's temple. At the beginning of Paradise Lost and throughout the poem there are several references to the rise and finally the fall of Solomon's temple. Critics note that Solomon's temple provides an explicit demonstration of how an artifact moves from its origins in devotional practice to an idolatry. [35] This example, by the many presented, clearly conveys Milton's view of the dangers of idolatry. Even if one builds a structure in the name of God, the best intentions can become immoral in idolatry. Furthermore, critics have drawn parallels between both Pandemonium and St. Peter's Basilica.[edit] and the Pantheon. Most of these similarities revolve around a structural similarity, but as Lyle explains, they play a bigger role. By linking St. Peter's Basilica and the Pantheon to Pandemonium – an ideally false structure – the two famous buildings make a false sense. [36] This comparison best represents Milton's Protestant views, as it rejects both the purely descriptive and the pagan perspective. In addition to rejecting Catholicism, Milton rebelled against the idea of a monarch who ruled by divine law. He saw the practice as idolatrous. Barbara Lewalski concludes that the theme of idolatry in Paradise Lost is an exaggerated version of idolatry Milton had long associated with Stuart's ideology of divine royalty. [37] In Milton's opinion, any object, human or non-human, who receives special attention that suits God is considered idolatrous. Interpretation and criticism The Creation of Man, engraving from the 1688 edition, by John Baptist Medina. The writer and critic Samuel Johnson wrote that Paradise Lost shows off [Milton's] distinctive power to amaze and that [Milton] seems to have been well acquainted with his own genius, and to know what it was that nature had bestowed upon him more richly than at others: the power of showing the great, illuminating the wonderful, enforcing the terrible, darker the gloomy, and exacerbate the terrible. [38] Milton scholar John Leonard interpreted the insidious war between heaven and hell as civil war:[39][page needed] Paradise Lost is, among other things, a poem about civil war. Satan raises 'wicked war in Heav'n' (in 43) by leading a third of the angels in rebellion against God. The concept of impenetrable war implies that civil war is impenetrable. But Milton applauded the English people for having the courage to depose and execute King Charles I. In his poem, however, he takes the side of 'Heav'n's terrible Monarch' (iv 960). Critics have long wrestled with the question of why an anti-monarchist and defender of regicide should have chosen a subject that obliged him to defend monarchical authority. The editors of the Poetry Foundation claim that Milton's criticism of the English monarchy was aimed specifically at the Stuart monarchy and not on the monarchy system in general. [3] In a similar vein, the critic and writer C.S. Lewis claimed that there was no contradiction in Milton's position in the poem since Milton believed that God was his natural superior and that Charles Stuart was not. Lewis interpreted the poem as a true Christian morality story. [39] [page needed] Other critics, such as William Empson, see it as a more ambiguous work, with Milton's complex characterization of Satan playing a major role in the perceived ambiguity. [39] [page needed] Empson argued that Milton deserves credit for making God wicked, since the God of Christianity is an evil God. Leonard places Empson's interpretation in the [romantically interpretive] tradition of William Blake and Percy Bysshe Shelley. [39] [page needed] Blake famously wrote: The reason Milton wrote in cousins when he wrote about Angels & God, and in freedom when by Devils & Hell, is because he was a true poet and the devil's party without knowing it. [40] This quote represents succinct Where some English romantic poets from the 18th and 19th centuries looked milton. Speaking of the complexity of Milton's epic, John Rogers' lectures do their best to synthesize the benefits and limitations of a diverse range of interpretive techniques and theoretical concerns in Milton scholarship and criticism. [40] Empson's vision is complex. Leonard points out that Empson never denies that Satan's plan is evil. What he denies is that God is innocent of his wickedness: 'Milton keeps driving home that God's innermost counsel was the lucky fall of man. No matter how evil Satan's plan may be, so is God's plan [since God in Paradise Lost is depicted as both omniscient and omnipotent]'. [39] [page needed] Leonard calls Empson's view a powerful argument; He notes that this interpretation was challenged by Dennis Danielson in his book Milton's Good God (1982). [39] [page needed] Iconography See also: William Blake's illustrations of Paradise Lost In Sin, Death and the Devil (1792), James Gillray caricatured the political battle between Pitt and Thurlow as a scene from Paradise Lost. Pitt is Death and Thurlow Satan, with Queen Charlotte as a sin in the middle. The first illustrations that followed the text of Paradise Lost were added to the fourth edition of 1688, with an engraving prefacing each book, of which up to eight of the twelve were by Sir John Baptist Medina, one by Bernard Lens II, and perhaps up to four (including Book I and XII, perhaps the most memorable of another hand. [42] The digger was Michael Burghers (given as 'Burgesse' in some sources[43]). By 1730, the same images had been re-engraved on a smaller scale by Paul Fourdrinier. Some of the most notable illustrators of Paradise Lost included William Blake, Gustave Doré and Henry Fuseli. However, epics illustrators also include John Martin, Edward Francis Burney, Richard Westall, Francis Hayman and many others. Outside of book illustrations, the epic has also inspired other visual works by famous painters such as Salvador Dalí who performed a set of ten color engravings in 1974. Milton's achievement in writing Paradise Lost while blind (he dictated to helpers) loosely inspired biographical paintings by both Fuseli[45] and Eugène Delacroix. [46] See also Paradise Lost in popular culture John Milton's poetic style Paradise Regained Visio Trugdall Prince of Darkness (Satan) References Footnotes ^ Milton (1674). Paradise Lost: A poem in twelve books (II ed.). 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