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THE FOUR REGIONS OF THE UNIVERSE

SELECTIONS

FROM

PARADISE LOST

INCLUDING

BOOKS I. AND II. ENTIRE, AND PORTIONS OF
BOOKS III., IV., VI., VII., AND X.

*WITH INTRODUCTION, SUGGESTIONS FOR STUDY,
AND GLOSSARY*

EDITED BY

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PREFACE.

THIS book is an outgrowth of the conviction in the mind of the editor that the aims and the methods generally pursued in the study of literature in secondary schools may be modified to advantage, and that the method of approaching an author of such marked individuality as Milton exhibits, should depart from ordinary methods of study in a manner determined by his especial characteristics.

Of course, certain features are common to all literature. In the production of every great poem, for example, two elements unite, — a profound conception, and the emotion which that conception excites in the mind of its author, impelling him to poetic utterance. If this be true, the aim of the student of any poem should be to grasp the conception presented in all its completeness, and to attune his spirit with that of the author, that a kindred emotion may be awakened within his own breast. But between every poet of the past and his readers of to-day, there naturally arise barriers to complete community of thought and feeling, due to the different points of view from which they contemplate the same facts; for the poet's mind is modified by the mental

liarities of his time, his æsthetic canons by the prevailing tastes of his time.

In the case of John Milton, these barriers between the author and his readers in secondary schools are especially difficult to surmount. His Latinized language (natural to himself and his contemporaries) is an unknown tongue to the youth of the present day. His elevated style, with its involved sentence structure, sounds unfamiliar to their ears. His whole mental atmosphere, permeated by Puritan theology, Mediæval and Renaissance science, and classical æsthetics, is an atmosphere in which they are unable to breathe freely. Even in matters not peculiar to the past, our pupils lack the equipment to read an author so learned as Milton. How shall these barriers be removed, and pupils thus limited be enabled to read with comprehension and appreciation the works of the greatest English poet?

Two methods of study are now in use in secondary schools, each finding advocates among teachers of literature. Either the pupil reads the text with notes appended, these notes aiming to elucidate whatever passages may be obscure; or, with only the author's text in hand, he seeks in a reference library the information requisite for the comprehension of its meaning.

The first-mentioned method is pedagogically unsound for at least two reasons. It leads the pupil to exercise his memory to the almost entire exclusion of comparison, selection, reflection; and the notes present facts apart from their relations to one another, it is the characteristic of a trained mind as all

thus annotated is seen in the conception which the pupil forms of what constitutes the study of literature. He comes to believe that he knows the poem when he has memorized the matter contained in the notes, whereas he is merely ready to know the poem. An equally deplorable practical effect is the fostering of bad habits of study. Instead of reading the text with care, referring to notes only for aid in resolving perplexities that arise in the mind during the reading, the pupil often yields to the temptation to work from the notes backward to the text (in order to save time), believing that passages to which notes are not appended may be assumed to be clear.

The second method, claimed by its advocates to develop the power of original research, I believe to be both practically and theoretically objectionable in the case of an author like Milton. Even were reference books abundant in our schools, the expenditure of time required for the consultation of dictionaries, encyclopædias, and histories, on merely the facts absolutely necessary to the comprehension of Milton's thought, would be wholly out of proportion to the results obtained; and the pupil's exhausted energies would prohibit any enjoyment of the æsthetic element in the composition. The error in theory made by the extreme advocates of the method of original research is that they assume that man cannot with profit avail himself of the labors of his fellow-man, but must rediscover the whole domain of knowledge for himself. The most disciplinary and fruitful subjects of research in connection with the study of Milton would seem to be those which are ordinarily treated most fully

by editors ; namely, matters relating to his life, the political and religious history of his times, and his indebtedness to the writers that preceded him. In the study of these topics, a very few books could be made available for an entire class, the work in literature could be correlated with that in history and in the Greek and Latin languages, and a genuine spirit of research could thus be fostered much more effectively than by the wearisome delving after petty details in books of reference.

In arranging this book, the following aims have been kept in view : to economize the pupil's time and strength by enabling him to use wisely the results of other men's industry, to the end that he may approach the study of Milton's poetry with a mind *prepared* to comprehend and to enjoy it, and to make both the preparation and the subsequent study contribute to his power to read any literature whatever that is akin to Milton's work. To attain these ends the necessary information is included in an introduction, in which facts have been systematized as in an encyclopædia, while definitions and derivations have been relegated to a glossary. Notes referring to special passages have been employed only for such suggestions as would guide the pupil's thought, and lead, but not carry, him into a knowledge of the works of our greatest English poet. These notes deal especially with the three elements of poetry emphasized in the present college requirements in English, — matter, structure, and style. Much more of *Paradise Lost* has been included in the text than is required for admission to any college, in the hope that the pupil may be tempted to read further from interest alone. The selections have

been made with a view to securing unity of subject and continuity of narrative, while exhibiting as adequately as possible Milton's widely varied powers of poetic composition. They treat of the principal events in the career of Satan, and include, besides the events immediately following his expulsion from Heaven (as narrated in Books I. and II.), the *War in Heaven* which caused his fall, the *Creation of the World* to serve as an abode for his destined successors in God's favor, his *Adventures* while in search of the Earth, and his *Ultimate Punishment in Hell*.

It is recommended that those using the book first devote some time to a rapid study of the introductory matter, as a preparation for the study of the work as literature, and as an historical survey of the characteristic ideas of Milton and the literary traditions of his times. When by this means the pupil has prepared himself to approach the poem with a mental equipment not unlike that of the readers to whom Milton originally addressed himself, let him make the poem itself the sole object of his study (thenceforth referring to the explanatory matter only where his memory fails him), striving ever to contemplate it as the imaginative and impassioned expression of noble thought, enriched with melody, and inspired by a consecrated purpose.

A. P. W.

BOSTON, August, 1897.

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¹ For this suggestive representation of the space relations of the World, the editor is indebted to the skill and the courtesy of his colleague, Mr. Jerome B. Poole, of the department of drawing in the English High School, Boston.

INTRODUCTION.

NOTE.

Throughout this book, references by numbers alone relate to the numbered paragraphs of the matter treating of the characteristic ideas of Milton's time, which is found on pages 17 to 85 inclusive.

MILTON'S PURPOSE.

“HE who would not be frustrate of his *hope to write well hereafter in laudable things* ought himself to be a true poem; that is, a composition and pattern of the best and most honourable things; not presuming *to sing high praises of heroic men and famous cities*, unless he have in himself the experience and the practice of all that which is praiseworthy.”

Apology for Smectymnuus.

“I began thus far to assent . . . to an inward prompting which now grew daily upon me, that by labor and intense study (which I take to be my portion in this life) joined with the strong propensity of nature, *I might perhaps leave something so written to after times, as they should not willingly let it die.* . . . I applied myself to fix all the industry and art I could unite to *the adorning of my native tongue*; not to make verbal curiosities to that end — that were a toilsome vanity — but *to be an interpreter and relater of the best and sagest things* among mine own citizens throughout the island in the mother dialect. . . .

“. . . Lastly, whatsoever in religion is holy and sublime, in virtue amiable or grave, whatsoever hath passion or admiration in all the changes of that which is called fortune from without, or the wily subtleties and reflexes of man's thoughts from within: *all these things with a solid and treatable smoothness to paint and describe; teaching over the whole book of sanctity and virtue, through all the instances of example.*”

Reason of Church Government.

MILTON'S ACHIEVEMENT.

Three poets in three distant ages born,
 Greece, Italy, and England did adorn.
 The first in loftiness of thought surpassed;
 The next in majesty; in both the last.
 The force of nature could no further go.
 To make a third, she joined the former two.

JOHN DRYDEN.

Nor second He, that rode sublime
 Upon the seraph-wings of Ecstasy
 The secrets of the Abyss to spy :
 He passed the flaming bounds of Place and Time :
 The living Throne, the sapphire-blaze
 Where Angels tremble while they gaze,
 He saw; but blasted with excess of light,
 Closed his eyes in endless night.

THOMAS GRAY.

Milton! thou shouldst be living at this hour :
 England hath need of thee : she is a fen
 Of stagnant waters : altar, sword, and pen,
 Fireside, the heroic wealth of hall and bower,
 Have forfeited their ancient English dower
 Of inward happiness. We are selfish men;
 O, raise us up, return to us again;
 And give us manners, virtue, freedom, power !
 Thy soul was like a Star, and dwelt apart :
 Thou hadst a voice whose sound was like the sea ;
 Pure as the naked heavens, majestic, free,
 So didst thou travel on life's common way,
 In cheerful godliness; and yet thy heart
 The lowliest duties on herself did lay.

WILLIAM WORDSWORTH.

O mighty-mouth'd inventor of harmonies,
 O skill'd to sing of Time or Eternity,
 God-gifted organ-voice of England,
 Milton, a name to resound for ages,
 Whose Titan angels, Gabriel, Abdiel,
 Starr'd from Jehovah's gorgeous armouries,
 Tower, as the deep-domed empyrean
 Rings to the roar of an angel onset —
 Me rather all that bowery loneliness,
 The brooks of Eden mazily murmuring,
 And bloom profuse and cedar arches
 Charm, as a wanderer out in ocean,
 Where some refulgent sunset of India
 Streams o'er a rich ambrosial ocean isle,
 And crimson-hued the stately palm woods
 Whisper in odorous heights of even.

ALFRED TENNYSON.

He left the upland lawns and serene air
 Wherefrom his soul her noble nurture drew,
 And reared his helm among the unquiet crew
 Battling beneath; the morning radiance rare
 Of his young brow amid the tumult there
 Grew grim with sulphurous dust and sanguine dew;
 Yet through all soilure they who marked him knew
 The signs of his life's dayspring, calm and fair.
 But when peace came, peace fouler far than war,
 And mirth more dissonant than battle's tone,
 He, with a scornful sigh of his clear soul,
 Back to his mountain clomb, now bleak and frore,
 And with the awful night he dwelt alone,
 In darkness, listening to the thunder's roll.

ERNEST MYERS.

BIOGRAPHICAL OUTLINE

OF MILTON'S LIFE AS RELATED TO HIS LITERARY WORK.

- 1608 He was born in London of refined and well-to-do parents, whose ambition destined him from childhood to the pursuit of literature. Accordingly from the year
- 1616 He was educated both at school and with private tutors at home, studying languages and philosophy.
- 1625 He entered the University of Cambridge, where he remained for seven years and received the usual degrees of Bachelor of Arts and Master of Arts, also winning special honors. (1629, *Ode on the Morning of Christ's Nativity*.)
- 1632 He went to reside with his father in the village of Horton, and occupied himself for five years in the perusal of the great literary works in all languages, in the study of mathematics and music, and in the production of various minor poetical compositions. (*L'Allegro, Il Penseroso, Comus, Lycidas*.) His walks about this pleasant country village, together with his previous rambles about Cambridge, undoubtedly developed in him that delight in the simple and cheerful aspects of rural life which is manifested throughout his shorter poems, and appears as remem-

bered pleasure in the works of his later years,
when no more to him returned

“Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks or herds, or human face divine.”

P. L. III. 42.

1638 He travelled abroad, visiting Paris and the principal Italian cities, seeking converse with persons of distinguished attainment, indulging his taste for literature, and collecting a library for future reading and study. During this time he visited Florence and Naples. At Florence, where he spent four months, he visited the aged Tuscan astronomer Galileo (see 17). From his lips Milton must have heard an account of his observations of the moon¹ and the other planets, made from his observatory in the Val d'Arno, or from the neighboring hill of Fesole. He took advantage of a visit to the same city, to spend some days in a monastery in the forest-clad vale of Vallombrosa, eighteen miles distant.

¹ I am not aware that the full significance of the passage in *Paradise Lost*, I. 286-291, in its relation to Milton's visit to Galileo, has ever been pointed out. In November, 1637, Galileo had made the last discovery that his failing eyesight allowed him to make, that of the *libration* of the moon, by means of the measurement of the changes in the position of her spots. “The *large, anciently known spots* which are seen in her face may help to make evident the truth of what I say.” Can it be doubted that it was his account of this latest series of observations to Milton (who visited him in 1638) that inspired the above passage about the “spotty globe”?

While at Naples he had an opportunity to observe in Vesuvius some of those results of volcanic action which furnished the material for his picture of the shore of the lake in Hell (*P. L.* I. 230+), and of the hill not far away (*P. L.* I. 670+).

- 1639 He returned to England because he heard of the commotions in that country which later led to the Civil War. "For I thought it base to be travelling for amusement abroad, while my fellow-citizens were fighting for liberty at home."
- 1640 He settled in London, resuming his literary pursuits, and teaching a few private pupils. During the succeeding years he wrote much in defence of the People's cause, in the quarrels between King and Parliament.
- 1649 He was made Latin Secretary under the government of the Commonwealth, and continued his writings against the enemies of that government.
- 1650 He became blind in one eye. Persisting in his labors as Secretary, in
- 1653 He became totally blind. After the Restoration in
- 1660 He passed into obscurity, and prosecuted his long-delayed work on *Paradise Lost*.
- 1667 He published *Paradise Lost*.
- 1671 He published *Paradise Regained* and *Samson Agonistes*.
- 1674 He died.

SUGGESTIONS FOR THE STUDY OF POETRY.

In every work of art the indispensable requisite is *harmony*, a quality which may be manifested in the relation of subject to form and treatment, and of each part to the whole. Poetry is characterized by the blending of at least three special elements, in the mutual relations of which harmony must be exhibited: the *subject* of poetry must be of a character worthy of artistic expression, the *treatment* must be imaginative, the *form* must be rhythmical. Besides these general features, each poem has an individual *structure*, partly the result of the free choice of the author, partly determined by the nature of the subject and the purpose of the composition. Subject, purpose, structure, and rhythmic form determine the *class* to which the poem belongs, and this in some degree determines its *style* and appropriate method of treatment. The student who learns to observe these elements in a poem thereby enhances his enjoyment, while developing his power of judgment and acquiring a correct taste in literature.

He must therefore train himself to observe the *general subject* of treatment in any work or passage, the *immediate subject* under discussion, and its *relation* to the general one. He must note the *order* in which the minor subjects succeed one another, and the logical basis of that order.

For example, the trained reader observes, at the very first reading, that the subject of the first book of *Paradise Lost* is Satan's masterly rallying of his followers from their condition of utter rout, beginning with his rebuke to Beelzebub for his weakness, and ending with his denunciation of war against Heaven. He notes that this main subject is introduced only after some preliminary explanations, and is followed by matter connecting the main subject of Book I. with that of Book II. He notes the successive subdivisions of "cause," "place," "condition," "appearance," etc. He notes that the cause is treated in logical development from the basal thought previously mentioned, that the place is treated by means of descriptive "word-painting," that the state of mind of the characters is exhibited often through the quotation of their own words, and that extended illustrations are introduced here and there.

To apply the same process of analysis to a short passage, let us examine Satan's first speech to Beelzebub (*P. L.* I. 84). In reading this the trained observer quickly perceives that the speech centres upon the thought of change suggested to Satan by his first glance at his comrade. He traces the logical progress from the thought of the latter's changed appearance to that of their changed condition and its cause, then to Satan's unchanged mental attitude towards God, then to his scorn of such a change of attitude, then to his prophecy of a change of fate to come, etc.

One result of this training is to develop the faculty of attention, and thereby to enable the memory to retain what has been read, and to reproduce it with fulness and clearness. Speaking broadly, we may say that this training gives mastery over the *matter* and over the *structure* of a poem. A second result is to form correct mental habits in the pupil, through the force of conscious or unconscious imitation. The writers of great literature are persons whose mental powers are especially orderly in their operation. The pupil who habitually observes the above-mentioned features of their work and exercises

himself in reproducing their thought in similarly logical arrangement cannot fail to find his own process of thought more accurate and more orderly.

The work of great writers is not only orderly in thought ; it is also *effectively* expressed. One great means of effectiveness in expression consists in the skilful use of variety, or *contrast*. Successive portions of a poem must vary in treatment, and the student must learn to notice the transition and judge whether it be abrupt or unobtrusive. But the chief aim must be to learn to recognize that vital element of good writing which is called *style*. The more obvious elements of style are the kind and quantity of ornamentation, the character of the words selected, and the prevailing type of sentence structure and word arrangement. The quintessence of style, however, resides not in these externals, but in a subtle harmony of thought and expression pervading an entire work ; a quality which is not discoverable by analysis, but must be recognized through its effect upon the æsthetic faculty. The power to perceive the presence of this quality may best be developed by the repeated reading of passages which manifest it in the highest degree. The pupil, therefore, must listen ever as he reads for the harmonies of line with line ; of form with content ; and of all with the theme, and with the purpose of the author. The results of this training are to increase his ability to enjoy, to quicken his power of discrimination, and ultimately to refine his nature.

In his use of ornament Milton exhibits marked peculiarities. His work deals with scenes and persons that are in a sense the creations of his own brain. Of neces-

sity, he would rely upon abundant illustrations drawn from human experience to make clear to the reader these imaginative conceptions. As his own experience had lain much in the world of books, we find these similes to be based rather upon the fabled experiences of the heroes of the ancient and the mediæval world than upon those of daily life. In them he imitates Homer and Virgil, who were fond of elaborating their illustrations with an abundance of picturesque detail, but Milton is often superior to them in the appositeness of these details to the main thought.

The celebrated simile of the leaves in Vallombrosa (*P. L. I.* 302) is an example. The original element of similarity lay in the countless numbers of the leaves and of the angel forms, but as the author's mind dwelt on the picture it had formed, other points of similarity grouped themselves around the first. The motion of the leaves upon the huddling waters of the brook where they had fallen from their proud station above, their faded appearance, — although lately so beautiful in their autumnal colors, — the gloomy overarching canopy of mighty trees, — all seem marvellously suggestive of the state of the rebel angels.

We have applied to a formal illustration the name *Simile*. There are a few other kinds of poetic adornment the importance of which necessitates some special study of them by the pupil. First in order is the *Metaphor*, in which the poet applies to some object of thought the name of another object of thought which resembles it in some especial manner. His purpose in using the figure is to please by the beauty of the thought suggested or to impress by the striking character of the resemblance indicated.

For example, Milton speaks of his poem as if it were a bird soaring high in air (*P. L.* I. 14), because the suggestion of a likeness between objects in most respects so diverse seems to him a beautiful thought. Again, he calls the glossy slag that encrusts the slope of a volcanic hill a *scurf*, not because the likeness suggested is beautiful, but because it adds vividness to our mental image of the object described.

The second figure is *Synecdoche*. In this the underlying principle is that of substituting for the general name of an object of thought the name of some special portion of it, by which means the mental image is given more definite outlines than it would have if the name of the whole object were used.

For example, in *P. L.* I. 203, Milton speaks of a whale as slumbering on the "Norway foam." Note the suggestiveness of this word "foam" as compared with any general word for the sea. The turbulent winds that drive the fisherman to seek for shelter, the illusion of breaking waves that assists the belief that the object perceived is an island, the impression of the peaceful shelter "*under the lee*," are all suggested by this single synecdoche.

It is evident that the use of this ornament aids in securing condensation in the style.

A third kind of figurative expression is *Metonymy*. In this, as in the others, a substitution of names takes place, but the objects involved are related not through resemblance or through partial identity, but through habitual association in thought. As such associations are very largely the result of special intellectual training, the figure is less intelligible to the general reader than either of the others previously mentioned. Milton, because of his great learning, is prone to its use.

For example, in *P. L.* I. 15, wishing to call up in his readers' minds an image of the splendid epics of the Greek poets, and to assert his intention of surpassing them, he declares that his song intends to soar "above the Aonian mount." The reader's comprehension of this passage is conditioned upon his knowing that the Greek poets claimed to be inspired by Muses who dwelt on Mount Helicon, which was situated in a district of Boeotia in Greece called Aonia. If the phrase just quoted provokes this series of associated ideas in his mind, he perceives that it has been substituted for the phrase, "above the works of the Greek poets."

This figure is employed, like synecdoche, to please the mind by its rich suggestiveness, and by its appeals to man's inherent love for symbolism, but unless sparingly used it is likely to produce obscurity in the style.

The last kind of figurative adornment that we shall consider is the *Transferred Epithet*, a favorite ornament with Milton. In this figure, a descriptive word whose application is clearly evident from the context is transferred from its normal place in the sentence and made to modify grammatically some word which it does not really qualify. An instance occurs in *P. L.* I. 120, where it is clear that it is the anticipated "war" that is thought of as "successful," and not the "hope" (to which the adjective is grammatically related). This figure, like the others, lends condensation to the style, and reflection upon all four will make clear wherein lies the force and the beauty of imaginative expression,

"Where more is meant than meets the ear."

We have mentioned as elements of style *diction* and *sentence structure*. The student should train himself (1)

to observe the character of the words habitually used by Milton, asking himself whether they are native to the English language or importations, are learned or colloquial, are chosen for directness of import or for subtlety of suggestion, and (2) to note foreign idioms, unusual turns of expression, and inversions of the natural order of sentences. He thus gains in appreciation of how language may be made more expressive by art, and gains in that power over his fellow-men which comes from effective speech.

As the rhythmic form is the attribute which especially distinguishes poetry, it is necessary for the student to keep that element constantly within the sphere of his observation. The technical knowledge required for its appreciation is very limited in amount. In brief, it is necessary to know that rhythm is based on recurring stresses or accents in spoken words, and since certain groups of stressed and unstressed syllables bear special names for convenience of reference, it is also necessary to learn to recognize the leading groups by name. One of these groups is called a *poetic foot*, and a definite number of feet constituting a single line of poetry is called a *verse*.

Verses are named from their predominating foot, and their normal number of feet. The feet most frequently used by English poets are the *Iambus*, consisting of an unstressed followed by a stressed syllable, and its counterpart in reverse, the *Trochee*. Next in importance come the *Anapæst*, consisting of two unstressed syllables followed by a stressed syllable, and its counterpart in reverse, the *Dactyl*.

These four types are exemplified in the initial feet of the four following lines : —

Iambus, — $\overset{\cup}{\text{O}}\overset{\cup}{\text{f}}\overset{\cup}{\text{M}}\overset{\cup}{\text{a}}\overset{\cup}{\text{n}}\overset{\cup}{\text{'s}}$ | first disobedience and the fruit —

Trochee, — $\overset{\cup}{\text{F}}\overset{\cup}{\text{a}}\overset{\cup}{\text{v}}\overset{\cup}{\text{o}}\overset{\cup}{\text{r}}\overset{\cup}{\text{e}}\overset{\cup}{\text{d}}$ | of Heaven so highly, to fall off —

Anapæst, — $\overset{\cup}{\text{S}}\overset{\cup}{\text{h}}\overset{\cup}{\text{o}}\overset{\cup}{\text{o}}\overset{\cup}{\text{k}}$ the $\overset{\cup}{\text{A}}\overset{\cup}{\text{r}}\overset{\cup}{\text{s}}\overset{\cup}{\text{e}}\overset{\cup}{\text{n}}\overset{\cup}{\text{a}}\overset{\cup}{\text{l}}$ and fulminated over Greece —

Dactyl, — $\overset{\cup}{\text{M}}\overset{\cup}{\text{y}}\overset{\cup}{\text{r}}\overset{\cup}{\text{i}}\overset{\cup}{\text{a}}\overset{\cup}{\text{d}}\overset{\cup}{\text{s}}$ | though bright — if he whom mutual league —.

These four kinds of feet form the theoretical basis of all Milton's versification. Where he seems to use feet of two unstressed or of two equally stressed syllables, it is generally evident either that one of the two is of predominant importance in the thought, or that it is followed by a natural pause in utterance which lends to it an artificial importance. The foot thus resolves itself into an iambus or a trochee. (The word "stress" has been employed in preference to the common term "accent," because it comprehends within its scope syllables made prominent by the delay attending their pronunciation, as well as by the force with which they are uttered.)

Milton employs in his minor poems iambic dimeter, trimeter, tetrameter, pentameter, and hexameter. His favorite lyric form is iambic tetrameter, which he varies by very frequently omitting the initial (unaccented) syllable of the first foot. His favorite measure for more dignified work is iambic pentameter, which he varies by occasionally adding an extra (unaccented) syllable after the fifth foot. It must be noted that the verse is named from its predominating foot, but rarely does a verse contain nothing but this kind. Adopting five

iambic feet, for example, as a basis of construction, the poet exchanges one, two, sometimes three of these for other kinds, skilfully distributing the substituted feet in different parts of successive verses, so as to produce a pleasing variety of accent, to enhance the expressiveness of the language, and yet never to take away the distinctive movement of the measure. The art of the versification consists in the "aptness" of the distribution of the feet, in connection with the immediate subject of thought.

The versification of *Paradise Lost* is of the type known as *blank verse*. Its normal line consists of five iambic feet, and therefore contains ten syllables. An extra unaccented syllable appears not infrequently at the end of a line, thus giving it what is called a weak ending. (See *P. L. I.* 38.) The substitution of a dactyl or an anapæst for the normal foot would also increase the number of syllables to eleven, and this variation often occurs. In this connection it is to be noted that the use of the different feet is so skilfully regulated that the movement is hastened or retarded in harmony with the sentiment expressed. If, in addition to this, words are selected whose consonant and vowel sounds are also in harmony with the thought, we have the device called *Onomatopœia*, which is used to intensify the impression made upon the reader's mind. For example, in the passage *P. L. I.* 169-177, the trochee "*wing'd with*" at the beginning of verse 175, by its powerful stress on the first syllable when the mind naturally expects an unaccented syllable, suggests to the ear the extreme velocity with which the lightning shafts *begin* their flight, and then the broken, jerky movement of the rest of the verse, the hiss

of the *s*'s in the verse that follows, the vibrant quality of the consonant and liquid sounds, and the sonority of the open vowel sounds in line 177, — all aid in stimulating the reader to reproduce in his imagination the sight and sound of a lightning flash and its succeeding roar of thunder.

The pupil must ever be on the alert to notice these brilliantly written passages, in which Milton excelled because of his natural bias towards the grandiose, and for which the nature of his subject offered abundant inspiration.

One element which adds greatly to the effect of versification is the varied distribution of pauses throughout the verses of the poem. A natural and marked pause in the sense occurring anywhere except at the end of a verse is called a *cæsura*. It is a characteristic of Milton that he distributes these pauses with the utmost skill, employing them to give variety to the verse and at the same time to lend emphasis to the thought.

SEVENTEENTH-CENTURY IDEAS.

1. The poems of Milton were addressed to a public that was assumed to be conversant with certain groups of facts in history and science, with certain literary forms and traditions, and with certain general ideas of the nature and characteristics of the world and its inhabitants (human and superhuman). The student of to-day who hopes to read these works intelligently must strive to reproduce imaginatively within his own mind as far as possible the mental state of those readers to whom Milton consciously addressed his works, that by so doing he may be able to judge what the words of Milton *connote*, as well as what they *denote*. He must exchange his thought of this unlimited Universe filled with millions of suns sweeping through space with inconceivable velocity, each possibly attended by its world of planets, — a Universe in which the earth and its inhabitants seem of only incidental importance, — for the thought of a World of very limited extent, composed of a few concentric shells or spheres, enclosed in a rigid encasing firmament, and existing only for the use of mankind. He must close his eyes to the work of modern geographers, and think of this round earth as did the immediate successors of Magellan and Drake. He must discard history and substitute legend. Above all, his imagination must be peopled with figures from the past, — from Greece, from Pales-

tine, from Mediæval Europe, — from the world of fact and the world of fancy. The following pages are intended to aid him in this backward metamorphosis.

PHYSICAL SCIENCE.

2. In 1620 Francis Bacon published the *Novum Organum*, in which were first clearly enunciated those principles of scientific induction which have ever since guided the research of the investigator in every department of knowledge. Without the tests of validity therein laid down, science, as a body of known truths, could not exist at all. And when Milton wrote, not enough time had elapsed since the publication of Bacon's work to allow of much progress in the correction of former errors or in the establishment of a body of newly discovered truths. Consequently, his works reflect the traditions and assumptions of the mediæval period, which were the results of much acute, but more hasty observation, and of ingenious speculation and reasoning, many of them bearing the authority of long acceptance among the learned, but all untrustworthy because founded on unsound premises.

3. In physics and chemistry, gravitation, as a universal tendency of portions of matter towards other portions, was as yet unknown to science. Objects in space were assumed to exist in the relation of *up* and *down* (not in relation to some centre, but absolutely), and to possess the inherent tendency to seek a lower position under the influence of their own weight whenever they were not supported by some external force. Thus all

matter, if left to itself, would become distributed at successive levels in space according to its weight.

4. Matter was conceived as atomic in structure. The number, size, form, and other physical characteristics of the atom can best be learned by reading *P. L.* II. 898-906. Atoms were thought to be subject to four primary forces or principles, — "Hot, Cold, Moist, and Dry." By these forces, acting upon the atoms either singly or in conjunction and with various degrees of intensity, the innumerable objects of the natural world were conceived to be built up. Since the forces were four in number, objects would naturally fall into four classes, of which earth, air, water, and fire were taken as types, solids in general being considered as earthy, gases as airy, etc. The four typical substances were generally known as the "elements"; hence arose the expression "In his element," meaning "In that element in which he naturally exists and thrives" (as a fish in water, or a man in air). The expression "*The element*" was used distinctively of the air, as the chief in importance owing to its relation to man, the central object of interest in the universe.

5. In accordance with the law stated above, the elements would tend to assume certain positions relative to one another; fire, the most subtle and refined, ever mounting upward, earthy substances ever seeking a lower level. Therefore the upper regions of the world, though unknown because inaccessible to man, were assumed to be composed of the purest form of matter, called by Milton *fiery essence* or (from the Greek word for fire) *empyreal substance*. We should conceive of this substance as re-

sembling fire, not in its attribute of heat, but in its subtlety, delicacy, purity, and brilliancy. A fifth substance, called *ether*, had found place in the speculations of the earliest philosophers, and was generally known as the *quintessence*. This was the purest form of matter conceivable by man, and was supposed by them to fill all the regions of space not occupied by the grosser substances. Milton seems to have used the words "*ethereal*" and "*empyrean*" as synonymous.

6. Among solids the metals have always been of prime importance to man, and certain phenomena common to them all (such as their greater relative weight, their general appearance in nature in the form of sulphates and sulphides, and their behavior when brought into contact with mercury) early led to the belief that *all metals were compounds of mercury and sulphur in different proportions*, gold being the compound most perfectly proportioned. This belief led to the attempt to convert base metals into gold by blending with any given metal some compound containing the exact quantity of sulphur and mercury needed to correct the misproportion in the baser metal and the chemicals fitted to promote the mysterious blending process. This hypothetical compound was sought by all students of chemistry for many centuries, and the study pursued with that end in view was called *Alchemy*. (Later, an amalgam used in making musical instruments was also termed *alchemy*, by metonymy.)

The dream of the alchemist was that he should ultimately succeed in compounding in his alembics or retorts a solid of mercury and sulphur perfectly blended

and "potentized" by mysterious processes, in which heat was the principal agency employed,—a substance that should be capable of transmuting other metals from their baser condition into gold pure as itself. This hypothetical substance received the name of the *Philosopher's Stone*. The alchemist's second quest was for an "elixir" capable of sustaining and prolonging life indefinitely; this was sometimes called *Potable Gold*, because in it the perfect substance, gold, must of course play a chief part.

7. A study so fascinating, a possibility so attractive, could not hold the attention of the world for many centuries without leaving a permanent impress upon its language. Thus we find Milton referring to the attempt to "bind volatile Hermes" (mercury), and depicting the action of *Ætna* in eruption as that of an immense "limbec" in which the contents are "sublimed" (*i.e.* vaporized) "with mineral fury." Milton conceived that the creation of the World consisted in bringing the atoms of matter contained in that portion of space which the World occupies, under the sway of the four primary forces; and that their orderly and harmonious interaction, as exhibited in the World-processes everywhere manifest (which processes formed the subject of the alchemist's researches), was maintained through the direct control of the Creator. This reference to the World as occupying only a portion of space leads us to an examination of Milton's astronomical conceptions.

ASTRONOMY.

8. From the second until the sixteenth century all ideas about astronomy had been shaped in accordance with the system propounded by Ptolemy, an astronomer of Alexandria, in his *Almagest*. The theories propounded in this system represent the garnered knowledge and speculation of all students of astronomy up to the time of Ptolemy (about 150 A.D.). The main features of his system, together with the physical facts on which it was based, are embodied in the following brief statement.

The Ptolemaic Theory.

Since vision is limited in every direction, and it is impossible to conceive of a boundary beyond which space does not exist, the early astronomers were led to believe that all that portion of space visible to man was cut off from surrounding space by an opaque spherical boundary. The earth seems to occupy a central position within this enclosing sphere and hence received the distinctive name of "The Centre." To the casual observer the heavenly bodies appear to move uniformly about the earth once in about twenty-four hours, without changing their positions with relation to one another, and this fact was most simply accounted for by the assumption that these bodies were set rigidly in a sphere, which by revolution upon its axis bore them along in unchanged relations; hence their name of "Fixed Stars." Being irregularly distributed, and exhibiting various degrees of brightness,

they naturally form well-defined groups whose principal stars suggest to the imagination the outlines of various objects in nature. In the course of time the entire sphere of fixed stars has become divided into such groups, recognized by astronomers, and called "Constellations." (See 12.)

9. But closer observation has shown that there are a few heavenly bodies whose positions relative to their companions are continually changing. Thus when a fixed star has moved through an arc of 360° and has returned to its original position in the sky, these bodies are seen to have moved relatively faster or slower, and to occupy a position in advance or in the rear of their original positions. From this circumstance they early received the name of "Planets" (= wanderers). Seven such bodies were known to Ptolemy, and their motion was explained by the assumption that each was situated in a separate zone or sphere, which had its own rate of revolution. At first it seemed that all the heavenly bodies revolved about a single invisible axis passing through the centre of the earth, and moved with great regularity, but certain peculiarities of motion later discovered led to the additional assumption that invisible crystalline spheres existed just outside the sphere of the fixed stars, and exerted a disturbing influence upon the motion of the spheres within. These crystalline spheres were conceived by mediæval astronomers to be the "waters above the firmament" mentioned in Genesis i. 7. They therefore employed the word "firmament" as a technical expression for the *sphere of the fixed stars*, considered as a firm, transparent foundation for the *crystalline ocean*, but Milton employs it

in its more common signification as a general name for *the entire visible heavens*. The crystalline region would serve to protect the inner system from possible disturbance caused by the action of the forces in outer space upon the bounding sphere (see 8), as well as to modify the motion of the inner spheres. Irregularities still later discovered compelled astronomers to assume that the axes of the planetary spheres did not pass through the earth, and led to the conception of eccentric motion.¹

10. It was believed that the outer bounding sphere was in rapid motion, and hence it received the name "Primum Mobile" (= first moving). Its motion was communicated by friction to the crystalline spheres within and then (somewhat modified) to the sphere of the fixed stars and the planetary spheres. Thus every sphere had an individual motion, resulting from the modifying influence of the motions of all the rest.² In the accompanying diagram

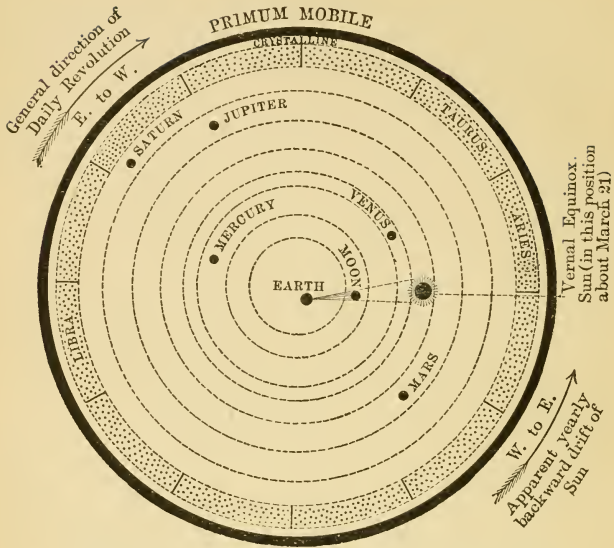
¹ *I.e.* circular motion that is uniform but does not appear so to the observer, because he is not situated at the centre of the circular path. In *P. L.* III. 575, Milton probably employs the word in its original Latin sense of *from the centre*, declaring that Satan's route to the sun from the point where he chanced to be may have been towards or from the pole ("up or down"), towards or from the earth ("by centre or eccentric"), or along the ecliptic ("by longitude"). [See 11, and diagram, p. 26.]

² A most beautiful conception was suggested to the imagination of poets by the contemplation of the planetary motions. Must not their swift and even swing through the all-embracing ether give rise to rapid vibrations, and therefore to musical tones? Must not these tones, harmonious in pitch and exquisite in quality, ever resound in the ears of the gods, though imperceptible to our grosser senses? No other imaginative conception has taken firmer hold of the minds of the poets than this of "The music of the spheres."

(see p. 26) the order of the spheres and the names of the planets are indicated ; the planets are represented in hypothetical positions, in order to illustrate certain situations to which Milton makes reference.

11. The most important of the seven so-called planets is the sun, whose light swallows up that of all other bodies in its vicinity. Its motion is apparently slower than that of the fixed stars, and it therefore seems to fall back among them from day to day, until in a year it has made one complete backward circuit of 360° in a path somewhat inclined to the celestial equator. This path is called the "ecliptic" (see 9, foot-note), and the points where the ecliptic intersects the celestial equator are called the "equinoctial points." The sun reaches these two points about March 21 and September 23 respectively. When its beams thus "culminate from the equator," its light is distributed equally on all parts of the lighted hemisphere of the earth at the same distance from the equator, and day and night are equal in length all over the world, whence the name "equinox." The frequency of violent storms at those seasons has given rise to the still current traditions of the "equinoctial" or "line storm." Milton, however, probably employs the phrase *equinoctial winds* (*P. L.* II. 637) to mean simply *equatorial* or *trade winds*, by a species of metonymy.

12. Since the paths of all the seven planets lie within a belt of the heavens occupying eight degrees each side of the ecliptic, this belt has received the distinctive name of "Zodiac." It was early divided into twelve portions, called "Signs of the Zodiac," corresponding to the succes-



THE WORLD AS REPRESENTED IN PARADISE LOST.¹

Section in the plane of the ecliptic.

¹ Note that (a) the eccentricity of the planetary orbits is exaggerated, in order to render it apparent to the eye; (b) the positions of the planets are so chosen as to illustrate situations to which Milton refers; (c) the dotted circles represent simply limits beyond which the planets never pass (Milton conceived the spheres as zones in the firmament [see 9] without material boundaries); (d) although the sun's motion is always from east to west, yet since his motion is slower than that of the fixed stars, he appears to move backward among them, making a complete circuit of the zodiac once in 365+ days.

sive months of the year and each containing one important constellation. These, and constellations in general, were made use of in locating the positions of heavenly bodies. Thus Milton refers to a comet in Ophiuchus, the sun in Taurus, etc. Those mentioned in these selections are the following:—

ANDROMEDA.—A constellation lying a little above Aries, named from the maiden in Greek mythology whom Perseus rescued from a sea-monster. (See below, Cassiopeia.)

ARIES (The Ram).—The name of the first sign of the zodiac, counting from the vernal equinox, and of the constellation originally¹ occupying that sign. The latter was supposed by the Greeks to represent the Ram that bore the Golden Fleece (see 57). In his head is seen a star of great brilliancy, placed just beneath the foot of Andromeda (*P. L.* III. 558).

CASSIOPEIA.—A constellation lying between Andromeda and the north pole of the heavens. It is named from a queen of Ethiopia who boasted that she was more beautiful than the Nereids (see 50). Neptune at their request sent a sea-monster to ravage the coast, and Andromeda, the queen's daughter, was exposed on a rock to appease his hunger, but was rescued by Perseus, who with the aid of the head of Medusa (see 52) transformed the monster

¹ Since the original division of the zodiac into signs was made (about 150 B.C.), the equinoctial points, and therefore the several signs, have receded along the ecliptic about 30° or one whole sign. Consequently, the twelfth *constellation*, Pisces, now lies in the first *sign*, Aries.

into a rock. All the human actors in this drama were afterwards transformed into constellations.

CYNOSURE (The Lesser Bear). — The constellation which contains the pole star, and is, therefore, suggestive of guidance. Milton calls it the "Tyrian Cynosure" in allusion to the fact that the earliest navigators to employ its aid were the Phœnicians, whose principal seaports were Tyre and Sidon. The Greeks fabled that Callisto, an Arcadian nymph bound to virginity by her vows to Diana, bore a son, Arcas, to Jupiter. Diana in punishment transformed them into bears, and Jupiter, to save them from huntsmen, transferred them to the skies, where they still shine as the Greater and the Lesser Bear. Since Arcas was the grandson of the king of Arcady, Milton calls the pole star in the Lesser Bear the "Star of Arcady."¹ The Greater and the Lesser Bear lie so far to the north that in Milton's latitude they do not sink below the horizon and are therefore visible throughout the night.

LIBRA (The Scales). — Formerly the seventh constellation in the zodiac, and therefore used by Milton with Aries to denote its extreme eastern and western limits as seen from the pole (*P. L.* III. 558).

OPHIUCHUS. — A constellation of great size, representing a man grasping a serpent. It lies on and just above the equator. Since Milton places it in the arctic sky and employs it especially to create in the mind an

¹ I cannot agree with those who interpret this phrase as the *constellation* of the *Greater Bear*. The form of the phrase and the context clearly indicate that the thought is of a single guiding point, and the word "or" seems to me to introduce not another object of thought but another expression for the same object.

image of an object of great length, he probably includes in his thought of it the *Serpent* held by Ophiuchus, which is, strictly speaking, a separate constellation. The Serpent winds its way for a long distance among the other northern constellations.

ORION. — The most brilliant constellation in the heavens, representing a hunter equipped with belt, sword, club, and shield. It lies on the equator south and east of Taurus. (See below.)

TAURUS (The Bull). — Formerly the second constellation in the zodiac, representing in outline the horns, head, and shoulders of a bull. It is of especial interest because it contains a very beautiful group of seven stars, called "The Pleiades," which from the earliest times have aided mariners to find their way over the seas, and which were credited by astrologers (see 16) with exerting a benign influence upon the earth.

As the *sign* Taurus is the second, counting from the vernal equinoctial point (see 11), the sun traverses it during the second month of spring (*P. L.* I. 769), remaining in it from April 19 to May 20.

13. It will be observed that if the sun, earth, and moon should assume the relative positions indicated in the diagram (p. 26), the sun would cease to be visible from a certain portion of the earth's surface. The sun under these conditions is said to be in *eclipse*. Although astronomers early discovered the cause of eclipses, in the popular mind they were held to be ominous of evil, and to bring evil fortune to any undertaking entered upon during their continuance.

14. As the planets are visible only when they occupy

a position at some distance from the sun, each planet will appear sometimes in advance of the sun in the morning sky, sometimes following the sun at evening. It is called *evening* or *morning star* accordingly. Venus — being at times an especially notable object in the west at twilight, because its brilliancy makes it visible when the light of the other heavenly bodies is still lost in that of the sun — received from the ancients the distinctive name of “Hesperus” or *The Evening Star*. In the diagram (p. 26), Venus is represented in its traditional character as “evening star,” closely following the sun and therefore visible in the west at sunset. When, in another part of its course, it appeared in the morning in advance of the sun, it was called “Lucifer” or the “Light-bringer.”

15. The myriads of fixed stars and the planets together comprise all the bodies commonly visible in the heavens. At irregular intervals, small bodies of matter (of which space contains vast numbers) enter our atmosphere under the influence of gravitation, and, becoming heated by the friction caused by their rapid motion through the air, present the appearance of lines of fire.

These bodies are called *meteors* or, more popularly, *shooting stars*. Other luminous bodies of greater size, called *comets*, appear in the sky at rare and apparently irregular intervals. These bodies are notable for their form, like a ball of fire, from which generally streams a train of flame. As the causes of meteors and comets were unknown to the ancients, their appearance in the sky was interpreted as a warning from God of some dire calamity threatening a monarch or a state.

16. Furthermore, each planet was supposed to exert on human beings an influence corresponding to the character of the Greek deity from whom it received its name. This influence was beneficial or harmful, powerful or weak, in its effect upon any individual, according to the position of the planet in the heavens at his birth. For example, two planets 180° apart (as are Mars and Saturn in the diagram, page 26) are in their most unfavorable position or "aspect," and their "influence" is especially malign, because their rays act in "opposition" to one another.

Certain of the fixed stars and constellations, also, were held to affect earthly events when in some dominant position. For example, Orion (see 12), which occupies such a position with respect to the sun during the season of the so-called "equinoctial storms" (see 11), was held to be the direct cause of the violent storms that often usher in and close the winter, and that so well befit his martial character. Sirius, a fiery and malignant-looking star, by acting in conjunction with the sun in the late summer, was held to cause the parching heat which shrivels and blackens all vegetation. The *pseudo-science* dealing with the influence of the heavenly bodies on human life and character is called *astrology*, and many of its terms have won their way into common speech, such as "influence," "saturnine," "ill-starred." "Disastrous," a word of Greek origin equivalent to "ill-starred," probably retains in Milton's poetry this astrological implication.

The Copernican Theory.

17. In 1543 Copernicus, by publishing to the world his theory that the sun, not the earth, is the body about

which the planets move, laid the foundation for a more correct science of astronomy. Galileo, a Tuscan astronomer, by applying the already well-known properties of lenses to the purposes of astronomical study, was able to construct an astronomical telescope by the aid of which the theories of Copernicus were corroborated, all the planets were shown to shine like the moon by light reflected from the sun, and inequalities upon the surface of the moon were observed. The latter (now held to be the craters and jagged walls of extinct volcanoes) were long supposed to be mountains, plains, rivers, and lakes. At the time when *Paradise Lost* was composed the Copernican theory had become the one preferred among the learned, but Milton seems to have felt that its truth was not wholly demonstrated, and therefore felt free to adopt for his poem the Ptolemaic system as the one more capable of poetic and dramatic treatment. The chief advantage of the latter theory was that it gave full rein to the imagination in regard to this region outside the Primum Mobile. Since no eye had ever penetrated that opaque barrier, Milton, seizing upon the hint contained in the Biblical phrases "ascend into Heaven," "cast down to Hell," could represent both Heaven and Hell as located in outer space, the one above, the other below the World.¹ An account of these regions will be more comprehensible if given in connection with an examination of the religious and theological beliefs of his time. (See 70.)

¹ The tendency to confound certain terms shown by many editors of this poem suggests a word of caution in regard to the use of the expressions, "The Universe," "Heaven," "The World," "The

SUPERSTITIONS.

18. A curious witness to the growth of scientific knowledge since the time of Milton is the subsequent decay of superstitions then universally accepted. His references to witchcraft in general and to local traditions of the supernatural are numerous. The acknowledged supreme goddess of witchcraft, since the days of the Greeks, had been Hecate ; but each country of Europe had its own demonology. The malignant Norse Night-hag (*P. L.* II. 662), whose abhorred rites required the shedding of infants' blood ; the more harmless Welsh Mab, whose petty annoyances punished slovenliness in maids, and who deigned to accept their propitiatory offerings of junkets set out at night for her delectation (*L'Allegro*, 102) ; the English Will-o'-the-Wisp, whose characteristic was merely mischievous delight in leading travellers astray with his mysterious lantern,¹ — were all

Earth." *The Earth* is man's abode, a sphere of a few thousand miles in diameter, ultimately accessible in every part. *The World* is this sphere plus its enclosing spheres, the latter being knowable only through the faculty of vision, and limiting the operation of that faculty. *The Universe* is this World plus all space outside and its contents, including Heaven, Hell, and Chaos. *Heaven* as a proper noun (and therefore employing the initial capital) means the region in the Universe set apart for the abode of the Deity. In such phrases as "heaven and earth" (*P. L.* II. 1004) the word "heaven" is a common noun, meaning the encircling firmament or sky (see *P. L.* VII. 274). As this contains many spheres, the plural form, "heavens," is frequently used.

¹ Milton seems to confuse him with another imp of the same type, called Friar Rush.

familiar to Milton's contemporaries and were implicitly believed to exist. So, too, was Mab's counterpart of the opposite sex, the drudging goblin (or hobgoblin), who at times made mischief for the farm laborers, but if propitiated with a bowl of cream would perform the work of several men in a single night. *At night*, for at break of day every visitant from the other world must seek his hiding-place. Ghosts might "revisit the glimpses of the moon," but never brave the stare of the sun.

19. The moon, indeed, is naturally associated with witchcraft, since Hecate is at times identified with Diana, goddess of the moon—probably because of the many mysterious transformations which it undergoes. Witches, it was said, could cause some of these changes. For example, they could bring about an eclipse of the moon, or could draw it out of its course, towards the earth (*P. L.* II. 665 and I. 785). The sports of fairy elves seem more suited to the peaceful character of a moonlight night, however, than do violent or evil deeds; and Milton himself is more interested in the kindlier spirits, the beautiful and playful creatures that haunt forest and stream, than in the "meddling elf" that blasts the farmers' crops (*Comus*, 846), the "unlaid ghost" whose unatoned sins forbid him to rest quietly in the grave (*Comus*, 434), or his fellow-shade that cannot bear to abandon the body which has ministered to his sensual pleasures. Religion had its share in these superstitions, as witness the myth of the Archangel Michael referred to in *Lycidas*, 161. On the southern coast of Cornwall is a rocky promontory now called St. Michael's Mount. Here, the Angel was once seen by some hermits, seated in a natural stone

chair, gazing seaward, where lay (far away to the south, but faintly visible, according to local tradition) "Naman-cos and Bayona's hold," on the coast of Spain. Milton interweaves that tradition with another local one of a Cornish giant whom he names Bellerus, from the ancient Latin name of Land's End, the scene of his exploits.

It was a common matter of religious belief that the angels whose revolt from God's authority forms the subject of these selections, after imprisonment in Hell, escaped to the Earth, where they became demons inhabiting the four elements (see 4) and later won over mankind to worship them in the guise of heathen gods. This notion is the result of an engrafting of such Scriptural references as that to the "powers of the air" upon the Platonist doctrine of "demons" or spirits occupying different regions of the World, as the depths of the earth, the atmosphere, etc.

20. Milton's allusions to current superstitious beliefs are numerous, yet they are too unimportant to admit of their fuller treatment here. The student must simply be quick to perceive in such a reference as that to the *unlucky left side* (*P. L.* II. 755), or to magic numbers like *seven*, *nine*, and *three*, an appeal to his reader's traditional ideas of the supernatural significance of things now deemed of no importance.

MYTHOLOGY.

21. Milton's mind was stored with the mythologies of Greece and Rome as they appeared in the works of the classic poets. These mythologies were not fixed and consistent in form, but conceptions originally crude were

developed and modified by each successive poet in such a way as to embody the results of his own reflection upon the phenomena of life. Thus in Milton's works we meet with various forms of the same legend, from the primitive one to his own modification thereof.¹

Myths in their primitive form probably embodied the literal beliefs of men of the earliest ages, to whose child-like minds (for example) the assumption that the storm cloud or the darkness of night was a veritable dragon that swallowed up the sun was the simplest explanation of the phenomenon of the daily disappearance of that body. But as men developed moral perceptions and æsthetic tastes, there gathered about such bits of primitive *scientific* explanation encrustations in the shape of additional details intended either to account for the existence of such supernatural beings as the dragon above mentioned (imaginary genealogies of the gods), or to adapt them to the uses of art (romantic fictions), or to employ them in the expression of moral ideas (symbolism). In any given age all these features of the myth were probably present, but each affected the conceptions of people of a certain type only.

The uneducated classes, for instance, may have believed that the sun was an archer named Apollo, who rode daily through the heavens, and who was the son of the ruler of that region. The student of science of the same period believed that the sun was a luminous body of matter endowed in some manner with the power

¹ The accounts of the various myths here given will be those employed by Milton, and it need not surprise the student to find them, in some respects, different from the accounts given in some works of general reference.

of motion, and having its origin in the unknown but all-powerful source of all things. He was content to express the first fact under the image of *personality*, and the other under the image of *parentage*. The poet and moralist saw in the sun a proof of beneficent care over the universe conjoined at times with stern discipline to mankind, and seized upon the glory, the beauty, and the terror of the sun to adorn his poem or to point its moral. The events were ascribed to localities exhibiting suitable characteristics, local heroes and local legendary happenings were interwoven with the original myth, confusion of language distorted its original form, and the result is an incongruous mixture of elements, some significant of deep thought, some picturesque only, some so crude as to be uninteresting or repulsive.

Ancient Cosmography.

22. The primitive Greeks conceived the sky to be a solid arch, supported in some way at the outer edge of the earth. As their knowledge of the earth's surface was limited to a circle of a few thousand miles' radius, they supposed it to be a flat, disc-like expanse of land, bounded on all sides by water. They conceived the ocean to be a stream girdling the earth, fed by the rivers flowing from the land into the great basins of the Mediterranean and the Black seas. To the overarching sky was given the name of Uranus (Heaven), to the solid disc the name Gaia, or Terra (Earth), to the ocean stream the name Oceanus. What lay below the disc they did not know, but they imagined that there lay a vast region of unbroken darkness (for they supposed the sun to rest from his labors when he reached a point below the horizon, and not to traverse the space below). To this region, employed by the gods as a dungeon, was given the name Tartarus,

23. When the idea of the continued life of man's spirit after the death of the body had developed, they conceived that above the dungeon of Tartarus lay a sort of under world, called Hades, inhabited by the spirits of the dead, the approach to which lay through cavernous passages in the earth's surface. As the ethical conceptions of reward and punishment after death developed, the entire lower region became in thought subdivided into Elysium (the abode of the souls of the good), Tartarus, (formerly the dungeon of the gods, now used as a place of punishment for the souls of the wicked), and other regions of less importance. By successive poets imaginative details were added to this meagre account. The cavernous opening in the earth's surface through which lay one approach to Hades was said to be guarded by monstrous forms, notably by a huge three-headed dog, Cerberus, whose jaws dripped poison, whose hair was formed of snakes, whose body terminated in a dragon, and whose roar struck terror into the mind of the hearer. After passing this monster and traversing a difficult descent, the visitor would find his passage barred by the Styx, a dark and sluggish stream (or rather labyrinth of creeks and inlets) encircling nine times the realm of Hades. Other rivers channelled the abode of the dead, — Acheron (= woe), a river of muddy and bitter waters; Cocytus (= lament), a tributary of the Acheron; Phlegethon (= burn), whose banks were scorched and blackened by fire. In the portion assigned to the souls of the blessed, called Elysium, flowed the Lethe (= forget), a drink from whose waters dispelled care and destroyed all memory of the past life. Plato described the blessed-

ness of life in the Elysian Fields so eloquently that Cleombrotus is said to have committed suicide after reading the description, in order to enter at once upon the enjoyment of that life. The ruler of the entire space below the earth was originally Erebus, but afterward Hades (called Orcus by the Romans) assumed control there. (See 30 and 31.)

24. With the elaboration of myths Tartarus became gradually peopled with condemned souls, to invent suitable punishments for whom the poets exercised their fancy. Tantalus, King of Lydia, for example, was said to have killed his son and served his flesh as meat at a banquet at which the gods were his guests, in order to test their divinity. They were alleged to have avenged the insult by placing him in Tartarus, in the presence of a feast forever unattainable. Boughs of trees laden with fruit which hung over his head swung out of his grasp ere he could pluck; and the water in which he was plunged to his chin sank ever as he lowered his lips to drink.

25. As early man could conceive of no action except as originated and directed by an indwelling life-like that which dominated his own body, the Greeks believed that in clouds, streams, trees, winds, earthquakes—in fact, in all the phenomena of nature—there was manifested the volition of indwelling spirits, to which they gave appropriate names.

The Romans, with like conceptions, created a mythology so similar that the poets are in the habit of using the Greek and the Roman names of most deities of natural objects interchangeably, in spite of the fact that

the kindred myths of the two races often show marked differences of detail. Thus the Roman Jove, or Jupiter, is assumed to be the same deity as the Greek Zeus, not because he is identical in character or functions, but because he is associated with the same fundamental idea of domination over the elements. It is to be noted that these myths referred primarily to natural objects, and names taken from them may apply either to the natural object or to its indwelling deity. Thus Hades is a region, and also a deity ruling that region.

26. The multiplicity of natural phenomena provocative of either curiosity or delight gave abundant stimulus to the imagination of primitive man. The mightier forces of nature, such as volcanoes and earthquakes, were pictured as giants, whose brute strength, uncontrolled by intelligence or beneficent purpose, was exerted only in destruction. In sun, moon, air, clouds, and wild beasts, on the other hand, were seen the operations of deities more kindly, but still mighty and at times violent. In streams, trees, and flowers, and in the gentler animals, were seen the manifestation of life still more akin to that of man, and often capable of communion with him. In time these deities became grouped into families, and legends grew up in regard to their origin and history. As Milton often refers to these genealogies, and to incidents in these legends, we will notice the chief deities in the order that they appear in ancient cosmogony.

Ancient Cosmogony.

27. In the beginning, said the Greek philosophers, matter must have existed in a confused and formless

mass occupying the yawning abyss of space. The original condition was therefore named Chaos ($\sqrt{\text{ }} = \text{yawn}$), and Milton, following the example of the Greek poets, asserts the existence of a deity, Chaos, who holds sway over the place Chaos. This weltering mass of matter ultimately came under the influence of powers which developed within it, the lighter and finer parts rising into the upper regions and coming under the sway of a deity, Uranus, and the lower settling and gaining a firm consistency, under the influence of another deity, Gaia. These deities, together with Erebus and Night, who jointly dominated the regions below the earth, form the first dynasty of the gods.

28. They had offspring of three distinct types. First are the deities of distinct regions of the world or of general conditions. Such are *Æther* (see 5) and *Hemera* (day), children of Erebus and Night, and *Eos* or *Aurora* (dawn). The second type of offspring are the gigantic beings mentioned above as causing volcanoes and other convulsions of nature. They are the first-born children of Uranus and Gaia, and are represented as having a hundred hands and fifty heads. The third and greatest type are the *Titans*, also children of Heaven and Earth, but less repulsive in appearance and less brutal in nature than their brothers. They are characterized by great power, conjoined with intelligence to direct that power. Many of them are identified with the mightier, but orderly forces of nature. Such were *Oceanus* (the sea), *Cronus* or *Saturn* (time), *Rhea* (productiveness), *Hyperion* (the sun).

29. The myth arose that Uranus, displeased with his

eldest offspring, cast them into his dungeon in Tartarus. Gaia thereupon stirred up the Titans to rebellion under the leadership of Saturn. Armed with a sickle provided by his mother, Saturn wounded his father, and from the drops of blood that fell upon the earth sprang up a hideous race of gigantic monsters with legs formed of serpents, to whom Milton gives the distinctive name "Earth-born," to distinguish them from those giants born of both Heaven and Earth. Although it would normally have been the "birth-right" of the eldest Titan, Oceanus, to succeed his father, Saturn, as the chief agent in the downfall of Uranus, seized the throne of the universe, taking as his consort his sister Rhea. With them begins the second dynasty of the gods.

30. They had many children, among them Neptune (Poseidon), Pluto (Hades), Jove (Zeus), Vesta, Ceres, Juno. In order to avoid a fate like his father's, Cronus attempted to devour each of his children at his birth. Jove was saved by a device of his mother, and by a medicinal potion compelled his father to disgorge those children already swallowed.

31. The children thus rescued made war upon their father to dethrone him. The scene of the war was in Thessaly, Jove, with his brothers Neptune and Pluto and their forces, taking his stand on Mount Olympus, and Saturn on the opposite height of Mount Othrys. Powerful allies of Jove were the hundred-handed giants, who under the leadership of Briareos, one of their number, hurled destructive thunderbolts at Saturn's crew. With their aid victory fell to the rebellious sons, who proceeded to apportion the universe among themselves by

lot. The primacy in rank and the immediate care of the earth and of the upper region fell to Jove, the sway of the watery kingdom was assigned to Neptune, and Pluto was obliged to be content with playing the part of a "Nether Jove" in the under world. Saturn, driven into exile, fled with his friends across the Adriatic Sea to Italy. His divine presence there wrought such beneficent effects upon civilization that the period of his reign is called the Golden Age.

In *Il Penseroso* Milton declares that from the union of Saturn with Vesta in that early age sprang the child "Melancholy," thus symbolizing the nature of that emotion, as fostered by culture and retirement. Afterward Vesta assumed her well-known character of goddess of the domestic hearth in Rome, and pledged herself by an oath to Jove to live thenceforth the life of a celibate.

32. With the accession of Jove and his brothers to power began the third dynasty of the gods. Soon they were compelled to defend themselves against a rebellion on the part of the Earth-born giants (see 29). The most formidable ally of the latter was the fire-breathing, hundred-headed monster Typhon, who came to their aid from his den near the city of Tarsus in Asia Minor. His stature reached the sky, his eyes flashed fire, his voices struck terror to the heart. He so terrified the lesser gods that they fled from Olympus to Egypt and disguised themselves in the forms of animals (see 55). But Jove made good his claims to sovereignty by defeating even this enemy, and thereafter reigned in peace. The volcanic plain of Phlegra is the fabled scene of this decisive contest, and its masses of lava and its barren

and jagged surface still give evidence of the scathing effect of Jove's thunderbolts.

33. The race of man appeared on the earth in due time, either by spontaneous generation or by direct creation, and the gods withdrew to regions inaccessible to man, such as the tops of lofty mountains, or the recesses of the earth or the sea. Jove, with his sister Juno as queen, formed a permanent court on Mount Olympus. There the gods sat in council, or feasted on ambrosia and drank nectar, served by Jove's cup-bearer, the beautiful Hebe, whose name is the poet's synonym for fresh and youthful beauty.

34. Although Jove dwelt in this palace on Mount Olympus, yet he frequented certain other localities, where he communicated his will to man through oracles. Mount Ida, in Crete, where he had been hidden from his bloodthirsty parent in infancy (see 30), remained ever sacred to him; and at Dodona, in Epirus, his oracles could be heard voiced in the rustling leaves of his sacred oak. Olympia, in Elis, was the centre of his worship, where from all Greece men gathered to pray in his temple, and where at intervals of four years contests of skill were celebrated in his honor.

35. By union with many immortal and mortal wives, he begat numerous offspring, who inherited each a portion of his father's divinity, and became subordinate deities, exercising a limited authority over some portion of the world or some element of human character. Succeeding generations inherited less of divine nature, and by degrees the "Seed of Jove" became undistinguishable in character from human beings, except by the

possession of an unusual degree of power of some particular kind.

Lesser Deities.

36. Among the children of Jove, none are more important in poetry than the Muses, born of his wife Mnemosyne (Memory).

The Muses are deities that inspire in man artistic powers. They are nine in number, each imparting some special art impulse to her devotees. They are represented as living in the neighborhood of mountains, such as Parnassus, in Phocis; Olympia, in Elis; Helicon, in the district of Bœotia called Aonia (see map, p. 86). The Pierian springs beneath Olympus, the Castalian spring beneath Parnassus, and the springs of Hippocrene and Aganippe beneath Helicon were the haunts of the Muses, their gentle, spontaneous, musical currents symbolizing the flow of poetic and artistic inspiration into the human soul.

37. Of the children of Jove, perhaps the next in importance are Phœbus-Apollo and Diana, born at Delos, whither their mother Latona had been driven because of the jealousy of Juno. Because born at the foot of Mount Cynthus, they are known as Cynthius and Cynthia, respectively.

38. Phœbus-Apollo is god of light, prophecy, music, poetry, and archery, and of the arts and sciences. In appearance, he is the type of manly beauty. His musical and poetic gifts are symbolized by the lyre, which he usually carries in his hand. As god of light, he is represented as the deity that drives in the flaming chariot of

the sun through the heavens, usurping the place of the earlier deity Helios. Preceded by the Dawn (see 28) he issues from his "chamber in the east," and guides his coursers along their sloping path until at night they plunge beyond the ocean's marge, where he cools the burning axle of his wain and rests his weary steeds. In his circuit his vision penetrates the most secret recesses of the world, and nothing escapes his all-seeing eyes ; hence his gift of prophecy.

39. In order to exercise this precious power for man's benefit, he early sought a fitting spot on the earth for an oracle, and found it in a cave beneath a cliff of Mount Parnassus. He appeared to some mariners in the Ægæan Sea in the form of a dolphin (Gr. = Delphin) and, with the aid of winds divinely controlled, drove their vessel to a harbor near the chosen spot. He then revealed himself to them as a god, and appointed them his priests. From this miracle the place was named Delphi and he was called the Delphian Apollo. The dolphin was thereafter associated in legends with musicians and poets, as in the myth of Arion, which Milton imitates in *Lycidas*. Milton prays that, as Arion, when thrown into the Mediterranean Sea by pirates, was received and borne ashore by a dolphin which had been charmed by his beautiful music, so may dolphins convey to him the corse of his poet-friend.

The region about Delphi had formerly been infested by a monster named Python. Apollo, through his power as god of archery, slew the monster, whence he received the title of Pythian Apollo. Every four years Pythian games similar to the Olympian contests (see 34) were held at Delphi in his honor.

40. Apollo fell ardently in love with a nymph named Daphne, but she, being vowed to celibacy, rejected his suit and fled from his amorous wooing. The god pursuing, she prayed to be rescued, and in answer to her prayer Jove transformed her into a laurel bush. Apollo, in remorse, decreed that the laurel should remain ever green, and be held sacred to himself. The laurel is therefore of great importance in literature. Supremacy in matters of skill, or preëminence in any art such as Apollo alone could convey, was recognized by the award of a wreath of laurel to the person thus endowed. In modern English, the title *laureate* implies supremacy in poetic creation. As a technical term in Great Britain, it means a poet appointed by the state to commemorate events of importance to the nation.

41. Apollo was not more fortunate in his friendship than in his love. While playing at quoits one day, he accidentally struck his friend Hyacinthus with his quoit and killed him. Apollo caused a flower to spring up from his blood, and on the leaves of this "sanguine flower" inscribed a memorial of his grief in the Greek word *αἶαί* (= alas!).

42. Orpheus, son of Apollo and Calliope (Muse of epic poetry), was endowed with powers hardly less than those of his father. He wedded a nymph named Eurydice, and at her early death he was inconsolable. He finally took a lyre given him by Apollo and made his way to Hades to seek her. His song "suspended Hell and took with ravishment the thronging audience." Even the inexorable deities wept with pity, and Pluto granted his request that Eurydice might accompany him back to the

upper world, but only on condition that Orpheus should precede her out of Hades, and should not look behind him until he had emerged into the light of day. As he reached the limits of Hades, Orpheus was unable to refrain from casting a look backward to ascertain whether his wife was really following. His lack of faith was punished, for Eurydice immediately vanished forever from his sight. Realizing that he had lost his wife through his own fault, he wandered unconsolable in the forests of Thrace until he met a rout of Thracian women celebrating with wild, drunken orgies the rites of Bacchus. They demanded that he should join the revel, and in drunken frenzy at his sad refusal they tore him to pieces. His head was thrown into the river Hebrus and floated to Lesbos in the Ægæan Sea, where it was enshrined with due ceremony by the pious islanders.

43. Diana, twin sister of Apollo, has many of his characteristics. As he is god of the blazing sunlight, she is goddess of the colder and paler moonlight. She is therefore a patron goddess of chastity. As he is god of archery, so she is depicted as a huntress, always bearing about with her her bow and quiver, with which she pursues the wild animals through the forest. Milton interprets the myth beautifully in *Comus*, 438+.

44. Minerva is goddess of wisdom and of armed resistance. She sprang from the head of Jove, full-grown and clad in armor. She chose to remain a virgin and thus became the patron goddess of chaste maidens. Her purity, not her warlike character, is typified in the helmet, spear, and shield with which she is equipped. Her shield or ægis is covered with dragons' scales,

bordered with serpents, and armed with the head of Medusa (see 52). Sacred to her was the owl, the calm steady gaze of whose wide-open eyes has always suggested to man the absorption of mind characteristic of the sage.

45. Vulcan, called by Milton Mulciber, son of Jupiter and Juno, was the god of mechanical arts, and especially of the use of fire in working metals. Unlike the other gods, he was misshapen and lame. This was caused, as the Greeks said, in the following manner: Jupiter having quarrelled with Juno, Vulcan interposed and took his mother's part. Jove in anger hurled him out of Olympus with such violence that when he fell it was upon the island of Lemnos in the Ægæan. His leg was broken by the fall, but in spite of his disobedience and of his uncouth appearance, he later won from Jove the beautiful Aphrodite for his wife.

46. Of all the powers of nature personified in mythology, none exerts a more universal sway, none appears more prominently in literature, than does Venus, goddess of love and of feminine beauty. Astarte or Astoreth (plural = Ashtaroth) is the corresponding Phœnician deity, although, unlike the Roman Venus, she is intimately associated with the moon. In Greece, the name of the goddess is Aphrodite, and the Greek myth varies from the Roman in explaining her origin in a different manner. The Romans made Venus the child of Jupiter and Dione, while the Greek Aphrodite was said to have sprung from the foam of the sea where the blood of the wounded Uranus dropped into it (see 29). In Rome her husband was Mars, in Greece Hephaistos, the counterpart

of the Roman Vulcan (45). She was the mother of Cupid or Eros, god of the passion of love, and of Hymen, god of marriage (whose mantle of golden color and torch symbolize the wedding processions that he sanctions); and by her union with the Trojan Anchises she became the parent of Æneas, the founder of the Roman nation (see 67).

47. Venus experienced all the keenness of the pangs which she caused in others; for she ardently loved a beautiful youth named Adonis, and he was killed while hunting the wild boar. So intense was her grief that Hades could not resist her appeals for the restoration of her lover, and he permitted Adonis to spend six months of every year with Venus in Olympus. In Syria, where Adonis was worshipped under the name of Thammuz, it was believed that he was wounded anew every year, as was shown by the fact that in the rainy season the river Adonis became tinged with red. This river flows from the Lebanon Mountains, where he yearly hunted the boar, to the Mediterranean Sea. In these mountains the Syrian women annually congregated to lament his death, and their example was followed by the Jewish women in Jerusalem.

48. A myth exerting almost as great an influence upon art and literature is that of Cupid and Psyche, symbolizing as it does the human soul dominated by its most powerful emotion. Psyche, a king's daughter, became the wife of Cupid, but her beauty inflamed the jealousy of his mother, Venus, who by a stratagem caused Psyche to disobey an injunction laid upon her by her husband and thus brought about a separation between the pair.

Psyche wandered through the earth, undergoing various troubles and pains, but not until after she had traversed the under world also did she find her missing husband. Then Jove in pity made her immortal and she was reconciled to Venus and took her place among the gods on Olympus.

49. The deities thus far mentioned shared with Jove his life in the upper regions. We now turn to Neptune and the deities of his watery domain. Neptune took as a consort Amphitrite, and by her he had a son, Triton, who acted as his father's trumpeter and attendant. Like Jove, Neptune exerted only a general control, distributing his realm among many "blue-haired deities" and giving them leave "to wield their little tridents."

50. Oceanus, having refused to join in the war against Jove (see 32), was left in control of the ocean stream. Nereus, a calm, placid deity, ruled the seas from his palace beneath the Ægean, where he dwelt with his fifty beautiful daughters, the Nereids. Proteus, son of Neptune and shepherd of his flocks, dwelt on the island of Carpathus. He was a deity much sought for on account of his power of prophecy. He disliked to exercise this power and would slip away into the sea unless firmly held by his questioner. If so held, he would transform himself rapidly into a variety of repulsive shapes in order to terrify the inquirer. But if the latter were persistent enough, he would resume his original shape, and yield the desired information. Milton uses this legend to illustrate the subtle transformations of matter, by which its secrets escape the investigations of the alchemist (*P. L.* III. 600).

Another sea-god of prophetic powers is Glaucus. He had been mortal, but, having eaten of an herb of magic powers, felt irresistibly impelled to spring into the sea, and there "underwent a quick immortal change." His immortality was unwelcome, however, and successive years brought only increased longing for death.

Myths regarding the deification of mortals are very common among the poets. Another example is that of Leucothea, a Theban princess, who, when pursued by her husband to the seashore, sprang with her infant son into the deep. There they both became deities. As the river goddess Sabrina was deified under much the same conditions, Milton's appeal to these and kindred deities in *Comus*, 867+ is peculiarly appropriate. Thetis, there mentioned, was a Nereid (see above); Parthenope was a Siren whose tomb was fabled to be at Naples; and Ligeia was a sister Siren (see 59).

51. Like the gods of water and sky, the lesser gods of earth appear in groups. If there be one of more prominence than another, it would seem to be Pan, or Sylvanus, god of rural life and of animate nature in general. With him are associated groups of *Satyrs* (beings combining the physical characteristics of goats and of men), and of *Fauns* (a slightly higher type than satyrs, betraying their animal nature only by their pointed furry ears, but lacking all moral sense). Their lives were given up to careless sport in forests and on lawns, in the company of the tree nymphs (*Dryades*) or fresh-water nymphs (*Naiades*). Then, too, every object and place had its *Genius* or special attendant spirit, who guarded it and shaped its fortunes.

Besides the nymphs mentioned above, there were nymphs of the meadows, of the vales, of the mountains, of marshes, of rivers, etc. One of the most celebrated is Echo, a mountain nymph who fell in love with a beautiful youth named Narcissus, son of a river god. Her love being unrequited, she pined away until nothing was left of her save her voice. Narcissus, whose admiration for his own beautiful face had rendered him insensible to her charms, was punished by the gods with a fate like hers; for he gazed at his own reflection in brooks and fountains until he also pined away and was transformed into the flower that bears his name.

52. The deities thus far mentioned "were the prime in order and in might. The rest were long to tell." But we should be familiar with certain groups of beings, such as the *Winds* (Zephyrus, Boreas, etc.), with their ruler Æolus, called by Milton "Hippotades;" the *Harpies*, foul beings with women's heads and bird-like bodies and legs, who punished crime; and the *Furies*, creatures possessing terrible features and carrying scourges of snakes in their hands, who tormented guilty souls. Of especial importance are the *Gorgons*, women with snaky locks, whose look had power to turn the terror-stricken gazer into stone. The chief Gorgon, Medusa, is especially well known to literature, since her head, severed from her body by Perseus (see 12), was fastened in the centre of Minerva's shield, and the blood which dropped from the severed head as Perseus bore it over land and sea bred the snakes that infest Sahara and other desert regions.¹

¹ See the list of snakes, etc., in *P. L. X.* 524.

Far different from the Gorgons were the three *Graces*, whose names (Aglaia = splendor, Euphrosyne = joy, and Thalia = pleasure) suggest their nature and their mission to mortals; and the *Hours*, beautiful maidens who represent the seasons of the year.

53. Other Olympian deities well known to literature are the three following:—

Iris, goddess of the rainbow and therefore of color. From the position of the rainbow and its swift appearance after a storm in which Jove's thunderbolts have cleft the clouds, Iris has been termed the Messenger of Jove.

Hermes or Mercury, the general messenger of the gods. As speed is essential in such an officer, we find associated with him the kindred idea of light and graceful motion, such as is employed in the dance. The most swiftly moving of the planets bears his name, as does the (supposed) active chemical principle of all things, *quicksilver* or "Volatile Hermes." (See 6 and 9.)

Bacchus, god of wine. Milton refers to the legend of his seizure by Tyrrhenian pirates, who supposed him a beautiful youth and designed to sell him as a slave. He rescued himself by exerting his divine power and transforming his captors into dolphins.

54. Supreme above all the classic gods and goddesses we find the Fates, called by Milton "Daughters of Necessity." These sisters share in the determination of all human events by allotting to each man his portion of life, and no god, not even Jove himself, can set aside their decrees. One, Clotho, is represented as holding a spindle or distaff, while a second, Lachesis, draws from

it the thread (symbolic of human life), and the third, Atropos, cuts the latter at the moment decreed. Back of this triple conception lies the older thought of Fate as a single impersonal, all-controlling power, binding gods and men equally, and Milton more than once by implication gives expression to this idea.

55. Milton's works contain many references to the mythology of Egypt, but as that mythology has not won a place in literature at all comparable with that of the Greek myths, his references are confined to general features, such as the titles of the better known Egyptian gods, and a few descriptive epithets, such as "*bleating gods.*" The Egyptians represented the forces of nature under the forms of animals, instead of under those of human beings (see 32). Osiris, the sun-god, was the chief deity, worshipped also under the name of Serapis. A sacred bull, called Apis, was worshipped as his visible incarnation upon earth. Like other great deities, he was doomed to be vanquished by an enemy, his brother Typhon (represented as a crocodile), who severed his body into many parts and threw them into the Nile. His wife Isis gathered the different portions and placed them in a sacred chest or shrine. She is represented as a woman having the horns of a cow. Of their sons, Anubis was represented with the head of a jackal, Orus (or Horus) with that of a hawk. Ammon (or Hammon) was the chief god of Upper Egypt, although his worship was also carried on in an oasis of the Libyan Desert. He was represented with horns like those of a ram.

56. In the quick comprehension of allusions to these imaginative creations of the ancient world lies one of the

pleasures which literature offers to the reader. A like pleasure springs from the perception of the charm, the glamour, that pervades the thought of remote lands and bygone civilizations, known to us only through romance or through the description of the curious traveller, whose experiences lose nothing of the picturesque in the recounting. From the twelfth to the seventeenth century adventurous explorers in Asia and Africa blazed out a route for commerce to follow, returning to England with stories that stimulated the imagination to unbounded credulousness, confirming as they often did statements found in the works of the oldest writers. For example, so many writers in various periods had asserted the existence of races of pygmies, or little people a cubit high (some in India, others in Africa), that Homer's story of their annual battle with the migrating cranes seemed to Milton's readers easily credible; and Herodotus' story of the winged lions called griffins who guard the gold mines of Scythia from the depredations of the Arimaspians was, in the judgment of the mediæval world, removed from the realm of pure fiction from the day when the great explorer, Mandeville, returning from his travels in Asia, declared that he knew a country where the "gryphon" was very common.

Imagination ran riot in regard to these "uncouth" regions—Asian plateaus, where men sailed upon the ground in wagons; Saharan deserts, where the sands "poized" the lighter wings of the winds in their fierce combats; the Caspian Sea, where clouds "with heaven's artillery fraught" continually rent the air with thunderbolts. The inhabitants of English dales loved to hear

how the lofty Himalayas frowned steep over the rich plains of India, and how the snow-clad range of Imaus swept from the sources of the Ganges northward past Sericana¹ and Tartary—names in themselves fraught with suggestions of strange peoples and customs—to lands still unpenetrated by civilized man. Of India they knew more, but that country was still half fairyland. Here the subjects of the barbarous kings celebrated their coronals (such were the riches of this favored land) with showers of gold-dust and pearls. From the neighboring islands of Ternate and Tidore came fleets laden with spices, perhaps delaying in the Persian Gulf to bring from Ormuz some of those jewels that made it the diamond mart of the world.

Ruins of ancient cities in Asia and in Africa served to corroborate the testimony of early writers in regard to the ancient glories of Egypt and Assyria. At Babylon might still be traced the site of the great temple of Belus, a single tower of which was said to have been four hundred feet high and four hundred feet square. The pyramids on the heights above Cairo still looked down upon the site of Memphis, whose splendid temple of Serapis rivalled that of Belus at Babylon. And if these dumb witnesses of the past compelled belief in the legends that cluster about their names, how much more credible must have seemed the written records of the epic poem, the historical narrative, the cycles of romance! The very names of the places to which cling dim memories of Charlemagne, of Arthur, of Saladin (Fontarabbia,

¹ Sericana was a district in the northwestern part of China.

Armorica, Damasco) appeal to the imagination with power to transport the mind out of the present into the stimulating atmosphere of chivalry. If the student have not the time for a too curious study of these historical references, let him try to lend himself to the magic of the names, with their suggestions of bravery and loyalty ; and even if, like Milton, he sees Charlemagne instead of Roland die "by Fontarabbia," or if he cannot find the exact latitude and longitude of Aspramont, his thought will have in it no more of vagueness than did the reader's of Milton's day.

CLASSIC LEGENDS.

A few legends inherited from ancient Greece have for centuries furnished the writers of Western Europe with heroic figures, romantic episodes, and picturesque details, which serve as illustrative matter wherewith to enrich their productions, until the legends have become interwoven into the very tissue of literature, and no scholar is equipped for general reading until he has come to know their principal incidents. We shall complete our treatment of classical references with such details from the story of the Argonautic Expedition, the Adventures of Hercules, and the Siege of Troy as may be of assistance in reading Milton's works.

The Argonautic Expedition.

57. This legend relates how thousands of years ago the king of the country of Colchis, on the Black Sea, possessed a wonderful treasure in the shape of a ram's fleece of pure gold, which he guarded with the utmost

care, because it was eagerly desired by the people who dwelt on the shores of the Ægæan. A band of heroes from Greece determined to secure the fleece, at whatever risk to themselves, and to that end built a splendid fifty-oared galley, which they named the Argo, and set out for Colchis. Notable among the heroes were Jason (their leader), the poet Orpheus, the demi-god Hercules, and the fathers of many of the heroes of the famous Trojan War.

58. They went through many adventures before reaching Colchis, in one of which Hercules became separated from the expedition. The sole one of these to which Milton refers in the course of these selections is that of the Symplegades, or "justling rocks" (*P. L.* II. 1018). The route of the Argo lay, of course, through the Straits of Bosphorus, and soon after passing these the Argonauts found their way barred by two huge island-masses of rock, floating upon the sea and at short intervals of time crashing their cliff-like faces together with tremendous force and noise, under the influence of the waves. The heroes, confiding in the bird-like speed of the Argo, determined to rest their fate on that of a dove, which was accordingly sent between the rocks as they swung apart. The frightened bird sped through the passage in safety, but the return of the rocks was so prompt that some of her tail-feathers were caught and torn out just as she reached the open space beyond. Nor was the confidence of the heroes in their ship unfounded; for on the next relapse of the rocks they bent to their oars and passed safely on their way, the stern of the boat being merely grazed by the returning rocks.

59. Arrived at Colchis, they secured the fleece with the assistance of Medea, the king's daughter (who became ardently enamoured of Jason and abandoned her home to join her fortunes with his), and departed homeward. But more than one crime had marked their course, and the gods condemned them to wander through many strange regions ere they saw their native land. They visited the island of the goddess and enchantress Circe (see 68) to implore the aid of her mystic powers. They passed islands where resided the Sirens, nymphs the upper portion of whose bodies were those of beautiful maidens, while the lower portion resembled those of a bird. These dwelt on a rocky shore, where they sang so sweetly of the pleasures that awaited the sailor who should venture to land that no mariner who heard them could resist his longing to reach the shore.

But the smiling waters concealed hidden reefs which wrecked the vessel venturing too near, and thus the sailor who listened to their song paid the penalty of his rashness with his life. Orpheus, however, sang to the accompaniment of his lyre so sweetly that the Argonauts failed to hear the Sirens, and passed in safety. The passing between Scylla and Charybdis (see 69) was the most notable of their many succeeding adventures, but they finally reached Greece with their treasure.

The Labors of Hercules.

60. Hercules (properly called Heracles), who had accidentally been deprived of his share in the Argonautic Expedition, was the son of Jove and a mortal named Alcmena. His enormous strength, exhibited in many

exploits, has made him a leading figure in legendary history.

The twelve great "labors" which he performed for the king of Mycenæ are world-renowned. One of these is of especial importance to the student of Milton, because it pertains to the myth of the "Hesperides," a myth to which he frequently refers.

61. It is said that among the gifts received by Juno on the occasion of her marriage with Jove was a tree bearing apples of the purest gold. Juno caused the tree to be set in a garden in the extreme west, where dwelt the mighty monarch Atlas, supporting upon his shoulders the weight of the dome of the sky. The precious apples were entrusted to the care of his daughters, who, from the name of their mother Hesperia, or of their grandfather Hesperus, were called the *Hesperides*. They proved not entirely faithful to their trust, and Juno attempted to ensure the safety of the apples by placing in the garden, as a guardian, a dragon with a hundred heads, not all of which were ever asleep at the same time.

62. One of the tasks of Hercules was to secure these golden apples. He roamed over almost the entire world, but for a long time was unable even to find the garden. Finally he learned that Atlas could aid him to secure the fruit, and he undertook to support the sky upon his own shoulders while Atlas went on his quest. The latter was able to outwit his daughters, the Hesperides, to put all the dragon's heads to sleep by enchantments, and to secure three of the apples for Hercules. The last of these tasks was to descend into the lower world and bring to the light of day the dog Cerberus (23), an

exploit possible only to a being of supernatural strength.

63. Hercules afterwards won renown in a series of heroic adventures, but finally fell a victim to the revengeful craft of an enemy. He had attacked the king of Œchalia in revenge for a gross breach of faith, had stormed the citadel, slain the monarch, and borne away his beautiful daughter as a captive. On his return he halted near Mount Œta, in Thessaly, to render to Jove a sacrifice of gratitude for his success. His wife, dreading the charms of the captured maiden, sent him a sacrificial robe which she had drenched with a certain liquid, potent (as she supposed) to keep him faithful to herself. But the liquid had been given her by a treacherous enemy of the hero, and its actual effect was to make the garment cling closely to the skin of the wearer, poisoning his blood and causing intolerable torment. Crazy with pain, Hercules tore up trees by the roots, and seizing the bearer of the robe (Lichas) by one leg, in his blind wrath he hurled him far from the mountain top into the distant Euboic sea.¹ Finally, in despair at his unconquerable agony, he destroyed himself.

The Trojan War.

64. In the era succeeding the Argonautic Expedition and the Adventures of Hercules, occurred the Siege of Troy. This city was the capital of a kingdom in Asia Minor,

¹ The original story makes him halt for sacrifice at the northern end of the island of Eubœa, thence hurl Lichas into the sea, and afterwards proceed to Mount Œta to erect his own funeral pyre.

near the Hellespont, under the rule of a king named Priam. One of his sons, named Paris, with the aid of the goddess Venus had carried off to Troy the wife of Menelaus, king of Sparta. This wife was Helen, daughter of Jupiter and Leda, and accounted the most beautiful woman in the world, so that her name has become a synonym for the perfection of female beauty.

An expedition of a hundred and fifty thousand men and over a thousand ships was organized to restore the fugitive to Greece, and to wreak vengeance upon the Trojans. Menelaus' brother, the stalwart warrior Agamemnon, took command and all the heroes of Greece joined in the undertaking. Their names, too many to be recounted here, were familiar to Milton's readers, owing to the numerous translations from the classics with which the Renaissance had enriched English literature.

As Venus had aided Paris in securing Helen, she aided the Trojans throughout the war. Juno and Minerva, on the other hand, threw the weight of their influence in favor of the Greeks, and most of the gods ranged themselves on the one side or the other as auxiliaries in the conflict.

65. Among the mortals the principal figure in the war was the mighty Achilles, who slew vast numbers of the Trojan forces, among them the Ethiopian prince, Memnon.¹ But the capture of Troy itself was due, not to the prowess of Achilles, but to the craft of Ulysses, who

¹ This prince, though dark-skinned, was famed for his beauty, being a son of the beautiful prince Tithonus and Eos, goddess of the rosy dawn. It is not without reason that Milton assigns to his sister Hemera the same dusky charms of person.

becomes thenceforth the principal figure in the legend (see 68).

On the fall of Troy, Menelaus became reconciled to his wife Helen, and by a somewhat round-about route bore her back to Sparta. On the way they visited Thone, the king of Egypt, whose wife, Polydamna, presented Helen with a magic draught called *nepenthes*. This drink had the power to invigorate the body, to dispel care from the mind, and to cause the happy partaker to forget all past causes of sorrow. With its aid the memory of Helen's infidelity was obliterated from the mind of Menelaus, and complete wedded happiness was again made possible to him.

66. Not so fortunate was his brother Agamemnon (called by Homer Pelides, *i.e.* descendant of Pelops); for his wife had become unfaithful to him during his long absence at Troy, and on his return he was treacherously murdered by her paramour. This crime and its consequences form the subject of several tragedies by Æschylus, the greatest Greek dramatist, and subjects related to this are treated by both Sophocles and Euripides.

The same authors also employ portions of the legendary history of Thebes as subject material for dramatic treatment. But as the incidents have not won a place in general literature like those of the "Tale of Troy," they will not be rehearsed here.

Anchises' Line.

67. Of the Trojan leaders the only one to escape from the vengeance of the Greeks was Æneas, son of Anchises and the Goddess Venus. He took refuge in a mountain

near the city, and some time afterward managed to depart with a band of followers in a fleet hastily constructed.

The Romans, seeking to trace an exalted ancestry for their rulers, declared that fate had decreed that Æneas should found the Roman nation; and Virgil in a magnificent epic, the *Æneid*, recounts the adventures of Æneas before and after reaching Italy, tracing the line of his descendants down to Augustus Cæsar, in whose reign the poem was composed.

In like manner the earliest English writers attempted to connect this line with their own early kings; and we accordingly read in early English literature how a great-grandson of Æneas named Brut migrated from Italy to the island of Britain and became monarch of the nation that bears his name, the Britons. According to the legend, Brut had a son and successor named Lochrine. The latter had a daughter named Sabrina, by a mistress, but later wedded a woman named Gwendolen, and still later divorced her and returned to his former love. The enraged Gwendolen raised an army, attacked and defeated Lochrine, and procured the death of Sabrina by drowning, but not in the exact manner described by Milton (*Comus*, 829+).

The Wanderings of Ulysses.

68. The adventures of Ulysses on his departure from Troy form the subject of Homer's second great epic poem, the *Odyssey*. Ten years the hero had been absent from his home, but the Fates decreed that ten more should be spent in traversing the unknown regions of the world before he should see Ithaca again. The first of

his adventures that concerns us is that with the goddess Circe. She dwelt in a beautiful palace on an island located by Milton not far from the southern extremity of Italy (*Comus*, 49), and seduced visitors by her charms to drink of an enchanted liquor which she offered them in a golden cup. When the guest had drank, the goddess touched him with her magic wand, and he fell to the ground transformed into some beast in appearance, but retaining the consciousness of a human being. Ulysses would surely have met this fate had not Hermes (see 53) hastened to warn him, and present him with an herb called *moly*, possessed of such wondrous powers that it would entirely neutralize the enchantments of Circe.

Protected by this, he first terrified and then appeased Circe. After remaining with her some months, by her advice he descended to Hades and consulted the shade of the prophet Tiresias in regard to his future career. On his way thither he visited the lands of the Cimmerians, a country beyond the ocean stream (see 22), where reigned perpetual darkness.

69. After his return he passed the island of the Sirens, and, wishing to hear their entrancing song, assured the safety of his crew by stopping their ears with wax, and his own safety by having himself bound to the mast. He then sailed between Scylla and Charybdis, incurring that double danger which has become so famous a symbol of all difficulties requiring a choice between two evils. The story of Scylla varies in different writers, but in Milton she is represented as a maiden who has incurred the jealousy of Amphitrite (see 49).

The latter had therefore cast herbs of magic power into the water in which Scylla bathed, and by their effect she was transformed from the waist downward into a hideous monster. She had six long necks, with terrific heads bearing three rows of teeth each, and her voice sounded like the barking of a dog. Her position was on the Italian side of the Straits of Messina, while in a cave opposite dwelt an immense dragon, Charybdis, which alternately swallowed and belched forth the waters of the straits.

If the venturous ship that attempted the passage sheered to the one hand, it would sacrifice its crew to Scylla ; if to the other, it would be sucked down into the jaws of Charybdis and be spewed forth again a shattered wreck. Ulysses preferred to sacrifice six men to Scylla rather than to risk his entire vessel and crew, and therefore steered nearer to Scylla and passed by Charybdis in safety.

It is evident from his having escaped so great danger that he was under the care of the Fates, and we shall not be surprised to learn that he eventually reached Ithaca, where his faithful wife received him with rejoicing.

RELIGIOUS CONCEPTIONS.

70. The account of the creation and the ancient history of the World given in the earlier books of the Bible was universally accepted as historically accurate by the religious world of the seventeenth century, and the origin of the first five books was attributed to Moses. (See 83, 84, and *P. L.* I. 8.) As this account is meagre, the theologians of the Middle Ages had supplemented it

by such additions as imagination, aided by suggestions scattered through the rest of the Bible, could supply, using the utmost ingenuity in order to harmonize the whole into a consistent narrative. This account Milton still further amplified by adding details which (without being inconsistent with the Bible story) might furnish opportunities for the exercise of his poetic art. The narrative as it appears woven into the texture of his poem is as follows:—

Heaven.

71. God, the eternal and all-powerful Being from whom and in whom all things exist, has resided throughout all past time in an upper region of space, called Heaven, surrounded by angelic attendants whom he has created, and who serve him through love, finding their highest happiness in that service.

72. Of these angels there are three hierarchies, each of which comprises three orders, and the angels of each order are distinguished from the others by the possession of some attribute in a surpassing degree. Of the first hierarchy, the Seraphim are “bright,” “fiery”; the Cherubim (whose attribute is *vision*) are the guardians; the Thrones are evidently subordinate rulers. The second hierarchy is composed of Dominations, Virtues, and Powers. The third comprises Principalities, Archangels, and Angels. Milton also uses the latter term generally of all the orders, and the term “Archangels” of all the higher groups, but he applies it more accurately to the seven angels who act as God’s ambassadors and nuncios, who

“at his bidding speed
And post o'er land and ocean without rest.”

Such are Raphael, who comes to warn Adam of his danger (*P. L.* VI. 893+); Michael, who is despatched to summon the armies to meet the rebellious host of Satan on the morning of the first day's fight in Heaven (*P. L.* VI. 44+); and Uriel, who warns the cherub Gabriel that Satan has neared the Garden of Eden with malicious intent (*P. L.* IV. 561+). It is evident that Milton conceived life in Heaven as organized under an idealized semi-military, semi-political government, in which the higher angels serve God in stations which shed honor upon them while they exhibit outwardly the kingliness of his state. In general the service of the angels consists in hymning God's praise, bringing flowers to adorn his altar, and performing such other solemn ceremonies of adoration as are due to so mighty a monarch. Their food is described by Milton in terms borrowed from Greek mythology:—

“Tables are set and on a sudden piled
With angels' food; and rubied nectar flows
In pearl, in diamond, and massy gold,
Fruit of delicious vines, the growth of Heaven.
On flowers reposed and with fresh flowerets crowned,
They eat, they drink, and in communion sweet
Quaff immortality and joy —.”

73. Heaven, their dwelling-place, is a place of exceeding beauty. Following the imagery of the Book of Revelation, Milton depicts it as a vast city “undetermined square or round,” with battlemented walls and towers of crystal. It has variety of hill and plain, and valleys

threaded with streams of the purest water, on whose banks grow trees bearing fruits of wondrous powers. Although, like man, the angels enjoy "grateful vicissitude of day and night," and even the Deity himself at times veils his glory and envelops his throne in the deepest darkness, yet the characteristic of the region is its radiant light, which emanates from every person and object there. Milton accounts for this by borrowing from the Greek scientists their conception of the "ether" (see 5), and assumes that all heavenly beings are composed of this substance purer than fire and shedding light without heat.

74. Here dwelt the angels with God in a happy and sinless state throughout unnumbered ages of the past. But on a certain day (supposed by Milton to be about six thousand years ago), God proclaimed to the assembled angels a new régime, in the following words : —

"Hear all ye Angels, Progeny of Light,
 Thrones, Dominations, Princedoms, Virtues, Powers,
 Hear my decree, which unrevok't shall stand.
 This day I have begot whom I declare
 My only Son, and on this holy hill
 Him have anointed, whom ye now behold
 At my right hand; your Head I him appoint;
 And by myself have sworn to him shall bow
 All knees in Heav'n, and shall confess him Lord:
 Under his great vicegerent reign abide
 United as one individual soul
 For ever happy: him who disobeys,
 Me disobeys, breaks union, and that day
 Cast out from God and blessed vision, falls
 Into utter darkness, deep ingulft, his place
 Ordain'd without redemption, without end.'"

75. This proclamation aroused the jealousy and wrath of one of the principal angels, whose heavenly name must forever remain unknown (see *P. L.* I. 361), but whom we shall call Satan, because by this title (meaning *Enemy*) he was afterwards known in Heaven. He induced all but one of the angels under his regency to revolt against the elevation above themselves of any created being, and after a three days' fight he was expelled from Heaven with all his followers by the Son of God (called Messiah), and was cast into a dungeon especially created for him, deep in outer space.

One-third of all the angels were thus "amerced of Heaven." To supply their vacant room and at the same time guard against the possibility of another revolt, God determined to create a World outside the bounds of Heaven, to place therein a new race of beings, and to train them in obedience before entrusting them with the powers and privileges of angels of Heaven.

The Creation and the Fall of Man.

76. We have spoken of Heaven as situated in an upper region of space. All the space about and beneath it Milton conceived to be occupied by atoms such as, when properly combined, compose the four forms of matter known to man (see 4). But these atoms, existing from all eternity and waiting until it should be God's pleasure to make them useful, knew no law and had no fixed place or form, drifting aimlessly about in blackest darkness, the sport of chance. This is Milton's interpretation of the statement of the Hebrew writer in Gene-

sis i. 1, 2 : "In the beginning God created the heaven and the earth. And the earth was without form and void ; and darkness was upon the face of the deep." According to this interpretation, the process of creating the *World* began, not when the atoms of matter were brought into existence, but when the "Spirit of God moved upon the face of the waters." In Milton's story this Spirit is identified with the Son of God, lately appointed Regent of Heaven under the title of Messiah, and now deputed to bring into existence the new World.

" ' Heaven opened wide
Her ever-during gates, harmonious sound
On golden hinges moving, to let forth
The King of Glory, in his powerful Word
And Spirit coming to create new worlds.
On Heavenly ground they stood, and from the shore
They viewed the vast immeasurable Abyss,
Outrageous as a sea, dark, wasteful, wild,
Up from the bottom turned by furious winds
And surging waves, as mountains to assault
Heaven's highth, and with the centre mix the pole.' "

With golden compasses He first ascribed to the World its bounds, expelling all materials unsuited to his purpose, causing the atoms about the circumference to become compacted into the *Primum Mobile* (see 10), and the atoms within to cease their confused motion ; and then on successive days uttered the commands that wrought the atoms into orbs, continents and oceans, plants and animals, as we know them to-day.

77. On the first day,

“Light

Ethereal, first of things, quintessence pure,
Sprung from the Deep, and from her native East
To journey through the aery gloom began.”

On the second the firmament of heaven spanned the sky — .

“Expanse of liquid, pure,
Transparent, elemental air, diffused
In circuit to the uttermost convex
Of this great round.”

On the third the masses of land and water were differentiated, —

“Immediately the mountains huge appear
Emergent, and their broad bare backs upheave
Into the clouds,” —

and vegetation sprang up in abundance. On the fourth the luminous bodies (sun, moon, and stars) were set in the firmament of heaven; on the fifth living creatures (fish and fowl) were created; on the sixth the higher animals, including man, crowned the work.

78. One man (Adam) and one woman (Eve) were created as ancestors of the human race. They were placed in a garden called Paradise, situated in the district of Eden, near the source of the river Euphrates, and over this garden they were given charge. Adam gave names to the various animals, with all of which he lived on friendly terms, and the time of both Adam and Eve was pleasantly occupied in the care of the garden.

They were forbidden to eat of the fruit of one tree in this garden, called the “tree of knowledge of good and of evil.” In all other respects they were unhampered by

commands, and until this one was disobeyed, no impulse to any other form of sin could enter their innocent minds. If, however, they should transgress this command, they were to suffer the penalty of death. Milton interprets this penalty as dual in nature, and as affecting all the descendants of the pair, through the law of heredity. In the first place, it means physical death, since man was by nature immortal; secondly, it means moral death, or the death of all good in the soul, which thus becomes doomed to endless woe.

79. Meanwhile Satan, the leader of the rebels, had escaped from his prison (though not without the sufferance of the all-seeing Ruler of Heaven) and made his way to the newly created World. There, in the form of a serpent, he persuaded Eve to eat of the forbidden fruit, and she persuaded her husband to follow her example. Their minds were instantly endowed with the power to recognize the nature of sin, and with that sense of shame which is sin's inevitable accompaniment. The Creator punished Adam with the necessity of unceasing and painful labor to support life, Eve with painful maternity and subjection to her husband, and both with immediate expulsion from the garden, and with ultimate death. But severity was tempered with mercy. It was promised that the "*Seed*" or *descendants* of the pair should one day "bruise the serpent's head."

80. Their earlier descendants, however, proved in time so sinful that all except one family, that of Noah, were destroyed by a flood. From the sons of Noah, after the flood, were traced three lines of descent, giving rise to three races,—the Semitic, the Hamitic, and the

Japhetic peoples. Javan, the son of Japhet, was the reputed ancestor of the Ionian Greeks.

God

The Hebrews.

81. About two thousand years before the time of Christ, a descendant of Shem named Abram (afterward known as Abraham) migrated from Chaldea to Canaan with all the family of which he was the patriarchal head, and became the ancestor of the Hebrew people. He was held to have migrated under divine inspiration, and to have entered into a covenant with God, that in return for single-hearted worship on the part of Abraham and his seed, God should make of the Hebrew race a "chosen people," and should give the land of Canaan to them as a permanent possession.

82. Abraham was succeeded by his son Isaac, and the headship of the tribe should have passed in the next generation to Isaac's eldest son, Esau. The younger son, Jacob, however, by craft induced his aged and blind father unwittingly to confer upon him the "blessing" by which the leader of the tribe was consecrated. Then, not daring to abide his elder brother's anger, he fled from home, seeking the protection of his Uncle Laban, who dwelt in the district of Padan Aram, in Chaldea, until Esau's anger should have time to cool. On his way he reposed for the night at a place called Luz (see map, p. 87), where he saw a wonderful vision.¹

¹ "And he dreamed, and behold a ladder set upon the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. And, behold, the Lord stood

83. Esau was afterwards appeased, and Jacob assumed the position of head of the tribe. While under the headship of Jacob (otherwise called Israel), the tribe, now much enlarged, was driven by a long famine in Canaan to migrate to Egypt and take up its residence in Goshen, a fertile district in the eastern part of the delta of the Nile. (See map, p. 88.) Its members prospered and grew so numerous that the Egyptians, fearing that they would usurp control of the country, enslaved them and crushed them under burdensome tasks. At length God, remembering his covenant with Abraham, raised up for them a leader of their own race, Moses, to free them from bondage and restore them to Canaan, which had been pledged to Abraham and his seed as a permanent possession, and had therefore received the name of the Promised Land.

84. Moses was the son of a Hebrew priest named Amram, but was educated at the court of Egypt as the adopted son of the king's daughter.

Having become liable to punishment for a homicide committed in defence of one of his Hebrew brethren, he fled into the wilderness beyond the Red Sea, and took service with his uncle as a shepherd on the range of mountains called Horeb. Here he lived for forty years, and during this long period (as Milton supposes) he wrote by divine inspiration those books of the Old Testament which describe the origin of the world. It was

above it, and said: . . . I am with thee, and will keep thee in all places whither thou goest. . . . And Jacob awoke out of his sleep, and he said, Surely the Lord is in this place! This is none other but the house of God, and this is the gate of heaven."

revealed to him that God was henceforth to be known to the Israelites under the new name of Jehovah.

85. At length, under divine direction, he returned to Egypt and summoned its ruler, or *Pharaoh*, to release the Hebrews from slavery. On his refusal, God, through Moses, brought upon Egypt a series of dire plagues, which were intended to strike terror into the hearts of the monarch and people. Two of these more particularly interest us. In one of them, a swarm of locusts appeared from the east, summoned by the waving of Moses' rod, and devoured all the vegetation of the country. In the other and final one, all the first-born in the land, of both men and beasts, were struck dead in the night. As this included the animals that were worshipped as gods in Egypt, the Pharaoh was convinced that the God of Israel was mightier than the gods of Egypt, and he therefore promptly set the Israelites free.

86. So terror-stricken were the Egyptians that they freely loaned the Israelites jewels of gold and silver to hasten their departure; but as soon as they had gone the monarch's courage returned, and he pursued with a large army of six hundred chariots and numerous horsemen, to restore to slavery the Israelitish host.

The Israelites were overtaken at the northern end of the Red Sea. Through the intervention of God, an east wind laid bare the bed of the sea, the host passed over, and the Egyptian army, pursuing, was overtaken by the returning water and wholly destroyed. Milton follows the traditional account of his day in giving the name Busiris to the Egyptian monarch.

87. After having escaped this great danger, the Israel-

ites wandered for years in the wilderness of the peninsula of Sinai, during which time they developed the tribal organization for which their life of slavery had hitherto offered no opportunity. Early in their march they displayed the weakness which a life of servitude had bred in them ; for they lost faith in the God who had overwhelmed their enemies but a few days before, and complained that they had been led into the wilderness only to starve. God mercifully overlooked their ingratitude, and sent them from Heaven a daily supply of *manna*, a small round white grain, which tasted like “ wafers made with honey.” A little later, having reached Mount Sinai, a peak of that Horeb range which had been the scene of Moses’ life as a shepherd, they received from God the Ten Commandments and a detailed code of laws, together with a complete ritual for the service of God.

88. The ordinances of the new religion were received from God by Moses, in secret, on the top of Mount Sinai. So long was he absent from the host, in communion with God, that the people (unfitted for self-control by their life of slavery) lost faith in him and his divine mission, constructed from the gold borrowed from the Egyptians an image of a calf, such as they had seen worshipped in Egypt, and worshipped it with pagan rites in imitation of the Egyptians. Their lack of faith in the God who, through Moses, had brought them out of the house of bondage was bitterly repented, for Moses, returning, caused three thousand of the most abandoned revellers to be slain, in order to stamp out at once any tendency to idolatry ; and Jehovah, in anger at their ingratitude, condemned the tribe to wander in the wil-

derness until every man then living should perish and a new generation grow up to inherit the Holy Land.¹

89. With faith in Jehovah restored by the return of Moses, and sobered by their late experience, the people constructed a movable house of worship, called the "Tabernacle," and placed therein a holy chest, called the "Ark of the Covenant," containing their most sacred memorials of God's mercy to them during their wanderings. Above this chest was placed a seat of pure gold, called the "mercy seat." Two angelic figures, called "cherubim," wrought out of pure gold, were placed at the ends of the seat, their outstretched wings overarching so as to form a sort of canopy for the seat itself. The seat was revered as the very throne of Jehovah, — as his abiding-place when he was present to hear and answer the prayers of his chosen people. A special priesthood was consecrated, with Aaron, the brother of Moses, as High Priest. The vestments pertaining to this office were prescribed with great minuteness, as each part was intended to have a symbolic significance. Especially notable are the mitre² for the head, and the

¹ Even so severe a lesson as this did not have a permanent effect upon the Israelites; for in after years, when the tribal form of government had been exchanged for the monarchical form, King Jeroboam, who had usurped authority rightfully belonging to the son of Solomon (see 93), set up two golden calves for convenience of worship, one in Bethel at the south, and the other in Dan at the extreme north of his kingdom. (See map, p. 87.)

² This term is now applied to the official head-dress of a bishop in the Roman Catholic Church. In *Lycidas* it is attributed to St. Peter as the first and greatest bishop of the Church.

breastplate, set with twelve precious stones, and bearing the Urim and Thummim (objects, probably gems, having a mystic virtue).

90. For forty years this worship was kept up, while the people wandered about the desert, struggling against foes without and doubting within. Often they lost faith in their invisible Jehovah, and adopted the idol-worship of the nations among whom they wandered; but by stern punishments, conjoined with merciful lenity, they were recalled to loyalty, and finally entered into possession of the Promised Land.

91. Even during the final stage of their migrations, while passing through the territory of the Moabites, and in plain view of their journey's end, they degraded themselves and angered Jehovah by adopting the worship of Peor, the native deity. This "wrought them woe," for they were attacked by a plague sent by Jehovah, which destroyed twenty-four thousand men.

92. Once in possession of Canaan, they became more thoroughly organized under the direction of a series of judges, whose authority was derived directly from Jehovah, and they entered upon a series of contests with the surrounding barbarous peoples. Especially spirited were their struggles with the Philistines, a tribe living on the seacoast. On one occasion the Ark of the Covenant was taken into battle against these foes, in the hope that the divine power of God, which was supposed to reside in it, might turn the scale of battle in favor of the Israelites. Jehovah, in displeasure at their presumption, allowed their enemies to win the victory and capture the sacred Ark. This was carried into Ashdod (see map, p. 87) and

set up as a trophy in the temple of the Philistines, god, Dagon. But the presumption of the Philistines likewise punished. For the priests, on entering the temple the next morning, found Dagon lying prone on the floor before the Ark of God. He was restored to his place, but the next morning he was found prostrate on the threshold of his temple, with head and hands lopped off. The Philistines, in awe of a deity so much more powerful than their own, restored the Ark to the Israelites.

93. A regularly organized kingdom succeeded the government by judges. Jerusalem was selected as the capital city, and there the main features of the Tabernacle were repeated in a permanent Temple, in which was placed the Ark. The city of Jerusalem occupied an elevation having two crests, Mount Zion (Sion) and Mount Moriah. Although the latter was the site of the temple mentioned above, Zion is the name more often employed in reference to the city itself. Indeed, this word has become a symbolic name for the Church of God on earth, and for Heaven considered as the "Holy City." On the south and west side of Jerusalem the land falls away into the valley of Hinnom, a place of great significance in religious history. For King Solomon, the builder of the Temple, although endowed by God with especial wisdom for his high duties, attempted to strengthen his kingdom politically by contracting marriage alliances with princesses of the surrounding heathen nations. To please these wives he allowed the worship of their local gods to be established in the valley of Hinnom, and a later king extended the idolatrous worship even into the courts of the temple of Jehovah on Mount Moriah.

his worship often consisted of revolting and cruel rites; in the case of the god Moloch, it included the sacrifice of children, while drums were beaten to drown their cries of agony. From these drums (Tophim) the place received the name Tophet. Still later, King Josiah purified the land of idol-worship. He assured its discontinuance in the valley of Hinnom by using that valley as a place for cremating the bodies of the dead, and his successors made it the receptacle for the offal from the city. The spot thus became doubly opprobrious to the Israelites, from its pollution with idols and with filth. When Christ wished to illustrate to the Jews the intensity of the final punishment for sin, he made use of this familiar scene (with its fires ever burning to consume the worthless refuse of the city, and its worms ever feeding upon the corrupt and decaying masses) as a "type of Hell," declaring that the wicked should go away into "Gehenna" — whence comes the word "Gehenna," a common name for Hell. Almost equal in its evil associations, and detested for like reasons, was the southern crest of the Mount of Olives, as is indicated by its title "The Mount of Offence." (See map, p. 87.)

95. The religious history of Israel from the days of Solomon to the time of Christ was marked by the same lapses of faith, the same corruption of worship, and the same reaction to the purer religion. From time to time monarchs like Ahab, having by conquest or by peaceful intercourse with neighboring states come into acquaintance with other religions, adopted the worship of foreign gods as supplementary to their own. So King Ahaz, although he had defeated the Syrians in several contests,

set up an altar to their god Rimmon,¹ which was
 worsened by other enemies. For "he said, Because
 gods of the kings of Syria help them, therefore will I
 sacrifice to them, that they may help me. But they were
 the ruin of him, and of all Israel" (2 Chron. xxviii. 23).
 But although the kings were easily led astray, prophets
 arose from time to time, like Ezekiel (*P. L.* I. 455), to
 condemn the alienation of the race from the true God
 and to denounce woes upon the unfaithful monarch and
 nation.

96. Not all of these, like Ezekiel, denounced the woes
 to come. Some, like Isaiah, bore a message of a new
 and better time, when a leader should appear under
 whose inspiration the wavering should be established, the
 doubting faith be confirmed, and the evil be purged from
 God's children. And after many years of trouble such a
 leader appeared in the person of Christ. In this poem
 Milton expresses belief that Christ was that same Messiah
 who expelled Satan's host from Heaven, now in another
 guise encountering his old foe, to complete by his tempta-
 tion, and death on the cross, the victory foreshadowed
 in that earlier triumph. (See 75.)

97. But why was a second victory necessary? Why
 should a just and kind God allow Satan to escape from

¹ This he did in spite of a miracle performed shortly before by a
 prophet of Jehovah, demonstrating his superior power over Rimmon.
 For a chief officer of the king of Syria, who had failed to be cured
 of his leprosy through prayers to Rimmon, was instantly cured by
 obedience to a simple command of the Hebrew prophet (2 Kings
 v.): "And he said, Behold now I know that there is no God in
 all the earth, but in Israel."

INTRODUCTION.

... men astray as we have seen that he did?
... as for centuries the one unsolvable problem of the
Christian theology. To answer it with some fulness, both
by reasoning and by the exhibition in one comprehensive
picture of the "ways of God to men" from the beginning
of the World till its end, was a leading motive in Milton's
mind for choosing the subject of *Paradise Lost* for his
epic. His solution, in the briefest possible statement, is
as follows: —

a. Character is worthless until it has been made robust
by temptation strongly and voluntarily resisted. Man
was placed on earth that he might develop a robust
character. Therefore he must be *free* to sin, and must
be *exposed* to temptation.

b. Temptation could come to a sinless being only
from without. Therefore Satan must be permitted to
have access to man.

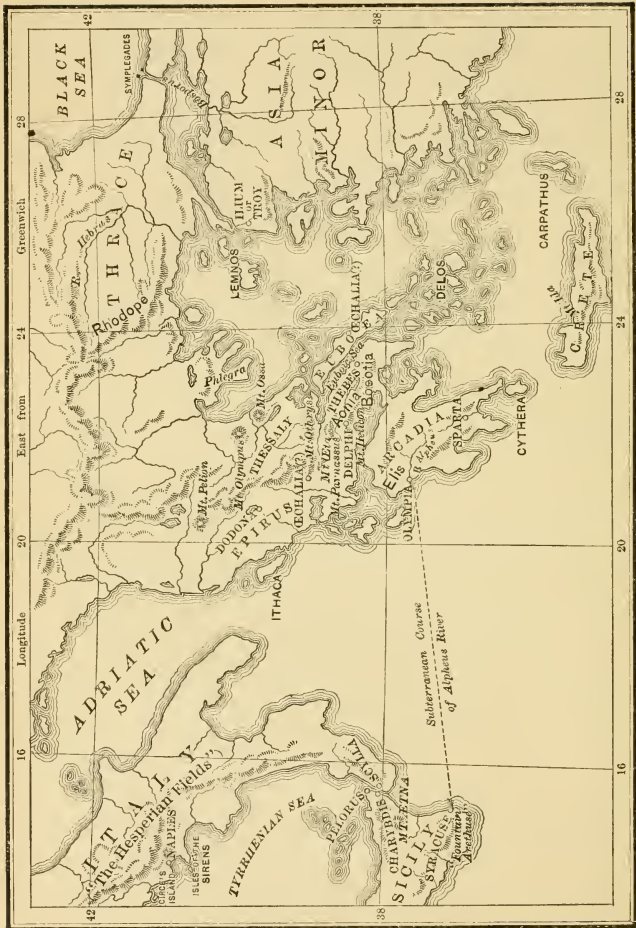
c. God is both just and merciful: justice requires a
penalty for sin, and mercy permits a loving friend to pay
the penalty for the sinner, *if the sinner is brought through
his friend's unselfish sacrifice to the same hatred for sin,
and strength to resist temptation, that he would attain by
paying the penalty himself*. Therefore, God permitted
his Son, moved by divine love for the sinful race of men,
to take upon himself their life and their temptations, and
ultimately to die in their stead.

d. God's *Providence* (= foresight) perceived all this
train of events from the beginning. Nothing was the
effect of chance, for he knew that man would fall into
sin and Satan would seem to triumph, but he also
knew that to man he should ultimately give the victory

through his Son, and that the redeemed race, because of its experience on earth, would in the end be more worthy of Heaven than the angels whose place was now forfeited had ever been.

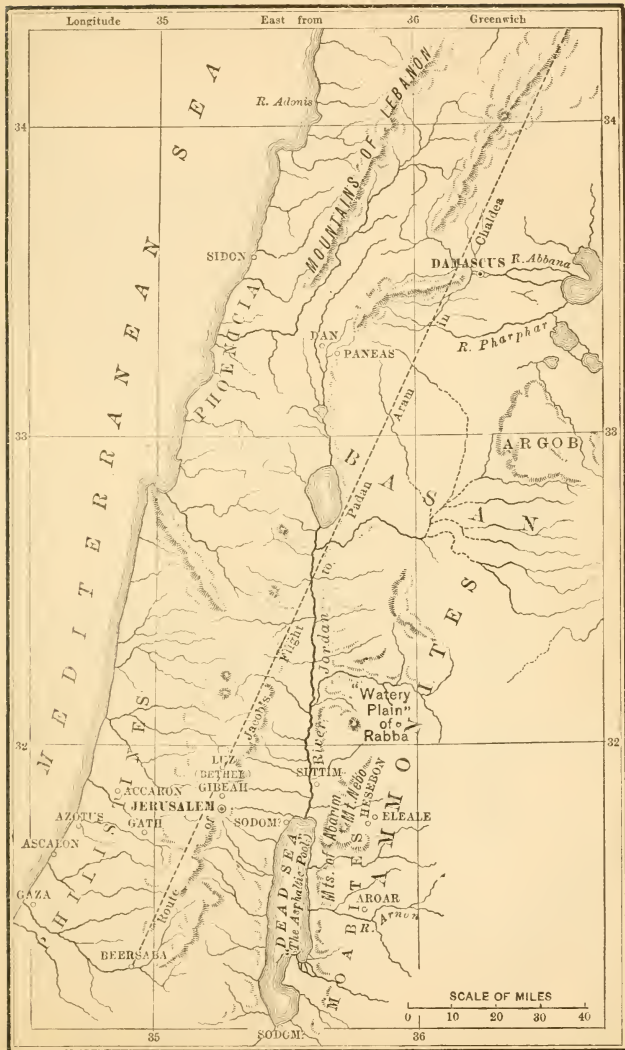
98. It was the desire to set all this forth in convincing form that led Milton to utter his noble prayer : —

“What in me is dark
Illumine, what is low raise and support ;
That, to the highth of this great argument,
I may assert Eternal Providence,
And justify the ways of God to men.”



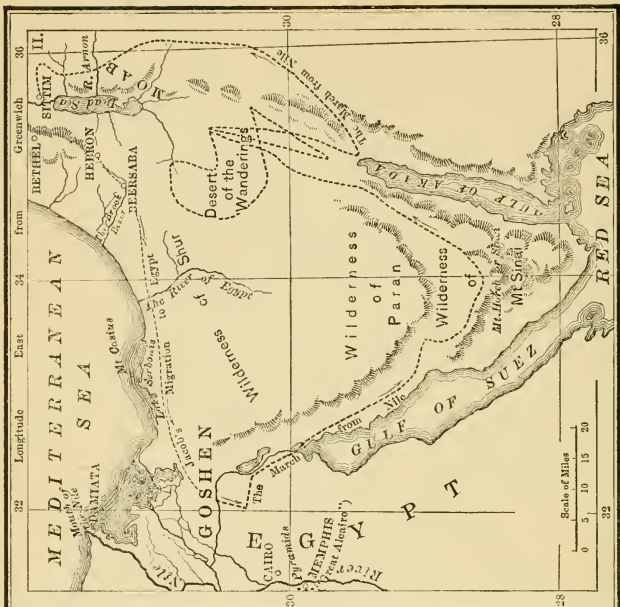
CLASSIC LANDS.

[Only those localities to which reference is made by Milton are indicated.]

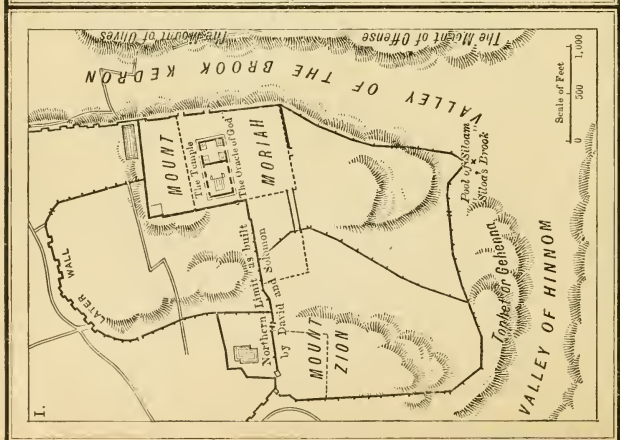


THE HOLY LAND.

[The form of the names of localities is that employed by Milton.]



EGYPT AND SINAI.



SION.

INTRODUCTION TO PARADISE LOST.

Its History.

This poem is the result of the union in one person of the highest quality of poetic genius, the most exalted personal character, and the most unremitting industry, all devoted through a period of more than sixty years to the accomplishment of a single purpose. In this statement the early productions of Milton are not ignored; for at the time when he was composing his lyrics he had already formed the resolution to "write something that the world would not willingly let die," and all his minor poems were but the flights in which he tried his wings to gain strength for the great flight "above the Aonian mount" (*P. L.* I. 15). It was for this great work alone that he stored his mind with all the learning of the ages, and exercised his soul in all godly discipline from earliest boyhood.

Immediately upon his return from Italy in 1639, Milton turned his attention to the composition of his projected masterpiece. He noted down, in a list which still exists, over one hundred possible subjects from which to select, and seems to have considered the subject of the Arthurian legend¹ a very promising one. His intensely religious

¹ This legend deals with the Britons, or ancient inhabitants of England, who were early driven westward into the mountain fastnesses of Wales by Saxon, Danish, and Anglian invaders, but who, in those retreats, long retained their pride of ancient lineage, their

bent, however, soon led him to fix upon the subject of *Paradise Lost*, and he next began to weigh the respective merits of the dramatic and the epic forms. Four tentative drafts of characters and leading incidents, which he drew up at this time, exhibit clearly his progress toward a decision in favor of the epic form. Short passages were composed as early as 1642, of which one (*P. L.* IV. 32-41) was originally designed to form a part of the introduction to the contemplated tragedy. The duties of his position in the public service forced him to lay this too ambitious work aside for sixteen years, to renew it only when failing sight had made him unable longer to bear an active share in the duties of the secretaryship, although he still held the position. About eight years were spent in the actual composition of the poem; much of this time he was blind, and was compelled to dictate to some assistant each day the lines freshly composed. The work was completed in 1665, was published in 1667, and met with immediate acceptance in the world of literature as one of the few great masterpieces of its class.

Druidic religion, and their Celtic speech. The legend describes how, about the sixth century, to King Uther succeeded his son Arthur, whose brilliant reign was marked by great advances in civilization. Arthur gathered about him a group of noble warriors called the "Knights of the Round Table," sworn to crush lawlessness, eschew vice, protect the weak, and defend the kingdom from Saxon invaders. Their adventures would undoubtedly have afforded Milton abundant opportunity for the exhibition of his genius in epic composition.

Its Characteristics.

And here we are led to inquire, "What constitutes a masterpiece of the epic class?" The answer to this question should be sought by the reader in the work itself, but it may be well to offer a few suggestions to guide his search.

In the first place, an epic, as a narrative of a series of events, must necessarily be a poem of great length. Its subject must therefore be of a serious and noble character, worthy of exhaustive treatment, and the events must be of a dramatic nature; that is, they must centre around some common object of interest, they must tend towards some important issue, they must form a succession of minor episodes, varied in character and each a minor climax in itself. Only thus can interest in so pretentious a work be kept unimpaired. Furthermore, the subject must be so related to humanity, so removed from purely local or merely transitory interests, that no difference of place or time can destroy the interest that it has for mankind.

Secondly, the style must rise to "the highth of the great argument," and this implies that the poet must have command of a large vocabulary, must have an ear attuned to the melody of spoken sound and a taste developed by acquaintance with the best literature of all ages, and must feel an eager enthusiasm for his subject. He must be a master, not of style, but of styles, since he must alternate narration with description, and treat scenes of the most varied nature. Herein lies the explanation of the rarity of great epics. Poetic inspiration is rarely con-

tinuous for any long time, and only consummate genius can write for thousands of lines, adhering to a uniformly strong and musical style, yet avoiding artificiality and dissonance between subject and expression.

Thirdly, the *metrical form* must be suited to the dignity of the theme, chanting in stately rhythm the pæan of noble deeds, subtly adapting itself to the varying subject, yet never becoming trivial or commonplace, lending the power of its onward impulse to carry the reader with unabated interest from page to page of the long narrative.

The selections from *Paradise Lost* that follow are intended to enable the reader to determine for himself Milton's claim to a place among the great epic poets. They include the principal portions of the poem which deal with the career of Satan, the central figure of the first two books if not of the entire poem. If the student brings to the reading a mind prepared by an examination of the conditions under which Milton wrote, and possessed of an intelligent idea of the task to which Milton applied himself, he cannot fail to find both pleasure and profit in the perusal of the poem. Suggestions to direct his thought and to quicken his perception of points that might easily pass unnoticed will be found at the conclusion of the selections (p. 232).

THE VERSE.

THE measure is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin — rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame metre ; graced indeed since by the use of some famous modern poets, carried away by custom, but much to their own vexation, hindrance, and constraint to express many things otherwise, and for the most part worse, than else they would have expressed them. Not without cause therefore some both Italian and Spanish poets of prime note have rejected rime both in longer and shorter works, as have also long since our best English tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight ; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings — a fault avoided by the learned. ancients both in poetry and all good oratory. This neglect then of rime so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem from the troublesome and modern bondage of riming. — [*From Milton's Preface.*]



PARADISE LOST.

BOOK I.

THE ARGUMENT.

This First Book proposes, first in brief, the whole subject — Man's disobedience, and the loss thereupon of Paradise, wherein he was placed: then touches the prime cause of his fall — the Serpent, or rather Satan in the Serpent; who, revolting from God, and drawing to his side many legions of Angels, was, by the command of God, driven out of Heaven, with all his crew, into the great Deep. Which action passed over, the Poem hastens into the midst of things; presenting Satan, with his Angels, now fallen into Hell — described here not in the Centre (for heaven and earth may be supposed as yet not made, certainly not yet accursed), but in a place of utter darkness, fitliest called Chaos. Here Satan, with his Angels lying on the burning lake, thunderstruck and astonished, after a certain space recovers, as from confusion; calls up him who, next in order and dignity, lay by him: they confer of their miserable fall. Satan awakens all his legions, who lay till then in the same manner confounded. They rise: their numbers; array of battle; their chief leaders named, according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech; comforts them with hope yet of regaining Heaven; but tells them, lastly, of a new world and new kind of creature to be created, according to an ancient prophecy, or report, in Heaven — for that Angels were long before this visible creation was the opinion of many ancient Fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt. Pandemonium, the palace of Satan, rises, suddenly built out of the Deep: the infernal Peers there sit in council.

BOOK I.

OF Man's first disobedience, and the fruit
 Of that forbidden tree whose mortal taste
 Brought death into the World, and all our woe,¹
 With loss of Eden, till one greater Man²
 Restore us, and regain the blissful seat,
 Sing, Heavenly Muse,³ that, on the secret top
 Of Oreb, or of Sinai, didst inspire
 That shepherd⁴ who first taught the chosen seed
 In the beginning how the heavens and earth
 Rose out of Chaos: or, if Sion hill⁵ 10
 Delight thee more, and Siloa's brook that flowed
 Fast by the oracle of God,* I thence
 Invoke thy aid to my adventrous song,
 That with no middle flight intends to soar
 Above the Aonian mount,⁶ while it pursues
 Things unattempted yet in prose or rhyme.
 And chiefly Thou, O Spirit, that dost prefer
 Before all temples the upright heart and pure,
 Instruct me, for Thou know'st; Thou from the first
 Wast present, and, with mighty wings outspread, 20
 Dove-like sat'st brooding on the vast Abyss,†
 And mad'st it pregnant: what in me is dark

¹ 78, 79. ² 97. ³ 36. ⁴ 70, 84, 81, 76, 88. ⁵ 93. ⁶ 36.

* See map, p. 88.

† VII. 230+.

Illumine, what is low raise and support ;
 That, to the highth of this great argument,
 I may assert Eternal Providence,
 And justify the ways of God to men.¹

Say first — for Heaven hides nothing from thy view,
 Nor the deep tract of Hell — say first what cause
 Moved our grand Parents, in that happy state,
 Favoured of Heaven so highly, to fall off 30
 From their Creator, and transgress his will
 For one restraint, lords of the World besides.
 Who first seduced them to that foul revolt?

The infernal Serpent ;² he it was whose guile,
 Stirred up with envy and revenge, deceived
 The mother of mankind, what time his pride
 Had cast him out from Heaven, with all his host
 Of rebel Angels,³ by whose aid, aspiring
 To set himself in glory above his peers,
 He trusted to have equalled the Most High, 40
 If he opposed, and, with ambitious aim
 Against the throne and monarchy of God,
 Raised impious war in Heaven and battle proud,
 With vain attempt. Him the Almighty Power
 Hurl'd headlong flaming from the ethereal⁴ sky,*
 With hideous ruin and combustion, down
 To bottomless perdition, there to dwell
 In adamantine chains and penal fire,
 Who durst defy the Omnipotent to arms.

Nine times the space that measures day and night 50
 To mortal men, he, with his horrid crew,

 1 97, 98.

2 79.

3 74, 75.

4 5.

* VI. 856–866.

Lay vanquished, rolling in the fiery gulf,
Confounded, though immortal. But his doom
Reserved him to more wrath ; for now the thought
Both of lost happiness and lasting pain
Torments him : round he throws his baleful eyes,
That witnessed huge affliction and dismay,
Mixed with obdurate pride and steadfast hate.
At once, as far as Angel's ken, he views
The dismal situation waste and wild. 60
A dungeon horrible, on all sides round,
As one great furnace flamed ; yet from those flames
No light ; but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all, but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed.
Such place Eternal Justice had prepared 70
For those rebellious ; here their prison ordained
In utter darkness, and their portion set,
As far removed from God and light of Heaven
As from the centre¹ thrice to the utmost pole.
Oh how unlike the place from whence they fell !
There the companions of his fall, o'erwhelmed
With floods and whirlwinds of tempestuous fire,
He soon discerns ; and, weltering by his side,
One next himself in power, and next in crime,
Long after known in Palestine, and named 80

Beëlzebub. To whom the Arch-Enemy,
 And thence in Heaven called *Satan*,¹ with bold words
 Breaking the horrid silence, thus began : —

“ If thou beest he — but Oh how fallen ! how changed
 From him ! — who, in the happy realms of light,
 Clothed with transcendent brightness, didst outshine
 Myriads, though bright — if he whom mutual league,
 United thoughts and counsels, equal hope
 And hazard in the glorious enterprise,
 Joined with me once, now misery hath joined 90
 In equal ruin ; into what pit thou seest
 From what highth fallen : so much the stronger proved
 He with his thunder : and till then who knew
 The force of those dire arms ? Yet not for those,
 Nor what the potent Victor in his rage
 Can else inflict, do I repent, or change,
 Though changed in outward lustre, that fixed mind,
 And high disdain from sense of injured merit,
 That with the Mightiest raised me to contend,
 And to the fierce contention brought along 100
 Innumerable force of Spirits armed,
 That durst dislike his reign, and, me preferring,
 His utmost power with adverse power opposed
 In dubious battle on the plains of Heaven,
 And shook his throne. What though the field be lost ?
 All is not lost — the unconquerable will,
 And study of revenge, immortal hate,
 And courage never to submit or yield —
 And what is else not to be overcome ? —

That glory never shall his wrath or might
Extort from me. 'To bow and sue for grace
With suppliant knee, and deify his power
Who, from the terror of this arm, so late
Doubted his empire — that were low indeed ;
'That were an ignominy and shame beneath
This downfall ; since, by fate, the strength of Gods,
And this empyreal substance,¹ cannot fail ;
Since, through experience of this great event,
In arms not worse, in foresight much advanced,
We may with more successful hope resolve
To wage by force or guile eternal war,
Irreconcilable to our grand Foe,
Who now triumphs, and in the excess of joy
Sole reigning holds the tyranny of Heaven."

So spake the apostate Angel, though in pain,
Vaunting aloud, but racked with deep despair ;
And him thus answered soon his bold compeer : —

“O Prince, O Chief of many thronèd Powers
That led the embattled Seraphim to war
Under thy conduct, and, in dreadful deeds
Fearless, endangered Heaven's perpetual King,*
And put to proof his high supremacy,
Whether upheld by strength, or chance, or fate !
Too well I see and rue the dire event
That, with sad overthrow and foul defeat,
Hath lost us Heaven, and all this mighty host
In horrible destruction laid thus low,
As far as Gods and Heavenly Essences¹

¹ 5.

* II. 992.

Can perish : for the mind and spirit remains
 Invincible, and vigour soon returns, 140
 Though all our glory extinct, and happy state
 Here swallowed up in endless misery.
 But what if He our Conqueror (whom I now
 Of force believe almighty, since no less
 Than such could have o'erpowered such force as ours)
 Have left us this our spirit and strength entire,
 Strongly to suffer and support our pains,
 That we may so suffice his vengeful ire,
 Or do him mightier service as his thralls
 By right of war, whate'er his business be, 150
 Here in the heart of Hell to work in fire,
 Or do his errands in the gloomy Deep?
 What can it then avail though yet we feel
 Strength undiminished, or eternal being
 To undergo eternal punishment?"

Whereto with speedy words the Arch-Fiend replied : —
 " Fallen Cherub,¹ to be weak is miserable,
 Doing or suffering : but of this be sure —
 To do aught good never will be our task,
 But ever to do ill our sole delight, 160
 As being the contrary to His high will
 Whom we resist. If then his providence
 Out of our evil seek to bring forth good,²
 Our labour must be to pervert that end,
 And out of good still to find means of evil ;
 Which ofttimes may succeed so as perhaps
 Shall grieve him, if I fail not, and disturb

¹ 72.² 97, 98.

His inmost counsels from their destined aim.
But see ! the angry Victor hath recalled
His ministers of vengeance and pursuit * 170
Back to the gates of Heaven : the sulphurous hail,
Shot after us in storm, o'erblown hath laid
The fiery surge that from the precipice
Of Heaven received us falling ; and the thunder,
Winged with red lightning and impetuous rage, †
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless Deep.
Let us not slip the occasion, whether scorn
Or satiate fury yield it from our Foe.
Seest thou yon dreary plain, forlorn and wild, 180
The seat of desolation, void of light,
Save what the glimmering of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves ;
There rest, if any rest can harbour there ;
And, re-assembling our afflicted powers,
Consult how we may henceforth most offend
Our enemy, our own loss how repair,
How overcome this dire calamity,
What reinforcement we may gain from hope, 190
If not what resolution from despair."

Thus Satan, talking to his nearest mate,
With head uplift above the wave, and eyes
That sparkling blazed ; his other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood, in bulk as huge

* II. 996+.

† VI. 831-855.

As whom the fables name of monstrous size,
 Titanian,¹ or Earth-born that warred on Jove,²
 Briareos,³ or Typhon, whom the den
 By ancient Tarsus held,⁴ or that sea-beast 200
 Leviathan,* which God of all his works
 Created hugest that swim the ocean-stream.
 Him, haply slumbering on the Norway foam,
 The pilot of some small night-foundered skiff,
 Deeming some island, oft, as seamen tell,
 With fixèd anchor in his scaly rind,
 Moors by his side under the lee, while night
 Invests the sea, and wishèd morn delays.
 So stretched out huge in length the Arch-Fiend lay,
 Chained on the burning lake ; nor ever thence 210
 Had risen, or heaved his head, but that the will
 And high permission of all-ruling Heaven
 Left him at large to his own dark designs,
 That with reiterated crimes he might
 Heap on himself damnation, while he sought
 Evil to others, and enraged might see
 How all his malice served but to bring forth
 Infinite goodness, grace, and mercy, shewn
 On Man by him seduced, but on himself
 Treble confusion, wrath, and vengeance poured. 220
 Forthwith upright he rears from off the pool
 His mighty stature ; on each hand the flames
 Driven backward slope their pointing spires, and, rolled
 In billows, leave i' the midst a horrid vale.
 Then with expanded wings he steers his flight

¹ 28.² 29, 32.³ 31.⁴ 32.

* VII. 412.

Aloft, incumbent on the dusky air,
 That felt unusual weight ; till on dry land
 He lights — if it were land that ever burned
 With solid, as the lake with liquid fire,
 And such appeared in hue as when the force 230
 Of subterranean wind transports a hill
 Torn from Pelorus, or the shattered side
 Of thundering Ætna, whose combustible
 And fuelled entrails, thence conceiving fire,
 Sublimed with mineral fury, aid the winds,
 And leave a singèd bottom all involved
 With stench and smoke.¹ Such resting found the sole
 Of unblest feet. Him followed his next mate ;
 Both glorying to have scaped the Stygian flood
 As gods, and by their own recovered strength, 240
 Not by the sufferance of supernal power.

“ Is this the region, this the soil, the clime,”
 Said then the lost Archangel,² “ this the seat
 That we must change for Heaven? — this mournful gloom
 For that celestial light? Be it so, since He
 Who now is sovran can dispose and bid
 What shall be right : farthest from Him is best,
 Whom reason hath equalled, force hath made supreme
 Above his equals. Farewell, happy fields,
 Where joy for ever dwells ! Hail, horrors ! hail, 250
 Infernal world ! and thou, profoundest Hell,
 Receive thy new possessor — one who brings
 A mind not to be changed by place or time.
 The mind is its own place,* and in itself

¹ See Biographical Outline, p. 6.

² 72.

* IV. 75.

Can make a Heaven of Hell, a Hell of Heaven.
 What matter where, if I be still the same,
 And what I should be, all but less than he
 Whom thunder hath made greater? Here at least
 We shall be free ; the Almighty hath not built
 Here for his envy, will not drive us hence : 260
 Here we may reign secure ; and, in my choice,
 To reign is worth ambition, though in Hell :
 Better to reign in Hell than serve in Heaven.
 But wherefore let we then our faithful friends,
 The associates and co-partners of our loss,
 Lie thus astonished on the oblivious pool,
 And call them not to share with us their part
 In this unhappy mansion, or once more
 With rallied arms to try what may be yet
 Regained in Heaven, or what more lost in Hell?" 270

So Satan spake ; and him Beëlzebub
 Thus answered : — “ Leader of those armies bright
 Which, but the Omnipotent, none could have foiled !
 If once they hear that voice, their liveliest pledge
 Of hope in fears and dangers — heard so oft
 In worst extremes, and on the perilous edge
 Of battle, when it raged, in all assaults
 Their surest signal — they will soon resume
 New courage and revive, though now they lie
 Grovelling and prostrate on yon lake of fire, 280
 As we erewhile, astounded and amazed ;
 No wonder, fallen such a pernicious highth ! ”

He scarce had ceased when the superior Fiend
 Was moving toward the shore ; his ponderous shield,*

Ethereal temper, massy, large, and round,
Behind him cast. The broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass * the Tuscan artist views
At evening, from the top of Fesolè,
Or in Valdarno, to descry new lands, 290
Rivers, or mountains, in her spotty globe.¹
His spear — to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand —
He walked with, to support uneasy steps
Over the burning marle, not like those steps
On Heaven's azure ; and the torrid clime
Smote on him sore besides, vaulted with fire.
Nathless he so endured, till on the beach
Of that inflamèd sea he stood, and called 300
His legions — Angel Forms, who lay entranced
Thick as autumnal leaves that strow the brooks
In Vallombrosa,² where the Etrurian shades
High over-arched embower ; or scattered sedge
Afloat, when with fierce winds Orion³ armed
Hath vexed the Red-Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry,⁴
While with perfidious hatred they pursued
The sojourners of Goshen,⁵ who beheld
From the safe shore their floating carcasses 310
And broken chariot-wheels. So thick bestrown,

¹ See Biographical Outline, p. 5; and 17.

² See Biographical Outline, p. 5. ³ 12, 16. ⁴ 86. ⁵ 83.

Abject and lost, lay these, covering the flood,
 Under amazement of their hideous change.
 He called so loud that all the hollow deep
 Of Hell resounded : — “ Princes, Potentates,
 Warriors, the Flower of Heaven — once yours ; now lost,
 If such astonishment as this can seize
 Eternal Spirits ! Or have ye chosen this place
 After the toil of battle to repose
 Your wearied virtue, for the ease you find 320
 To slumber here, as in the vales of Heaven?
 Or in this abject posture have ye sworn
 To adore the Conqueror, who now beholds
 Cherub and Seraph¹ rolling in the flood
 With scattered arms and ensigns, till anon
 His swift pursuers from Heaven-gates discern
 The advantage, and, descending, tread us down
 Thus drooping, or with linkèd thunderbolts
 Transfix us to the bottom of this gulf? —
 Awake, arise, or be for ever fallen ! ” 330

They heard, and were abashed, and up they sprung
 Upon the wing, as when men wont to watch,
 On duty sleeping found by whom they dread,
 Rouse and bestir themselves ere well awake.
 Nor did they not perceive the evil plight
 In which they were, or the fierce pains not feel ;
 Yet to their General's voice they soon obeyed
 Innumerable. As when the potent rod
 Of Amram's son,² in Egypt's evil day,
 Waved round the coast, up-called a pitchy cloud 340

¹ 72.² 83, 85.

Of locusts, warping on the eastern wind,
That o'er the realm of impious Pharaoh hung
Like Night, and darkened all the land of Nile :
So numberless were those bad Angels seen
Hovering on wing under the cope of Hell,
'Twixt upper, nether, and surrounding fires ;
Till, as a signal given, the uplifted spear
Of their great Sultan waving to direct
Their course, in even balance down they light
On the firm brimstone, and fill all the plain : 350
A multitude like which the populous North
Poured never from her frozen loins to pass
Rhene or the Danaw, when her barbarous sons
Came like a deluge on the South, and spread
Beneath Gibraltar to the Libyan sands.
Forthwith, from every squadron and each band,
The heads and leaders thither haste where stood
Their great Commander — godlike Shapes, and Forms
Excelling human ; princely Dignities ;
And Powers that erst in Heaven sat on thrones, 360
Though of their names in Heavenly records now
Be no memorial, blotted out and rased
By their rebellion from the Books of Life.
Nor had they yet among the sons of Eve
Got them new names, till, wandering o'er the earth,
Through God's high sufferance for the trial of man,
By falsities and lies * the greatest part
Of mankind they corrupted to forsake
God their Creator, and the invisible

* I. 740-747.

Glory of Him that made them to transform 370
 Oft to the image of a brute, adorned
 With gay religions full of pomp and gold,
 And devils to adore for deities :

Then were they known to men by various names,
 And various idols through the heathen world.

Say, Muse, their names then known, who first, who last,
 Roused from the slumber on that fiery couch,
 At their great Emperor's call, as next in worth
 Came singly where he stood on the bare strand,
 While the promiscuous crowd stood yet aloof. 380

The chief were those who, from the pit of Hell
 Roaming to seek their prey on Earth, durst fix
 Their seats, long after, next the seat of God,
 Their altars by His altar, gods adored
 Among the nations round, and durst abide
 Jehovah thundering out of Sion, throned
 Between the Cherubim ;¹ yea, often placed
 Within His sanctuary itself their shrines,
 Abominations ; and with cursed things
 His holy rites and solemn feasts profaned, 390
 And with their darkness durst affront His light.
 First, *Moloch*,* horrid king, besmeared with blood
 Of human sacrifice, and parents' tears ;
 Though, for the noise of drums and timbrels loud,
 Their children's cries unheard that passed through fire
 To his grim idol. Him the Ammonite
 Worshiped in Rabba and her watery plain,
 In Argob and in Basan, to the stream

¹ 89, 93.

* II. 43.

Of utmost Arnon.¹ Nor content with such
Audacious neighbourhood, the wisest heart 400
Of Solomon he led by fraud to build
His temple right against the temple of God
On that opprobrious hill,² and made his grove³
The pleasant valley of Hinnom, Tophet thence
And black Gehenna called, the type of Hell.
Next *Chemos*, the obscene dread of Moab's sons,
From Aroar to Nebo and the wild
Of southmost Abarim; in Hesebon
And Horonaim, Seon's realm, beyond
The flowery dale of Sibma clad with vines, 410
And Elealè to the Asphaltic Pool:
Peor his other name, when he enticed
Israel in Sittim, on their march from Nile,
To do him wanton rites, which cost them woe.³
Yet thence his lustful orgies he enlarged
Even to that hill of scandal,² by the grove
Of Moloch homicide, lust hard by hate,
Till good Josiah drove them thence to Hell.
With these came they who, from the bordering flood
Of old Euphrates to the brook that parts 420
Egypt from Syrian ground, had general names
Of *Baalim* and *Ashtaroth* — those male,
These feminine. For Spirits,* when they please,
Can either sex assume, or both; so soft
And uncompounded is their essence pure,
Not tied or manacled with joint or limb,

¹ See map, p. 87, for these and places following, to 505.

² 93, 94.

³ 91.

* VI. 344+.

Nor founded on the brittle strength of bones,
 Like cumbrous flesh ; but, in what shape they choose,
 Dilated or condensed,* bright or obscure,
 Can execute their aery purposes, 430
 And works of love or enmity fulfil.
 For those the race of Israel oft forsook
 Their Living Strength, and unfrequented left
 His righteous altar, bowing lowly down
 To bestial gods ; for which their heads, as low
 Bowed down in battle, sunk before the spear
 Of despicable foes.¹ With these in troop
 Came *Astoreth*, whom the Phoenicians called
 Astarte,² queen of heaven, with crescent horns ; †
 To whose bright image nightly by the moon 440
 Sidonian virgins paid their vows and songs ;
 In Sion also not unsung, where stood
 Her temple on the offensive mountain,³ built
 By that uxorious king whose heart, though large,
 Beguiled by fair idolatresses, fell
 To idols foul. *Thammuz* came next behind,
 Whose annual wound in *Lebanon* allured
 The Syrian damsels to lament his fate
 In amorous ditties all a summer's day,
 While smooth *Adonis* from his native rock 450
 Ran purple to the sea, supposed with blood
 Of *Thammuz* yearly wounded : ⁴ the love-tale
 Infected Sion's daughters with like heat,
 Whose wanton passions in the sacred porch

¹ 88, 95.² 46.³ 93, 94.⁴ 47.

* I. 789.

† VII. 366; 14.

Ezekiel saw, when, by the vision led,
 His eye surveyed the dark idolatries
 Of alienated Judah.¹ Next came one
 Who mourned in earnest, when the captive ark
 Maimed his brute image, head and hands lopt off,
 In his own temple, on the grunsel-edge, 460
 Where he fell flat and shamed his worshipers :²
Dagon his name, sea-monster, upward man
 And downward fish ; yet had his temple high
 Reared in Azotus, dreaded through the coast
 Of Palestine, in Gath and Ascalon,
 And Accaron and Gaza's frontier bounds.
 Him followed *Rimmon*, whose delightful seat
 Was fair Damascus, on the fertile banks
 Of Abbana and Pharphar, lucid streams.
 He also against the house of God was bold : 470
 A leper once he lost, and gained a king —
 Ahaz, his sottish conqueror, whom he drew
 God's altar to disparage and displace
 For one of Syrian mode, whereon to burn
 His odious offerings, and adore the gods
 Whom he had vanquished.³ After these appeared
 A crew who, under names of old renown —
Osiris, Isis, Orus, and their train —
 With monstrous shapes and sorceries abused
 Fanatic Egypt and her priests to seek 480
 Their wandering gods disguised in brutish forms
 Rather than human.⁴ Nor did Israel scape
 The infection, when their borrowed gold composed

¹ 96.² 92.³ 95.⁴ 55.

The calf in Oreb;¹ and the rebel king
 Doubled that sin in Bethel and in Dan,²
 Likening his Maker to the grazèd ox —
 Jehovah, who, in one night, when he passed
 From Egypt marching, equalled with one stroke
 Both her first-born and all her bleating gods.³
*Belial** came last; than whom a Spirit more lewd 490
 Fell not from Heaven, or more gross to love
 Vice for itself. To him no temple stood
 Or altar smoked; yet who more oft than he
 In temples and at altars, when the priest
 Turns atheist, as did Eli's sons, who filled
 With lust and violence the house of God?
 In courts and palaces he also reigns,
 And in luxurious cities, where the noise
 Of riot ascends above their loftiest towers,
 And injury and outrage; and, when night 500
 Darkens the streets, then wander forth the sons
 Of Belial, flown with insolence and wine.
 Witness the streets of Sodom, and that night
 In Gibeah, when the hospitable door
 Exposed a matron, to avoid worse rape.

These were the prime in order and in might:
 The rest were long to tell; though far renowned
 The Ionian gods — of Javan's issue⁴ held
 Gods, yet confessed later than Heaven and Earth,
 Their boasted parents; — *Titan*,⁵ Heaven's first-born, 510
 With his enormous brood, and birthright seized

¹ 86, 88.² 88, note.³ 85.⁴ 80.⁵ 29.

* II. 109; VI. 620.

By younger *Saturn* : he from mightier Jove,
 His own and Rhea's son, like measure found ;¹
 So *Jove* usurping reigned. These, first in Crete
 And Ida known,² thence on the snowy top
 Of cold Olympus³ ruled the middle air,
 Their highest heaven ; or on the Delphian⁴ cliff,
 Or in Dodona,³ and through all the bounds
 Of Doric land ; or who with Saturn old
 Fled over Adria⁵ to the Hesperian⁶ fields, 520
 And o'er the Celtic roamed the utmost Isles.

All these and more came flocking ; but with looks
 Downcast and damp ; yet such wherein appeared
 Obscure some glimpse of joy to have found their Chief
 Not in despair, to have found themselves not lost
 In loss itself ; which on his countenance cast
 Like doubtful hue. But he, his wonted pride
 Soon recollecting, with high words, that bore
 Semblance of worth, not substance, gently raised
 Their fainting courage, and dispelled their fears : 530
 Then straight commands that, at the warlike sound
 Of trumpets loud and clarions, be upreared
 His mighty standard. That proud honour claimed
 Azazel as his right, a Cherub tall :
 Who forthwith from the glittering staff unfurled
 The imperial ensign ; which, full high advanced,
 Shone like a meteor streaming to the wind,
 With gems and golden lustre rich emblazed,
 Seraphic arms and trophies ; all the while

¹ 31.² 34. See map, p. 86, for all these places.³ 33.⁴ 39.⁵ 31.⁶ See Glossary.

Sonorous metal blowing martial sounds : 540
At which the universal host up-sent
A shout that tore Hell's concave, and beyond
Frighted the reign of Chaos and old Night.
All in a moment through the gloom were seen
Ten thousand banners rise into the air,
With orient colours waving : with them rose
A forest huge of spears ; and thronging helms
Appeared, and serried shields in thick array
Of depth immeasurable. Anon they move
In perfect phalanx to the Dorian mood 550
Of flutes and soft recorders — such as raised
To highth of noblest temper heroes old
Arming to battle, and instead of rage
Deliberate valour breathed, firm, and unmoved
With dread of death to flight or foul retreat ;
Nor wanting power to mitigate and swage
With solemn touches troubled thoughts, and chase
Anguish and doubt and fear and sorrow and pain
From mortal or immortal minds. Thus they,
Breathing united force with fixed thought, 560
Moved on in silence to soft pipes that charmed
Their painful steps o'er the burnt soil. And now
Advanced in view they stand — a horrid front
Of dreadful length and dazzling arms, in guise
Of warriors old, with ordered spear and shield,
Awaiting what command their mighty Chief
Had to impose. He through the armed files
Darts his experienced eye, and soon traverse
The whole battalion views — their order due,
Their visages and stature as of gods ; 570

Their number last he sums. And now his heart
 Distends with pride, and, hardening in his strength,
 Glories : for never, since created Man,
 Met such embodied force as, named with these,
 Could merit more than that small infantry*
 Warred on by cranes¹ — though all the giant brood
 Of Phlegra² with the heroic race were joined
 That fought at Thebes³ and Ilium,⁴ on each side
 Mixed with auxiliar gods ; and what resounds
 In fable or romance of Uther's son,⁵ 580
 Begirt with British and Armoric knights ;
 And all who since, baptized or infidel, †
 Jousted in Aspramont, or Montalban,
 Damasco, or Marocco, or Trebisonde,
 Or whom Biserta sent from Afric shore
 When Charlemain with all his peerage fell
 By Fontarabbia.¹ Thus far these beyond
 Compare of mortal prowess, yet observed
 Their dread Commander. He, above the rest
 In shape and gesture proudly eminent, 590
 Stood like a tower. His form had yet not lost
 All her original brightness, nor appeared
 Less than Archangel ruined, and the excess
 Of glory obscured : as when the sun new-risen
 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

¹ 56. ² 32. ³ 66. ⁴ 64, 65. ⁵ See p. 89, foot-note.

* I. 780.

† I. 763+.

Perplexes monarchs.¹ Darkened so, yet shone
 Above them all the Archangel: but his face 600
 Deep scars of thunder had intrenched, and care
 Sat on his faded cheek, but under brows
 Of dauntless courage, and considerate pride
 Waiting revenge. Cruel his eye, but cast
 Signs of remorse and passion, to behold
 The fellows of his crime, the followers rather
 (Far other once beheld in bliss), condemned
 For ever now to have their lot in pain—
 Millions of Spirits for his fault amerced
 Of Heaven, and from eternal splendours flung 610
 For his revolt—yet faithful how they stood,
 Their glory withered; as, when heaven's fire
 Hath scathed the forest oaks or mountain pines,
 With singèd top their stately growth, though bare,
 Stands on the blasted heath. He now prepared
 To speak; whereat their doubled ranks they bend
 From wing to wing, and half enclose him round
 With all his peers: Attention held them mute.
 Thrice he assayed, and thrice, in spite of scorn,
 Tears, such as Angels weep, burst forth: at last 620
 Words interwove with sighs found out their way:—
 “O myriads of immortal Spirits! O Powers
 Matchless, but with the Almighty!—and that strife
 Was not inglorious, though the event was dire,
 As this place testifies, and this dire change,
 Hateful to utter. But what power of mind,
 Foreseeing or presaging, from the depth

Of knowledge past or present, could have feared
How such united force of gods, how such
As stood like these, could ever know repulse? 630
For who can yet believe, though after loss,
That all these puissant legions, whose exile
Hath emptied Heaven,* shall fail to re-ascend,
Self-raised, and re-possess their native seat?
For me, be witness all the host of Heaven,
If counsels different, or danger shunned
By me, have lost our hopes. But he who reigns
Monarch in Heaven till then as one secure
Sat on his throne, upheld by old repute,
Consent or custom, and his regal state 640
Put forth at full, but still his strength concealed —
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own,
So as not either to provoke, or dread
New war provoked: our better part remains
To work in close design, by fraud or guile,
What force effected not; that he no less
At length from us may find, Who overcomes
By force hath overcome but half his foe.
Space may produce new Worlds; whereof so rife † 650
There went a fame in Heaven that He ere long
Intended to create, and therein plant
A generation whom his choice regard
Should favour equal to the Sons of Heaven.
Thither, if but to pry, shall be perhaps
Our first eruption — thither, or elsewhere;

* II. 692.

† II. 345+.

For this infernal pit shall never hold
 Celestial Spirits in bondage, nor the Abyss
 Long under darkness cover. But these thoughts
 Full counsel must mature. Peace is despaired ; 660
 For who can think submission? War, then, war
 Open or understood, must be resolved."

He spake ; and, to confirm his words, out-flew
 Millions of flaming swords,¹ drawn from the thighs
 Of mighty Cherubim ; the sudden blaze
 Far round illumined Hell. Highly they raged
 Against the Highest, and fierce with grasped arms
 Clashed on their sounding shields the din of war,
 Hurling defiance toward the vault of Heaven.

There stood a hill not far, whose grisly top 670
 Belched fire and rolling smoke ; the rest entire
 Shone with a glossy scurf—undoubted sign
 That in his womb was hid metallic ore,
 The work of sulphur.² Thither, winged with speed,
 A numerous brigad hastened : as when bands
 Of pioneers, with spade and pickaxe armed,
 Forerun the royal camp, to trench a field,
 Or cast a rampart. Mammon* led them on—
 Mammon, the least erected Spirit that fell 679
 From Heaven ; for even in Heaven his looks and thoughts
 Were always downward bent, admiring more
 The riches of Heaven's pavement, trodden gold,
 Than aught divine or holy else enjoyed
 In vision beatific. By him first
 Men also, and by his suggestion taught,

¹ 73.² 6.

* II. 228.

Ransacked the Centre,¹ and with impious hands
Rifled the bowels of their mother Earth
For treasures better hid. Soon had his crew
Opened into the hill a spacious wound,
And digged out ribs of gold. Let none admire 690
That riches grow in Hell; that soil may best
Deserve the precious bane. And here let those
Who boast in mortal things, and wondering tell
Of Babel,² and the works of Memphian² kings,
Learn how their 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.
Nigh on the plain, in many cells prepared, 700
That underneath had veins of liquid fire
Sluiced from the lake, a second multitude
With wondrous art founded the massy ore,
Severing each kind, and scummed the bullion-dross.
A third as soon had formed within the ground
A various mould, and from the boiling cells
By strange conveyance filled each hollow nook;
As in an organ, from one blast of wind,
To many a row of pipes the sound-board breathes.
Anon out of the earth a fabric huge 710
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet —
Built like a temple, where pilasters round
Were set, and Doric pillars overlaid

1 8.

2 56.

With golden architrave ; nor did there want
 Cornice or frieze, with bossy sculptures graven :
 The roof was fretted gold. Not Babylon ¹
 Nor great Alcairo such magnificence
 Equalled in all their glories, to enshrine
 Belus or Serapis ² their gods, or seat 720
 Their kings, when Egypt with Assyria strove
 In wealth and luxury. The ascending pile
 Stood fixed her stately highth ; and straight the doors,
 Opening their brazen folds, discover, wide
 Within, her ample spaces o'er the smooth
 And level pavement : from the archèd roof,
 Pendent by subtle magic, many a row
 Of starry lamps and blazing cressets, fed
 With naphtha and asphaltus, yielded light
 As from a sky. The hasty multitude 730
 Admiring entered ; and the work some praise,
 And some the architect. His hand was known
 In Heaven by many a towered structure high,
 Where sceptred Angels held their residence,³
 And sat as Princes, whom the supreme King
 Exalted to such power, and gave to rule,
 Each in his hierarchy, the Orders bright.
 Nor was his name unheard or unadored
 In ancient Greece ; and in Ausonian land
 Men called him Mulciber ;⁴ and how he fell 740
 From Heaven they fabled, thrown by angry Jove
 Sheer o'er the crystal battlements : from morn
 To noon he fell, from noon to dewy eve,

¹ 56.² 55.³ 72.⁴ 45.

A summer's day, and with the setting sun
 Dropt from the zenith, like a falling star,
 On Lemnos, the Ægæan isle. Thus they relate,
 Erring; for he with this rebellious rout
 Fell long before; nor aught availed him now
 To have built in Heaven high towers; nor did he scape
 By all his engines, but was headlong sent, 750
 With his industrious crew, to build in Hell.

Meanwhile the wingèd Haralds, by command
 Of sovran power, with awful ceremony
 And trumpet's sound, throughout the host proclaim
 A solemn council forthwith to be held
 At Pandemonium, the high capital
 Of Satan and his peers. Their summons called
 From every band and squarèd regiment
 By place or choice the worthiest: they anon
 With hundreds and with thousands trooping came 760
 Attended. All access was thronged; the gates
 And porches wide, but chief the spacious hall
 (Though like a covered field, where champions bold
 Wont ride in armed,* and at the Soldan's chair
 Defied the best of Panim chivalry
 To mortal combat, or career with lance),
 Thick swarmed, both on the ground and in the air,
 Brushed with the hiss of rustling wings. As bees
 In spring-time, when the Sun with Taurus¹ rides,
 Pour forth their populous youth about the hive 770
 In clusters; they among fresh dews and flowers
 Fly to and fro, or on the smoothèd plank,

¹ 12.

* I. 582.

The suburb of their straw-built citadel,
 New rubbed with balm, expatiate, and confer
 Their state-affairs: so thick the aery crowd
 Swarmed and were straitened; till, the signal given,
 Behold a wonder! 'They but now who seemed
 In bigness to surpass Earth's giant sons,
 Now less than smallest dwarfs, in narrow room
 Throng numberless — like that pygmean race * 780
 Beyond the Indian mount; ¹ or faery elves,
 Whose midnight revels, by a forest-side
 Or fountain, some belated peasant sees,
 Or dreams he sees, while overhead the Moon †
 Sits arbitress, and nearer to the Earth
 Wheels her pale course: ² they, on their mirth and dance
 Intent, with jocund music charm his ear;
 At once with joy and fear his heart rebounds.
 Thus incorporeal Spirits to smallest forms
 Reduced their shapes immense, ‡ and were at large, 790
 Though without number still, amidst the hall
 Of that infernal court. But far within,
 And in their own dimensions like themselves,
 The great Seraphic Lords and Cherubim
 In close recess and secret conclave sat,
 A thousand demi-gods on golden seats,
 Frequent and full. After short silence then,
 And summons read, the great consult began.

¹ 56.² 19.

* I. 575.

† II. 665.

‡ I. 423.

PARADISE LOST.

BOOK II.

THE ARGUMENT.

The consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven: some advise it, others dissuade. A third proposal is preferred, mentioned before by Satan — to search the truth of that prophecy or tradition in Heaven concerning another world, and another kind of creature, equal, or not much inferior, to themselves, about this time to be created. Their doubt who shall be sent on this difficult search: Satan, their chief, undertakes alone the voyage; is honoured and applauded. The council thus ended, the rest betake them several ways and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell-gates; finds them shut, and who sat there to guard them; by whom at length they are opened, and discover to him the great gulf between Hell and Heaven. With what difficulty he passes through, directed by Chaos, the Power of that place, to the sight of this new World which he sought.

BOOK II.

HIGH on a throne of royal state, which far
Outshone the wealth of Ormus¹ and of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence; and, from despair
Thus high uplifted beyond hope, aspires
Beyond thus high, insatiate to pursue
Vain war with Heaven; and, by success untaught,
His proud imaginations thus displayed: —

10

“ Powers and Dominions, Deities of Heaven! —
For, since no deep within her gulf can hold
Immortal vigour, though oppressed and fallen,
I give not Heaven for lost: from this descent
Celestial Virtues rising will appear
More glorious and more dread than from no fall,
And trust themselves to fear no second fate! —
Me though just right, and the fixed laws of Heaven,
Did first create your leader — next, free choice,
With what besides in council or in fight
Hath been achieved of merit — yet this loss,
Thus far at least recovered, hath much more
Established in a safe, unenvied throne,

20

Yielded with full consent. The happier state
 In Heaven, which follows dignity, might draw
 Envy from each inferior; but who here
 Will envy whom the highest place exposes
 Foremost to stand against the Thunderer's aim
 Your bulwark, and condemns to greatest share
 Of endless pain? Where there is, then, no good 30
 For which to strive, no strife can grow up there
 From faction: for none sure will claim in Hell
 Precedence; none whose portion is so small
 Of present pain that with ambitious mind
 Will covet more! With this advantage, then,
 To union, and firm faith, and firm accord,
 More than can be in Heaven, we now return
 To claim our just inheritance of old,
 Surer to prosper than prosperity
 Could have assured us; and by what best way, 40
 Whether of open war or covert guile,
 We now debate. Who can advise may speak."

He ceased; and next him Moloch,* sceptred king,
 Stood up — the strongest and the fiercest Spirit
 That fought in Heaven, now fiercer by despair.
 His trust was with the Eternal to be deemed
 Equal in strength, and rather than be less
 Cared not to be at all; with that care lost
 Went all his fear: of God, or Hell, or worse,
 He recked not, and these words thereafter spake: — 50
 "My sentence is for open war. Of wiles,
 More unexpert, I boast not: them let those

* I. 392.

Contrive who need, or when they need ; not now.
For, while they sit contriving, shall the rest —
Millions that stand in arms, and longing wait
The signal to ascend — sit lingering here,
Heaven's fugitives, and for their dwelling-place
Accept this dark opprobrious den of shame,
The prison of His tyranny who reigns
By our delay? No ! let us rather choose, 60
Armed with Hell-flames and fury, all at once
O'er Heaven's high towers to force resistless way,
Turning our tortures into horrid arms
Against the Torturer ; when, to meet the noise
Of his almighty engine,* he shall hear
Infernal thunder, and, for lightning, see
Black fire and horror shot with equal rage
Among his Angels, and his throne itself
Mixed with Tartarean sulphur and strange fire, 70
His own invented torments. But perhaps
The way seems difficult, and steep to scale
With upright wing against a higher foe !
Let such bethink them, if the sleepy drench
Of that forgetful lake benumb not still,
That in our proper motion we ascend
Up to our native seat ; descent and fall
To us is adverse. Who but felt of late,
When the fierce foe hung on our broken rear
Insulting, and pursued us through the Deep,
With what compulsion and laborious flight 80
We sunk thus low? The ascent is easy, then ;

* VI. 749+.

The event is feared ! Should we again provoke
 Our stronger, some worse way his wrath may find
 To our destruction, if there be in Hell
 Fear to be worse destroyed ! What can be worse
 Than to dwell here, driven out from bliss, condemned
 In this abhorrèd deep to utter woe ;
 Where pain of unextinguishable fire
 Must exercise us without hope of end
 The vassals of his anger, when the scourge 90
 Inexorably, and the torturing hour,
 Calls us to penance ? More destroyed than thus,
 We should be quite abolished, and expire.
 What fear we then ? what doubt we to incense
 His utmost ire ? which, to the highth enraged,
 Will either quite consume us, and reduce
 To nothing this essential ¹ — happier far
 Than miserable to have eternal being ! —
 Or, if our substance be indeed divine,
 And cannot cease to be,* we are at worst 100
 On this side nothing ; and by proof we feel
 Our power sufficient to disturb his Heaven,
 And with perpetual inroads to alarm,
 Though inaccessible, his fatal throne :
 Which, if not victory, is yet revenge.”

He ended frowning, and his look denounced
 Desperate revenge, and battle dangerous
 To less than gods. On the other side up rose
 Belial, † in act more graceful and humane.
 A fairer person lost not Heaven ; he seemed 110

¹ 5.

* VI. 853 +.

† I. 490 +.

For dignity composed, and high exploit.
 But all was false and hollow ; though his tongue
 Dropt manna,¹ and could make the worse appear
 The better reason, to perplex and dash
 Maturest counsels : for his thoughts were low —
 To vice industrious, but to nobler deeds
 Timorous and slothful. Yet he pleased the ear,
 And with persuasive accent thus began : —

“ I should be much for open war, O Peers,
 As not behind in hate, if what was urged 120
 Main reason to persuade immediate war
 Did not dissuade me most, and seem to cast
 Ominous conjecture on the whole success ;
 When he who most excels in fact of arms,
 In what he counsels and in what excels
 Mistrustful, grounds his courage on despair
 And utter dissolution, as the scope
 Of all his aim, after some dire revenge.
 First, what revenge? The towers of Heaven are filled
 With armèd watch, that render all access 130
 Impregnable : oft on the bordering Deep
 Encamp their legions, or with obscure wing
 Scout far and wide into the realm of Night,
 Scorning surprise. Or, could we break our way
 By force, and at our heels all Hell should rise
 With blackest insurrection to confound
 Heaven’s purest light, yet our great Enemy,
 All incorruptible, would on his throne
 Sit unpolluted, and the ethereal² mould,

¹ 87.

² 5, 73.

Incapable of stain, would soon expel 140
Her mischief, and purge off the baser fire,
Victorious. Thus repulsed, our final hope
Is flat despair : we must exasperate
The Almighty Victor to spend all his rage ;
And that must end us ; that must be our cure —
To be no more. Sad cure ! for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost
In the wide womb of uncreated Night, 150
Devoid of sense and motion ? And who knows,
Let this be good, whether our angry Foe
Can give it, or will ever ? How he can
Is doubtful ; that he never will is sure.
Will He, so wise, let loose at once his ire,
Belike through impotence or unaware,
To give his enemies their wish, and end
Them in his anger whom his anger saves
To punish endless ? ‘Wherefore cease we, then ?’
Say they who counsel war ; ‘we are decreed, 160
Reserved, and destined to eternal woe ;
Whatever doing, what can we suffer more,
What can we suffer worse ?’ Is this, then, worst —
Thus sitting, thus consulting, thus in arms ?
What when we fled amain, pursued and strook
With Heaven’s afflicting thunder, and besought
The Deep to shelter us ? This Hell then seemed
A refuge from those wounds. Or when we lay
Chained on the burning lake ? That sure was worse.
What if the breath that kindled those grim fires, 170

Awaked, should blow them into sevenfold rage,
And plunge us in the flames ; or from above
Should intermitted vengeance arm again
His red right hand to plague us? What if all
Her stores were opened, and this firmament
Of Hell should spout her cataracts of fire,
Impendent horrors, threatening hideous fall
One day upon our heads ; while we perhaps,
Designing or exhorting glorious war,
Caught in a fiery tempest, shall be hurled, 180
Each on his rock transfixed, the sport and prey
Of racking whirlwinds, or for ever sunk
Under yon boiling ocean, wrapt in chains,
There to converse with everlasting groans,
Unrespited, unpitied, unreprieved,
Ages of hopeless end? This would be worse.
War, therefore, open or concealed, alike
My voice dissuades ; for what can force or guile
With Him, or who deceive His mind, whose eye
Views all things at one view? He from Heaven's highth
All these our motions vain sees and derides, 191
Not more almighty to resist our might
Than wise to frustrate all our plots and wiles.
Shall we, then, live thus vile — the race of Heaven
Thus trampled, thus expelled, to suffer here
Chains and these torments? Better these than worse,
By my advice ; since fate inevitable
Subdues us, and omnipotent decree,
The Victor's will. To suffer, as to do,
Our strength is equal ; nor the law unjust 200
That so ordains. This was at first resolved,

If we were wise, against so great a foe
 Contending, and so doubtful what might fall.
 I laugh when those who at the spear are bold
 And venturous, if that fail them, shrink, and fear
 What yet they know must follow — to endure
 Exile, or ignominy, or bonds, or pain,
 The sentence of their conqueror. This is now
 Our doom ; which if we can sustain and bear,
 Our Supreme Foe in time may much remit 210
 His anger, and perhaps, thus far removed,
 Not mind us not offending, satisfied
 With what is punished ; whence these raging fires
 Will slacken, if his breath stir not their flames.
 Our purer essence¹ then will overcome
 Their noxious vapour ; or, inured, not feel ;
 Or, changed at length, and to the place conformed
 In temper and in nature, will receive
 Familiar the fierce heat, and void of pain ;
 This horror will grow mild, this darkness light ; 220
 Besides what hope the never-ending flight
 Of future days may bring, what chance, what change
 Worth waiting — since our present lot appears
 For happy though but ill, for ill not worst,
 If we procure not to ourselves more woe.”

Thus Belial, with words clothed in reason's garb,
 Counsell'd ignoble ease and peaceful sloth,
 Not peace ; and after him thus Mammon * spake : —

“ Either to disenthroned the King of Heaven
 We war, if war be best, or to regain 230

¹ 5.

* I. 678.

Our own right lost. Him to unthrone we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife.
The former, vain to hope, argues as vain
The latter ; for what place can be for us
Within Heaven's bound, unless Heaven's Lord Supreme
We overpower? Suppose he should relent,
And publish grace to all, on promise made
Of new subjection ; with what eyes could we
Stand in his presence humble, and receive 240
Strict laws imposed, to celebrate his throne
With warbled hymns, and to his Godhead sing
Forced Halleluiahs, while he lordly sits
Our envied sovran, and his altar breathes
Ambrosial odours and ambrosial flowers,
Our servile offerings?¹ This must be our task
In Heaven, this our delight. How wearisome
Eternity so spent in worship paid
To whom we hate ! Let us not then pursue,
By force impossible, by leave obtained 250
Unacceptable, though in Heaven, our state
Of splendid vassalage ; but rather seek
Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess,
Free and to none accountable, preferring
Hard liberty before the easy yoke
Of servile pomp. Our greatness will appear
Then most conspicuous when great things of small,
Useful of hurtful, prosperous of adverse,

¹ 72, 73.

We can create, and in what place soe'er 260
 Thrive under evil, and work ease out of pain
 Through labour and endurance. This deep world
 Of darkness do we dread? How oft amidst
 Thick clouds and dark doth Heaven's all-ruling Sire
 Choose to reside, his glory unobscured,
 And with the majesty of darkness round
 Covers his throne, from whence deep thunders roar,
 Mustering their rage, and Heaven resembles Hell!¹
 As He our darkness, cannot we His light
 Imitate when we please? This desert soil 270
 Wants not her hidden lustre, gems and gold;
 Nor want we skill or art from whence to raise
 Magnificence; and what can Heaven show more?
 Our torments also may, in length of time,
 Become our elements,² these piercing fires
 As soft as now severe, our temper changed
 Into their temper; which must needs remove
 The sensible of pain. All things invite
 To peaceful counsels, and the settled state
 Of order, how in safety best we may 280
 Compose our present evils, with regard
 Of what we are and where, dismissing quite
 All thoughts of war. Ye have what I advise."

He scarce had finished, when such murmur filled
 The assembly as when hollow rocks retain
 The sound of blustering winds, which all night long
 Had roused the sea, now with hoarse cadence lull
 Seafaring men o'erwatched, whose bark by chance,

¹ 73.² 4.

Or pinnacle, anchors in a craggy bay
After the tempest. Such applause was heard 290
As Mammon ended, and his sentence pleased,
Advising peace : for such another field
They dreaded worse than Hell ; so much the fear
Of thunder and the sword of Michaël *
Wrought still within them ; and no less desire
To found this nether empire, which might rise,
By policy and long process of time,
In emulation opposite to Heaven.
Which when Beëlzebub perceived — than whom,
Satan except, none higher sat — with grave 300
Aspect he rose, and in his rising seemed
A pillar of state. Deep on his front engraven
Deliberation sat, and public care ;
And princely counsel in his face yet shone,
Majestic, though in ruin. Sage he stood,
With Atlantean¹ shoulders, fit to bear
The weight of mightiest monarchies ; his look
Drew audience and attention still as night
Or summer's noontide air, while thus he spake : —
“Thrones and Imperial Powers, Offspring of Heaven, 310
Ethereal Virtues ! or these titles now
Must we renounce, and, changing style, be called
Princes of Hell? for so the popular vote
Inclines — here to continue, and build up here
A growing empire ; doubtless ! while we dream,
And know not that the King of Heaven hath doomed
This place our dungeon — not our safe retreat

¹ 61.

* VI. 250.

Beyond his potent arm, to live exempt
 From Heaven's high jurisdiction, in new league
 Banded against his throne, but to remain 320
 In strictest bondage, though thus far removed,
 Under the inevitable curb, reserved
 His captive multitude. For He, be sure,
 In highth or depth, still first and last will reign
 Sole king, and of his kingdom lose no part
 By our revolt, but over Hell extend
 His empire, and with iron sceptre rule
 Us here, as with his golden those in Heaven.
 What sit we then projecting peace and war?
 War hath determin'd us and foiled with loss 330
 Irreparable ; terms of peace yet none
 Voutsafed or sought ; for what peace will be given
 To us enslaved, but custody severe,
 And stripes and arbitrary punishment
 Inflicted? and what peace can we return,
 But, to our power, hostility and hate,
 Untamed reluctance, and revenge, though slow,
 Yet ever plotting how the Conqueror least
 May reap his conquest, and may least rejoice
 In doing what we most in suffering feel? 340
 Nor will occasion want, nor shall we need
 With dangerous expedition to invade
 Heaven, whose high walls fear no assault or siege,
 Or ambush from the Deep. What if we find
 Some easier enterprise? There is a place
 (If ancient and prophetic fame in Heaven
 Err not)* — another World, the happy seat

Of some new race, called Man, about this time
To be created like to us, though less
In power and excellence, but favoured more 350
Of Him who rules above ; so was His will
Pronounced among the gods, and by an oath
'That shook Heaven's whole circumference confirmed.
'Thither let us bend all our thoughts, to learn
What creatures there inhabit, of what mould
Or substance, how endued, and what their power
And where their weakness : how attempted best,
By force or subtlety. 'Though Heaven be shut,
And Heaven's high Arbitrator sit secure
In his own strength, this place may lie exposed, 360
The utmost border of his kingdom, left
To their defence who hold it : here, perhaps,
Some advantageous act may be achieved
By sudden onset — either with Hell-fire
To waste his whole creation, or possess
All as our own, and drive, as we are driven,
The puny habitants ; or, if not drive,
Seduce them to our party, that their God
May prove their foe, and with repenting hand
Abolish his own works. This would surpass 370
Common revenge, and interrupt His joy
In our confusion, and our joy upraise
In His disturbance ; when his darling sons,
Hurled headlong to partake with us, shall curse
Their frail original, and faded bliss —
Faded so soon ! Advise if this be worth
Attempting, or to sit in darkness here
Hatching vain empires." Thus Beëlzebub

Pleaded his devilish counsel — first devised .
By Satan, and in part proposed : for whence, 380
But from the author of all ill, could spring
So deep a malice, to confound the race
Of mankind in one root, and Earth with Hell
To mingle and involve, done all to spite
The great Creator? But their spite still serves
His glory to augment. The bold design
Pleased highly those Infernal States, and joy
Sparkled in all their eyes : with full assent
They vote : whereat his speech he thus renews : —
“ Well have ye judged, well ended long debate, 390
Synod of Gods, and, like to what ye are,
Great things resolved, which from the lowest deep
Will once more lift us up, in spite of fate,
Nearer our ancient seat — perhaps in view
Of those bright confines, whence, with neighbouring arms,
And opportune excursion, we may chance
Re-enter Heaven ; or else in some mild zone
Dwell, not unvisited of Heaven’s fair light,
Secure, and at the brightening orient beam
Purge off this gloom : the soft delicious air,* 400
To heal the scar of these corrosive fires,
Shall breathe her balm. But, first, whom shall we send
In search of this new World? whom shall we find
Sufficient? who shall tempt with wandering feet
The dark, unbottomed, infinite Abyss,
And through the palpable obscure find out
His uncouth way, or spread his aery flight,

* II. 842.

Upborne with indefatigable wings
 Over the vast Abrupt, ere he arrive
 The happy Isle? What strength, what art, can then 410
 Suffice, or what evasion bear him safe
 Through the strict senteries and stations thick
 Of Angels watching round? Here he had need
 All circumspection: and we now no less
 Choice in our suffrage; for on whom we send
 The weight of all, and our last hope, relies.”

This said, he sat; and expectation held
 His look suspense, awaiting who appeared
 To second, or oppose, or undertake
 The perilous attempt. But all sat mute, 420
 Pondering the danger with deep thoughts; and each
 In other's countenance read his own dismay,
 Astonished. None among the choice and prime
 Of those Heaven-warring champions could be found
 So hardy as to proffer or accept,
 Alone, the dreadful voyage; till, at last,
 Satan, whom now transcendent glory raised
 Above his fellows, with monarchal pride
 Conscious of highest worth, unmoved thus spake:—

“O Progeny of Heaven! Empyrean Thrones! 430
 With reason hath deep silence and demur
 Seized us, though undismayed. Long is the way
 And hard, that out of Hell leads up to Light.
 Our prison strong, this huge convex of fire,
 Outrageous to devour, immures us round*
 Ninefold; and gates of burning adamant,

Barred over us, prohibit all egress.
 These passed, if any pass, the void profound
 Of unessential Night receives him next,
 Wide-gaping, and with utter loss of being 440
 Threatens him, plunged in that abortive gulf.*
 If thence he scape, into whatever world,
 Or unknown region, what remains him less
 Than unknown dangers, and as hard escape?
 But I should ill become this throne, O Peers,
 And this imperial sovranty, adorned
 With splendour, armed with power, if aught proposed
 And judged of public moment in the shape
 Of difficulty or danger, could deter
 Me from attempting. Wherefore do I assume 450
 These royalties, and not refuse to reign,
 Refusing to accept as great a share
 Of hazard as of honour, due alike
 To him who reigns, and so much to him due
 Of hazard more as he above the rest
 High honoured sits? Go, therefore, mighty Powers,
 Terror of Heaven, though fallen; intend at home,
 While here shall be our home, what best may ease
 The present misery, and render Hell
 More tolerable; if there be cure or charm 460
 To respite, or deceive, or slack the pain
 Of this ill mansion: intermit no watch
 Against a wakeful foe, while I abroad
 Through all the coasts of dark destruction seek
 Deliverance for us all. This enterprise

* II. 912 +.

None shall partake with me." Thus saying, rose
The Monarch, and prevented all reply ;
Prudent lest, from his resolution raised,
Others among the chief might offer now,
Certain to be refused, what erst they feared, 470
And, so refused, might in opinion stand
His rivals, winning cheap the high repute
Which he through hazard huge must earn. But they
Dreaded not more the adventure than his voice
Forbidding ; and at once with him they rose.
Their rising all at once was as the sound
Of thunder heard remote. Towards him they bend
With awful reverence prone, and as a God
Extol him equal to the Highest in Heaven.
Nor failed they to express how much they praised 480
That for the general safety he despised
His own : for neither do the Spirits damned
Lose all their virtue ; lest bad men should boast
Their specious deeds on earth, which glory excites,
Or close ambition varnished o'er with zeal.

Thus they their doubtful consultations dark
Ended, rejoicing in their matchless Chief :
As, when from mountain-tops the dusky clouds
Ascending, while the North-wind sleeps, o'erspread
Heaven's cheerful face, the lowering element ¹ 490
Scowls o'er the darkened landscape snow or shower,
If chance the radiant sun, with farewell sweet,
Extend his evening beam, the fields revive,
The birds their notes renew, and bleating herds

Attest their joy, that hill and valley rings.
 O shame to men ! Devil with devil damned
 Firm concord holds ; men only disagree
 Of creatures rational, though under hope
 Of heavenly grace, and, God proclaiming peace,
 Yet live in hatred, enmity, and strife 500
 Among themselves, and levy cruel wars
 Wasting the earth, each other to destroy :
 As if (which might induce us to accord)
 Man had not hellish foes enow besides,
 That day and night for his destruction wait !

The Stygian council thus dissolved ; and forth
 In order came the grand Infernal Peers :
 Midst came their mighty Paramount, and seemed
 Alone the antagonist of Heaven, nor less
 Than Hell's dread Emperor, with pomp supreme, 510
 And god-like imitated state : him round
 A globe of fiery Seraphim enclosed
 With bright emblazonry, and horrent arms.
 Then of their session ended they bid cry
 With trumpet's regal sound the great result :
 Toward the four winds four speedy Cherubim
 Put to their mouths the sounding alchemy,
 By harald's voice explained ; the hollow Abyss
 Heard far and wide, and all the host of Hell
 With deafening shout returned them loud acclaim. 520
 Thence more at ease their minds, and somewhat raised
 By false presumptuous hope, the rangèd Powers
 Disband ; and, wandering, each his several way
 Pursues, as inclination or sad choice
 Leads him perplexed, where he may likeliest find

Truce to his restless thoughts, and entertain
 The irksome hours, till his great Chief return.
 Part on the plain, or in the air sublime,
 Upon the wing or in swift race contend,
 As at the Olympian¹ games or Pythian² fields ; 530
 Part curb their fiery steeds, or shun the goal
 With rapid wheels, or fronted brigads form :
 As when, to warn proud cities, war appears
 Waged in the troubled sky, and armies rush
 To battle in the clouds ;³ before each van
 Prick forth the aery knights, and couch their spears,
 Till thickest legions close ; with feats of arms
 From either end of heaven the welkin burns.
 Others, with vast Typhœan⁴ rage, more fell,
 Rend up both rocks and hills,* and ride the air 540
 In whirlwind ; Hell scarce holds the wild uproar : —
 As when Alcides, from Cœchalia crowned
 With conquest, felt the envenomed robe,⁵ and tore
 Through pain up by the roots Thessalian pines,
 And Lichas from the top of Cœta threw
 Into the Euboic sea. Others, more mild,
 Retreated in a silent valley, sing
 With notes angelical to many a harp
 Their own heroic deeds, and hapless fall
 By doom of battle, and complain that Fate 550
 Free Virtue should enthrall to Force or Chance.
 Their song was partial ; but the harmony
 (What could it less when Spirits immortal sing?)
 Suspended Hell, and took with ravishment

¹ 34.² 39.³ 15.⁴ 32.⁵ 63.

* VI. 643+.

The thronging audience. In discourse more sweet
 (For Eloquence the Soul, Song charms the Sense)
 Others apart sat on a hill retired,
 In thoughts more elevate, and reasoned high
 Of Providence, Foreknowledge,¹ Will, and Fate —
 Fixed fate, free will, foreknowledge absolute — 560
 And found no end, in wandering mazes lost.
 Of good and evil much they argued then,
 Of happiness and final misery,
 Passion and apathy,² and glory and shame :
 Vain wisdom all, and false philosophy ! —
 Yet, with a pleasing sorcery, could charm
 Pain for a while or anguish, and excite
 Fallacious hope, or arm the obdurèd breast
 With stubborn patience as with triple steel.
 Another part, in squadrons and gross bands 570
 On bold adventure to discover wide
 That dismal world, if any clime perhaps
 Might yield them easier habitation, bend
 Four ways their flying march, along the banks
 Of four infernal rivers, that disgorge
 Into the burning lake their baleful streams —
 Abhorrèd Styx,³ the flood of deadly hate ;
 Sad Acheron of sorrow, black and deep ;
 Cocytus, named of lamentation loud
 Heard on the rueful stream ; fierce Phlegeton, 580
 Whose waves of torrent fire inflame with rage.
 Far off from these, a slow and silent stream,
 Lethe, the river of oblivion, rolls

¹ 97, 98.² See Glossary — “Stoic.”³ 23.

Her watery labyrinth, whereof who drinks
Forthwith his former state and being forgets —
Forgets both joy and grief, pleasure and pain.
Beyond this flood a frozen continent
Lies dark and wild, beat with perpetual storms
Of whirlwind and dire hail, which on firm land
Thaws not, but gathers heap, and ruin seems 590
Of ancient pile ; all else deep snow and ice,
A gulf profound as that Serbonian bog¹
Betwixt Damiatra and Mount Casius old,
Where armies whole have sunk : the parching air
Burns froze, and cold performs the effect of fire.
Thither, by harpy²-footed Furies² haled,
At certain revolutions all the damned
Are brought ; and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire to starve in ice 600
Their soft ethereal warmth, and there to pine
Immovable, infixed, and frozen round
Periods of time, — thence hurried back to fire.
They ferry over this Lethean sound
Both to and fro, their sorrow to augment,
And wish and struggle, as they pass, to reach
The tempting stream, with one small drop to lose
In sweet forgetfulness all pain and woe,
All in one moment, and so near the brink ;
But Fate withstands, and, to oppose the attempt, 610
Medusa² with Gorgonian terror guards
The ford, and of itself the water flies

¹ See map, p. 88.

² 52.

All taste of living wight, as once it fled
 The lip of Tantalus.¹ Thus roving on
 In confused march forlorn, the adventrous bands,
 With shuddering horror pale, and eyes aghast,
 Viewed first their lamentable lot, and found
 No rest. Through many a dark and dreary vale
 They passed, and many a region dolorous,
 O'er many a frozen, many a fiery Alp, 620
 Rocks, caves, lakes, fens, bogs, dens, and shades of death —
 A universe of death, which God by curse
 Created evil, for evil only good ;
 Where all life dies, death lives, and Nature breeds,
 Perverse, all monstrous, all prodigious things,
 Abominable, inutterable, and worse
 Than fables yet have feigned or fear conceived,
 Gorgons,² and Hydras, and Chimæras dire.

Meanwhile the Adversary of God and Man,
 Satan, with thoughts inflamed of highest design, 630
 Puts on swift wings, and toward the gates of Hell
 Explores his solitary flight : sometimes
 He scours the right hand coast, sometimes the left ;
 Now shaves with level wing the deep, then soars
 Up to the fiery concave towering high.
 As when far off at sea a fleet descried
 Hangs in the clouds, by equinoctial winds³
 Close sailing from Bengala, or the isles
 Of Ternate and Tidore, whence merchants bring
 Their spicy drugs ; they on the trading flood, 640
 Through the wide Ethiopian to the Cape,

¹ 24.² 52.³ 11.

Ply stemming nightly toward the pole : so seemed
Far off the flying Fiend. At last appear
Hell-bounds, high reaching to the horrid roof,
And thrice threefold the gates ; three folds were brass,
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire,
Yet unconsumed. Before the gates there sat
On either side a formidable Shape.
The one seemed woman to the waist, and fair, 650
But ended foul in many a scaly fold,
Voluminous and vast — a serpent armed
With mortal sting. About her middle round
A cry of Hell-hounds never-ceasing barked
With wide Cerberean¹ mouths full loud, and rung
A hideous peal ; yet, when they list, would creep,
If aught disturbed their noise, into her womb,
And kennel there ; yet there still barked and howled
Within unseen. Far less abhorred than these
Vexed Scylla, bathing in the sea that parts 660
Calabria from the hoarse Trinacrian shore ;²
Nor uglier follow the night-hag,³ when, called
In secret, riding through the air she comes,
Lured with the smell of infant blood, to dance
With Lapland witches, while the labouring moon*
Eclipses at their charms. The other Shape —
If shape it might be called that shape had none
Distinguishable in member, joint, or limb ;
Or substance might be called that shadow seemed,
For each seemed either — black it stood as Night, 670

¹ 23.² 69.³ 18, 19.

* I. 784.

Fierce as ten Furies,¹ terrible as Hell,
 And shook a dreadful dart : what seemed his head
 The likeness of a kingly crown had on.
 Satan was now at hand, and from his seat
 The monster moving onward came as fast
 With horrid strides ; Hell trembled as he strode.
 The undaunted Fiend what this might be admired —
 Admired, not feared (God and his Son except,
 Created thing naught valued he nor shunned),
 And with disdainful look thus first began : —

680

“Whence and what art thou, execrable Shape,
 That dar’st, though grim and terrible, advance
 Thy miscreated front athwart my way
 To yonder gates? Through them I mean to pass,
 That be assured, without leave asked of thee.
 Retire ; or taste thy folly, and learn by proof,
 Hell-born, not to contend with Spirits of Heaven.”

To whom the Goblin, full of wrath, replied : —
 “Art thou that Traitor-Angel, art thou he,
 Who first broke peace in Heaven and faith, till then 690
 Unbroken, and in proud rebellious arms
 Drew after him the third part of Heaven’s sons,
 Conjured against the Highest — for which both thou
 And they, outcast from God, are here condemned
 To waste eternal days in woe and pain?
 And reckon’st thou thyself with Spirits of Heaven,
 Hell-doomed, and breath’st defiance here and scorn,
 Where I reign king, and, to enrage thee more,
 Thy king and lord ! Back to thy punishment,

False fugitive ; and to thy speed add wings, 700
 Lest with a whip of scorpions I pursue
 Thy lingering, or with one stroke of this dart
 Strange horror seize thee, and pangs unfelt before.”

So spake the grisly Terror, and in shape,
 So speaking and so threatening, grew tenfold
 More dreadful and deform. On the other side,
 Incensed with indignation,* Satan stood
 Unterrified, and like a comet burned,
 That fires the length of Ophiuchus¹ huge
 In the arctic sky, and from his horrid hair 710
 Shakes pestilence and war.² Each at the head
 Levelled his deadly aim ; their fatal hands
 No second stroke intend ; and such a frown
 Each cast at the other as when two black clouds,
 With heaven's artillery fraught, come rattling on
 Over the Caspian,³ — then stand front to front
 Hovering a space, till winds the signal blow
 To join their dark encounter in mid-air.
 So frowned the mighty combatants that Hell
 Grew darker at their frown ; so matched they stood ; 720
 For never but once more was either like
 To meet so great a foe. And now great deeds
 Had been achieved, whereof all Hell had rung,
 Had not the snaky Sorceress, that sat
 Fast by Hell-gate and kept the fatal key,
 Risen, and with hideous outcry rushed between.
 “ O father, what intends thy hand,” she cried,
 “ Against thy only son ? What fury, O son,

¹ 12.² 15.³ 52.

* VI. 310+.

Possesses thee to bend that mortal dart
 Against thy father's head? And know'st for whom? 730
 For Him who sits above, and laughs the while
 At thee, ordained his drudge to execute
 What'er his wrath, which He calls justice, bids—
 His wrath, which one day will destroy ye both!”

She spake, and at her words the hellish Pest
 Forbore: then these to her Satan returned:—

“So strange thy outcry, and thy words so strange
 Thou interposest, that my sudden hand,
 Prevented, spares to tell thee yet by deeds
 What it intends, till first I know of thee 740
 What thing thou art, thus double-formed, and why,
 In this infernal vale first met, thou call'st
 Me father, and that phantasm call'st my son.
 I know thee not, nor ever saw till now
 Sight more detestable than him and thee.”

To whom thus the Portress of Hell-gate replied:—

“Hast thou forgot me, then; and do I seem
 Now in thine eye so foul?—once deemed so fair
 In Heaven, when at the assembly, and in sight
 Of all the Seraphim with thee combined 750
 In bold conspiracy against Heaven's King,
 All on a sudden miserable pain
 Surprised thee, dim thine eyes, and dizzy swum
 In darkness, while thy head flames thick and fast
 Threw forth, till on the left side opening wide,
 Likest to thee in shape and countenance bright,
 Then shining heavenly fair, a goddess armed,
 Out of thy head I sprung. Amazement seized
 All the host of Heaven; back they recoiled afraid

At first, and called me *Sin*, and for a sign
760 Portentous held me ; but, familiar grown,
I pleased, and with attractive graces won
The most averse — thee chiefly, who, full oft
Thyself in me thy perfect image viewing,
Becam'st enamoured ; and such joy thou took'st
With me in secret that my womb conceived
A growing burden. Meanwhile war arose,
And fields were fought in Heaven : wherein remained
(For what could else ?) to our Almighty Foe
Clear victory ; to our part loss and rout 770
Through all the Empyrean.¹ Down they fell,
Driven headlong from the pitch of Heaven, down
Into this Deep ; and in the general fall
I also : at which time this powerful key
Into my hands was given, with charge to keep
These gates for ever shut, which none can pass
Without my opening. Pensive here I sat
Alone ; but long I sat not, till my womb,
Pregnant by thee, and now excessive grown,
Prodigious motion felt and rueful throes. 780
At last this odious offspring whom thou seest,
Thine own begotten, breaking violent way,
Tore through my entrails, that, with fear and pain
Distorted, all my nether shape thus grew
Transformed : but he my inbred enemy
Forth issued, brandishing his fatal dart,
Made to destroy. I fled, and cried out *Death!*
Hell trembled at the hideous name, and sighed

¹ 5.

From all her caves, and back resounded *Death!*
 I fled; but he pursued (though more, it seems, 790
 Inflamed with lust than rage), and, swifter far,
 Me overtook, his mother, all dismayed,
 And, in embraces forcible and foul
 Engendering with me, of that rape begot
 These yelling monsters, that with ceaseless cry
 Surround me, as thou saw'st — hourly conceived
 And hourly born, with sorrow infinite
 To me: for, when they list, into the womb
 That bred them they return, and howl, and gnaw
 My bowels, their repast; then, bursting forth 800
 Afresh, with conscious terrors vex me round,
 That rest or intermission none I find.
 Before mine eyes in opposition sits
 Grim Death, my son and foe, who sets them on,
 And me, his parent, would full soon devour
 For want of other prey, but that he knows
 His end with mine involved, and knows that I
 Should prove a bitter morsel, and his bane,
 Whenever that shall be: so Fate pronounced.
 But thou, O father, I forewarn thee, shun 810
 His deadly arrow; neither vainly hope
 To be invulnerable in those bright arms,
 Though tempered heavenly: for that mortal dint,
 Save He who reigns above, none can resist."

She finished; and the subtle Fiend his lore
 Soon learned, now milder, and thus answered smooth: —

"Dear daughter — since thou claim'st me for thy sire,
 And my fair son here show'st me, the dear pledge
 Of dalliance had with thee in Heaven, and joys

Then sweet, now sad to mention, through dire change 820
Befallen us unforeseen, unthought-of — know,
I come no enemy, but to set free
From out this dark and dismal house of pain
Both him and thee, and all the Heavenly host
Of Spirits that, in our just pretences armed,
Fell with us from on high. From them I go
This uncouth errand sole, and one for all
Myself expose, with lonely steps to tread
The unfounded Deep, and through the void immense
To search, with wandering quest, a place foretold 830
Should be — and, by concurring signs, ere now
Created vast and round — a place of bliss
In the purlieus of Heaven ; and therein placed
A race of upstart creatures, to supply
Perhaps our vacant room, though more removed,
Lest Heaven, surcharged with potent multitude,
Might hap to move new broils. Be this, or aught
Than this more secret, now designed, I haste
To know ; and, this once known, shall soon return,
And bring ye to the place where thou and Death 840
Shall dwell at ease, and up and down unseen
Wing silently the buxom air, embalmed *
With odours. There ye shall be fed and filled
Immeasurably ; all things shall be your prey.”

He ceased ; for both seemed highly pleased, and Death
Grinned horrible a ghastly smile, to hear
His famine should be filled, and blessed his maw
Destined to that good hour. No less rejoiced

His mother bad, and thus bespake her sire : —

“ The key of this infernal Pit, by due 850
 And by command of Heaven’s all-powerful King,
 I keep, by Him forbidden to unlock
 These adamantine gates ; against all force
 Death ready stands to interpose his dart,
 Fearless to be o’ermatched by living might.
 But what owe I to His commands above,
 Who hates me, and hath hither thrust me down
 Into this gloom of Tartarus¹ profound,
 To sit in hateful office here confined,
 Inhabitant of Heaven and heavenly-born — 860
 Here in perpetual agony and pain,
 With terrors and with clamours compassed round
 Of mine own brood, that on my bowels feed?
 Thou art my father, thou my author, thou
 My being gav’st me ; whom should I obey
 But thee? whom follow? 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.” 870

Thus saying, from her side the fatal key,
 Sad instrument of all our woe, she took ;
 And, towards the gate rolling her bestial train,
 Forthwith the huge portcullis high up-drew,
 Which, but herself, not all the Stygian Powers
 Could once have moved ; then in the key-hole turns
 The intricate wards, and every bolt and bar

Of massy iron or solid rock with ease
Unfastens. On a sudden open fly,*
With impetuous recoil and jarring sound, 880
The infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus.¹ She opened; but to shut
Excelled her power: the gates wide open stood,
That with extended wings a bannered host,
Under spread ensigns marching, might pass through
With horse and chariots ranked in loose array;
So wide they stood, and like a furnace-mouth
Cast forth redounding smoke and ruddy flame.
Before their eyes in sudden view appear 890
The secrets of the hoary Deep — a dark
Illimitable ocean, without bound,
Without dimension; where length, breadth, and highth,
And time, and place, are lost; where eldest Night
And Chaos, ancestors of Nature,² hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand.
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mastery, and to battle bring
Their embryon atoms: they around the flag 900
Of each his faction, in their several clans,
Light-armed or heavy, sharp, smooth, swift, or slow,
Swam populous, unnumbered as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring wings, and poise
Their lighter wings. To whom these most adhere

¹ 22.² 76, 4.

* VII. 205 +.

He rules a moment : Chaos umpire sits,
 And by decision more embroils the fray
 By which he reigns : next him, high arbiter,
 Chance governs all. Into this wild Abyss, 910
 The womb of Nature, and perhaps her grave,
 Of neither Sea, nor Shore, nor Air, nor Fire,*
 But all these in their pregnant causes mixed
 Confusedly, and which thus must ever fight,
 Unless the Almighty Maker them ordain
 His dark materials to create more worlds —
 Into this wild Abyss the wary Fiend
 Stood on the brink of Hell and looked a while,†
 Pondering his voyage ; for no narrow frith
 He had to cross. Nor was his ear less pealed 920
 With noises loud and ruinous (to compare
 Great things with small) than when Bellona storms
 With all her battering engines, bent to rase
 Some capital city ; or less than if this frame¹
 Of heaven were falling, and these elements²
 In mutiny had from her axle torn
 The steadfast Earth. At last his sail-broad vans
 He spreads for flight, and, in the surging smoke
 Uplifted, spurns the ground ; thence many a league,
 As in a cloudy chair, ascending rides 930
 Audacious ; but, that seat soon failing, meets
 A vast vacuity. All unawares,
 Fluttering his pennons vain, plumb-down he drops
 Ten thousand fathom deep, and to this hour
 Down had been falling, had not, by ill chance,

¹ 8.² 4.

* III. 715.

† VII. 210.

The strong rebuff of some tumultuous cloud,
Instinct with fire and nitre, hurried him
As many miles aloft. That fury stayed —
Quenched in a boggy Syrtis, neither sea,
Nor good dry land — nigh foundered, on he fares, 940
Treading the crude consistence, half on foot,
Half flying; behoves him now both oar and sail.
As when a gryphon through the wilderness
With wingèd course, o'er hill or moory dale,
Pursues the Arimaspan, who by stealth
Had from his wakeful custody purloined
The guarded gold; ¹ so eagerly the Fiend
O'er bog or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet, pursues his way,
And swims, or sinks, or wades, or creeps, or flies. 950
At length a universal hubbub wild
Of stunning sounds, and voices all confused,
Borne through the hollow dark, assaults his ear
With loudest vehemence. Thither he plies
Undaunted, to meet there whatever Power
Or Spirit of the nethermost Abyss
Might in that noise reside, of whom to ask
Which way the nearest coast of darkness lies
Bordering on light; when straight behold the throne
Of Chaos, and his dark pavilion spread 960
Wide on the wasteful Deep! With him enthroned
Sat sable-vested Night, eldest of things,
The consort of his reign; and by them stood
Orcus ² and Ades, ² and the dreaded name

¹ 56.² 23.

Of Demogorgon ;¹ Rumour next, and Chance,
 And Tumult, and Confusion, all embroiled,
 And Discord with a thousand various mouths.

To whom Satan, turning boldly, thus : — “ Ye Powers
 And Spirits of this nethermost Abyss,
 Chaos and ancient Night, I come no spy 970
 With purpose to explore or to disturb
 The secrets of your realm ; but, by constraint
 Wandering this darksome desert, as my way
 Lies through your spacious empire up to light,
 Alone and without guide, half lost, I seek
 What readiest path leads where your gloomy bounds
 Confine with Heaven ; or, if some other place,
 From your dominion won, the Ethereal King
 Possesses lately, thither to arrive
 I travel this profound. Direct my course : 980
 Directed, no mean recompense it brings
 To your behoof, if I that region lost,
 All usurpation thence expelled, reduce
 To her original darkness and your sway
 (Which is my present journey), and once more
 Erect the standard there of ancient Night.
 Yours be the advantage all, mine the revenge ! ”

Thus Satan ; and him thus the Anarch old,
 With faltering speech and visage incomposed,
 Answered : — “ I know thee, stranger, who thou art — 990
 That mighty leading Angel, who of late
 Made head against Heaven’s King,* though over-
 thrown.

¹ Glossary.

* I. 131.

I saw and heard ; for such a numerous host
 Fled not in silence through the frightened Deep,*
 With ruin upon ruin, rout on rout,
 Confusion worse confounded ; and Heaven-gates
 Poured out by millions her victorious bands,
 Pursuing. I upon my frontiers here
 Keep residence ; if all I can will serve
 That little which is left so to defend, 1000
 Encroached on still through our intestine broils
 Weakening the sceptre of old Night : first, Hell,
 Your dungeon, stretching far and wide beneath ;
 Now lately heaven and earth, another world
 Hung o'er my realm,† linked in a golden chain
 To that side Heaven from whence your legions fell !
 If that way be your walk, you have not far ;
 So much the nearer danger. Go, and speed ;
 Havoc, and spoil, and ruin, are my gain."

He ceased ; and Satan staid not to reply, 1010
 But, glad that now his sea should find a shore,
 With fresh alacrity and force renewed
 Springs upward, like a pyramid of fire,
 Into the wild expanse, and through the shock
 Of fighting elements,¹ on all sides round
 Environed, wins his way ; harder beset
 And more endangered than when Argo² passed
 Through Bosphorus betwixt the justling rocks,
 Or when Ulysses³ on the larboard shunned
 Charybdis, and by the other Whirlpool steered. 1020
 So he with difficulty and labour hard

¹ 4.² 57, 58.³ 65, 69.

* VI. 871.

† II. 1051.

Moved on. With difficulty and labour he ;
 But, he once passed, soon after, when Man fell,
 Strange alteration ! Sin and Death amain,
 Following his track (such was the will of Heaven)
 Paved after him a broad and beaten way
 Over the dark Abyss, whose boiling gulf
 Tamely endured a bridge of wondrous length,
 From Hell continued, reaching the utmost Orb ¹
 Of this frail World ; by which the Spirits perverse 1030
 With easy intercourse pass to and fro
 To tempt or punish mortals, except whom
 God and good Angels guard by special grace.

But now at last the sacred influence
 Of light appears, and from the walls of Heaven
 Shoots far into the bosom of dim Night
 A glimmering dawn. Here Nature first begins
 Her farthest verge, and Chaos to retire,
 As from her outmost works, a broken foe,
 With tumult less and with less hostile din ; 1040
 That Satan with less toil, and now with ease,
 Wafts on the calmer wave by dubious light,
 And, like a weather-beaten vessel, holds
 Gladly the port, though shrouds and tackle torn ;
 Or in the emptier waste, resembling air,
 Weighs his spread wings, at leisure to behold
 Far off the empyreal Heaven, extended wide
 In circuit, undetermined square or round,
 With opal towers and battlements adorned
 Of living sapphire, once his native seat, 1050

And, fast by, hanging in a golden chain,*
This pendent World, in bigness as a star
Of smallest magnitude close by the moon.
Thither, full fraught with mischievous revenge,
Accurst, and in a cursed hour, he hies.

* II. 1005.

PARADISE LOST.

BOOK III.

(1-76, 416-742.)

THE ARGUMENT.

God, sitting on his throne, sees Satan flying towards this World, then newly created; shows him to the Son, who sat at his right hand; foretells the success of Satan in perverting mankind; clears his own justice and wisdom from all imputation, having created Man free, and able enough to have withstood his Tempter; yet declares his purpose of grace towards him, in regard he fell not of his own malice, as did Satan, but by him seduced. The Son of God renders praises to his Father for the manifestation of his gracious purpose towards Man: but God again declares that grace cannot be extended towards Man without the satisfaction of Divine Justice; Man hath offended the majesty of God by aspiring to Godhead, and therefore, with all his progeny devoted to death, must die, unless some one can be found sufficient to answer for his offence, and undergo his punishment. The Son of God freely offers himself a ransom for Man: the Father accepts him, ordains his incarnation, pronounces his exaltation above all names in Heaven and Earth; commands all the Angels to adore him. They obey, and, hymning to their harps in full quire, celebrate the Father and the Son. Meanwhile Satan alights upon the bare convex of this World's outermost orb; where wandering he first finds a place since called the Limbo of Vanity; what persons and things fly up thither: thence comes to the gate of Heaven, described ascending by stairs, and the waters above the firmament that flow about it. His passage thence to the orb of the Sun: he finds there Uriel, the regent of that orb, but first changes himself into the shape of a meaner Angel, and, pretending a zealous desire to behold the new Creation, and Man whom God had placed here, inquires of him the place of his habitation, and is directed: Alights first on Mount Niphates.

BOOK III.

(1-76, 416-742.)

HAIL, holy Light, offspring of Heaven first-born !¹
 Or of the Eternal coeternal beam
 May I express thee unblamed? since God is light,
 And never but in unapproachèd light
 Dwelt from eternity — dwelt then in thee,
 Bright effluence of bright essence increate !
 Or hear'st thou rather pure ethereal stream,
 Whose fountain who shall tell? Before the Sun,*
 Before the Heavens, thou wert, and at the voice
 Of God, as with a mantle, didst invest 10
 The rising World of waters dark and deep,
 Won from the void and formless Infinite !
 Thee I revisit now with bolder wing,
 Escaped the Stygian Pool, though long detained
 In that obscure sojourn, while in my flight,
 Through utter and through middle Darkness borne,
 With other notes than to the Orphean² lyre
 I sung of Chaos and eternal Night,
 Taught by the Heavenly Muse † to venture down
 The dark descent, and up to re-ascend, 20
 Though hard and rare. Thee I revisit safe,
 And feel thy sovran vital lamp ; but thou
 Revisit'st not these eyes,³ that roll in vain

¹ 77.² 42.³ See Biographical Outline, 1653.

* VII. 243 +.

† I. 6.

To find thy piercing ray, and find no dawn ;
 So thick a drop serene ¹ hath quenched their orbs,
 Or dim suffusion ¹ veiled. Yet not the more
 Cease I to wander where the Muses haunt
 Clear spring, or shady grove, or sunny hill,²
 Smit with the love of sacred song ; but chief
 Thee, Sion, and the flowery brooks * beneath, 30
 That wash thy hallowed feet, and warbling flow,
 Nightly I visit : nor sometimes forget
 Those other two equalled with me in fate,
 So were I equalled with them in renown,
 Blind Thamyris ³ and blind Mæonides,³
 And Tiresias ³ and Phineus,³ prophets old :
 Then feed on thoughts that voluntary move
 Harmonious numbers ; as the wakeful bird
 Sings darkling, and, in shadiest covert hid,
 Tunes her nocturnal note. Thus with the year 40
 Seasons return ; but not to me returns
 Day, or the sweet approach of even or morn,
 Or sight of vernal bloom, or summer's rose,
 Or flocks, or herds, or human face divine ;
 But cloud instead and ever-during dark
 Surrounds me, from the cheerful ways of men
 Cut off, and, for the book of knowledge fair,
 Presented with a universal blank
 Of Nature's works, to me expunged and rased,
 And wisdom at one entrance quite shut out. 50
 So much the rather thou, Celestial Light,

¹ See Glossary — "Gutta serena." ² 36. ³ See Glossary.

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.

Now had the Almighty Father from above,
 From the pure Empyrean where He sits
 High throned above all highth, bent down his eye,
 His own works and their works at once to view :
 About him all the Sanctities of Heaven 60
 Stood thick as stars, and from his sight received
 Beatitude past utterance ; on his right
 The radiant image of his glory sat,
 His only Son. On Earth he first beheld
 Our two first parents, yet the only two
 Of mankind, in the Happy Garden placed,
 Reaping immortal fruits of joy and love,
 Uninterrupted joy, unrivalled love,
 In blissful solitude. He then surveyed
 Hell and the gulf between, and Satan there 70
 Coasting the wall of Heaven on this side Night,
 In the dun air sublime, and ready now
 To stoop, with wearied wings and willing feet,
 On the bare outside of this World, that seemed
 Firm land imbosomed without firmament,¹
 Uncertain which, in ocean or in air.*

* * * * *

[Here ensues a dialogue between God and his Son, regarding Man's responsibility for the sin that it is foreseen he will commit, and the Son's offered atonement (see 97, 98). The angels hymn the praises of God and his Son for their mercy towards Man.]

Thus they in Heaven, above the Starry Sphere,
Their happy hours in joy and hymning spent.
Meanwhile, upon the firm opacous globe
Of this round World, whose first convex¹ divides
The luminous inferior Orbs, enclosed 420
From Chaos and the inroad of Darkness old,
Satan alighted walks. A globe far off
It seemed ; now seems a boundless continent,
Dark, waste, and wild, under the frown of Night
Starless exposed, and ever-threatening storms
Of Chaos blustering round, inclement sky,
Save on that side which from the wall of Heaven,
Though distant far, some small reflection gains
Of glimmering air less vexed with tempest loud.
Here walked the Fiend at large in spacious field. 430
As when a vulture, on Imaus bred,
Whose snowy ridge the roving Tartar bounds,
Dislodging from a region scarce of prey,
To gorge the flesh of lambs or yeanling kids
On hills where flocks are fed, flies toward the springs
Of Ganges or Hydaspes, Indian streams,
But in his way lights on the barren plains
Of Sericana,² where Chineses drive
With sails and wind their cany waggons light ;
So, on this windy sea of land, the Fiend 440
Walked up and down alone, bent on his prey :
Alone, for other creature in this place,
Living or lifeless, to be found was none ; —
None yet ; but store hereafter from the Earth

¹ 8-10.² 56.

Up hither like aerial vapors flew
Of all things transitory and vain, when sin
With vanity had filled the works of men —
Both all things vain, and all who in vain things
Built their fond hopes of glory or lasting fame,
Or happiness in this or the other life. 450
All who have their reward on earth, the fruits
Of painful superstition and blind zeal,
Naught seeking but the praise of men, here find
Fit retribution, empty as their deeds ;
All the unaccomplished works of Nature's hand,
Abortive, monstrous, or unkindly mixed,
Dissolved on Earth, fleet hither, and in vain,
Till final dissolution, wander here —
Not in the neighbouring Moon, as some have dreamed :
Those argent fields more likely habitants, 460
Translated Saints, or middle Spirits hold,
Betwixt the angelical and human kind.
Hither, of ill-joined sons and daughters born,
First from the ancient world those Giants came,
With many a vain exploit, though then renowned :
The builders next of Babel¹ on the plain
Of Sennaar, and still with vain design
New Babels, had they wherewithal, would build :
Others came single ; he who, to be deemed
A god, leaped fondly into Ætna flames, 470
Empedocles ; and he who, to enjoy
Plato's Elysium,² leaped into the sea,
Cleombrotus ; and many more, too long,

¹ See Glossary, and 56.

² 23.

Embryos and idiots, eremites and friars,
 White, black, and grey, with all their trumpery.
 Here pilgrims roamed, that strayed so far to seek
 In Golgotha him dead who lives in Heaven ;
 And they who, to be sure of Paradise,
 Dying put on the weeds of Dominic,
 Or in Franciscan think to pass disguised. 480

They pass the planets seven,¹ and pass the fixed,
 And that crystalline sphere whose balance weighs
 The trepidation talked, and that first moved ;
 And now Saint Peter at Heaven's wicket² seems
 To wait them with his keys, and now at foot
 Of Heaven's ascent they lift their feet, when, lo !
 A violent cross wind from either coast
 Blows them transverse, ten thousand leagues awry,
 Into the devious air. Then might ye see
 Cowls, hoods, and habits, with their wearers, tost 490
 And fluttered into rags ; then reliques, beads,
 Indulgences, dispenses, pardons, bulls,
 The sport of winds : all these, upwhirled aloft,
 Fly o'er the backside of the World far off
 Into a Limbo large and broad, since called
 The Paradise of Fools ; to few unknown
 Long after, now unpeopled and untrod.

All this dark globe the Fiend found as he passed ;
 And long he wandered, till at last a gleam
 Of dawning light turned thitherward in haste 500
 His travelled steps. Far distant he descries,
 Ascending by degrees magnificent

¹ 8-12.² 89, foot-note.

Up to the wall of Heaven, a structure high ;
At top whereof, but far more rich, appeared
The work as of a kingly palace-gate,
With frontispiece of diamond and gold
Embellished ; thick with sparkling orient gems
The portal shone, inimitable on Earth
By model, or by shading pencil drawn.
The stairs were such as whereon Jacob saw 510
Angels ascending and descending, bands
Of guardians bright, when he from Esau fled
To Padan-Aram, in the field of Luz¹
Dreaming by night under the open sky,
And waking cried, “ This is the gate of Heaven.”
Each stair mysteriously was meant, nor stood
There always, but drawn up to Heaven sometimes
Viewless ; and underneath a bright sea flowed
Of jasper, or of liquid pearl, whereon
Who after came from Earth sailing arrived 520
Wafted by Angels, or flew o’er the lake
Rapt in a chariot drawn by fiery steeds.
The stairs were then let down, whether to dare
The Fiend by easy ascent, or aggravate
His sad exclusion from the doors of bliss :
Direct against which opened from beneath,
Just o’er the blissful seat of Paradise,
A passage down to the Earth — a passage wide ;
Wider by far than that of after-times
Over Mount Sion, and, though that were large, 530
Over the Promised Land² to God so dear,

¹ 82 and map, p. 87.

² 81, 83.

By which, to visit oft those happy tribes,
 On high behests his Angels to and fro
 Passed frequent, and his eye with choice regard
 From Paneas,¹ the fount of Jordan's flood,
 To Beërsaba,¹ where the Holy Land
 Borders on Egypt and the Arabian shore.
 So wide the opening seemed, where bounds were set
 To darkness, such as bound the ocean wave.
 Satan from hence, now on the lower stair, 540
 That scaled by steps of gold to Heaven-gate,
 Looks down with wonder at the sudden view
 Of all this World at once. As when a scout,
 Through dark and desert ways with peril gone
 All night, at last by break of cheerful dawn
 Obtains the brow of some high-climbing hill,
 Which to his eye discovers unaware
 The goodly prospect of some foreign land
 First seen, or some renowned metropolis
 With glistening spires and pinnacles adorned, 550
 Which now the rising sun gilds with his beams ;
 Such wonder seized, though after Heaven seen,
 The Spirit malign, but much more envy seized,
 At sight of all this World beheld so fair.
 Round he surveys (and well might, where he stood
 So high above the circling canopy
 Of Night's extended shade) from eastern point
 Of Libra² to the fleecy star that bears
 Andromeda² far off Atlantic seas
 Beyond the horizon ; then from pole to pole 560

¹ See map, p. 87.

² 12.

He views in breadth, — and, without longer pause,
 Down right into the World's first region throws
 His flight precipitant, and winds with ease
 Through the pure marble air * his oblique way
 Amongst innumerable stars, † that shone
 Stars distant, but nigh-hand seemed other worlds.
 Or other worlds they seemed, or happy isles,
 Like those Hesperian Gardens¹ famed of old,
 Fortunate fields, and groves, and flowery vales ;
 Thrice happy isles ! But who dwelt happy there 570
 He staid not to inquire : above them all
 The golden Sun, in splendour likest Heaven,
 Allured his eye. Thither his course he bends,
 Through the calm firmament * (but up or down,
 By centre or eccentric,² hard to tell,
 Or longitude) where the great luminary,
 Aloof the vulgar constellations³ thick,
 That from his lordly eye keep distance due,
 Dispenses light from far. They, as they move
 Their starry dance in numbers that compute 580
 Days, months, and years, towards his all-cheering lamp
 Turn swift their various motions, or are turned
 By his magnetic beam,⁴ that gently warms
 The Universe, and to each inward part
 With gentle penetration, though unseen,
 Shoots invisible virtue ‡ even to the Deep ;
 So wondrously was set his station bright.
 There lands the Fiend, a spot like which perhaps

¹ 61.² 9.³ 8.⁴ 17.

* VII. 264+.

† VII. 348.

‡ VII. 364+.

Astronomer in the Sun's lucent orb
 Through his glazed optic tube * yet never saw. 590
 The place he found beyond expression bright,
 Compared with aught on Earth, metal or stone —
 Not all parts like, but all alike informed
 With radiant light, as glowing iron with fire.
 If metal, part seemed gold, part silver clear ;
 If stone, carbuncle most or chrysolite,
 Ruby or topaz, to the twelve that shone
 In Aaron's breast-plate,¹ and a stone besides,
 Imagined rather oft than elsewhere seen —
 That stone, or like to that, which here below 600
 Philosophers in vain so long have sought ;²
 In vain, though by their powerful art they bind
 Volatile Hermes,³ and call up unbound
 In various shapes old Proteus⁴ from the sea,
 Drained through a limbec to his native form.
 What wonder then if fields and regions here
 Breathe forth elixir pure, and rivers run
 Potable gold,² when, with one virtuous touch,
 The arch-chemic Sun, so far from us remote,
 Produces, with terrestrial humour mixed, 610
 Here in the dark so many precious things
 Of colour glorious and effect so rare?
 Here matter new to gaze the Devil met
 Undazzled. Far and wide his eye commands ;
 For sight no obstacle found here, nor shade,
 But all sunshine, as when his beams at noon
 Culminate from the equator, as they now

¹ 89.² 6.³ 7.⁴ 50.

* I. 288.

Shot upward still direct, whence no way round
Shadow from body opaque can fall ; and the air,
Nowhere so clear, sharpened his visual ray 620
To objects distant far, whereby he soon
Saw within ken a glorious Angel stand,
The same whom John saw also in the Sun.¹
His back was turned, but not his brightness hid ;
Of beaming sunny rays a golden tiar
Circled his head, nor less his locks behind
Illustrious on his shoulders fledged with wings
Lay waving round ; on some great charge employed
He seemed, or fixed in cogitation deep.
Glad was the Spirit impure, as now in hope 630
To find who might direct his wandering flight
To Paradise, the happy seat of Man,
His journey's end, and our beginning woe.
But first he casts to change his proper shape,
Which else might work him danger or delay :
And now a stripling Cherub he appears,
Not of the prime, yet such as in his face
Youth smiled celestial, and to every limb
Suitable grace diffused ; so well he feigned.
Under a coronet his flowing hair 640
In curls on either cheek played ; wings he wore
Of many a coloured plume sprinkled with gold,
His habit fit for speed succinct, and held
Before his decent steps a silver wand.
He drew not nigh unheard ; the Angel bright,
Ere he drew nigh, his radiant visage turned,

¹ Revelation xix. 17.

Admonished by his ear, and straight was known
 The Archangel Uriel — one of the seven
 Who in God's presence, nearest to his throne,
 Stand ready in command, and are his eyes 650
 That run through all the Heavens, or down to the Earth
 Bear his swift errands over moist and dry,
 O'er sea and land.¹ Him Satan thus accosts : —

“ Uriel ! for thou of those seven Spirits that stand
 In sight of God's high throne, gloriously bright,
 The first art wont his great authentic will
 Interpreter through highest Heaven to bring,
 Where all his Sons thy embassy attend,
 And here art likeliest by supreme decree
 Like honour to obtain, and as his eye 660
 To visit oft his new Creation round —
 Unspeakable desire to see and know
 All these his wondrous works, but chiefly Man,
 His chief delight and favour, him for whom
 All these his works so wondrous he ordained,
 Hath brought me from the quires of Cherubim
 Alone thus wandering. Brightest Seraph, tell
 In which of all these shining orbs hath Man
 His fixèd seat — or fixèd seat hath none,
 But all these shining orbs his choice to dwell — 670
 That I may find him, and with secret gaze
 Or open admiration him behold
 On whom the great Creator hath bestowed
 Worlds, and on whom hath all these graces poured ;
 That both in him and all things, as is meet,

¹ 72.

The Universal Maker we may praise ;
Who justly hath driven out his rebel foes
To deepest Hell, and, to repair that loss,
Created this new happy race of Men
To serve him better : wise are all his ways !” 680

So spake the false dissembler unperceived ;
For neither man nor angel can discern
Hypocrisy — the only evil that walks
Invisible, except to God alone,
By his permissive will, through Heaven and Earth ;
And oft, though Wisdom wake, Suspicion sleeps
At Wisdom’s gate, and to Simplicity
Resigns her charge, while Goodness thinks no ill
Where no ill seems : which now for once beguiled
Uriel, though Regent of the Sun, and held 690
The sharpest-sighted Spirit of all in Heaven ;
Who to the fraudulent impostor foul,
In his uprightness, answer thus returned : —

“ Fair Angel, thy desire, which tends to know
The works of God, thereby to glorify
The great Work-master, leads to no excess
That reaches blame, but rather merits praise
The more it seems excess, that led thee hither
From thy empyreal mansion thus alone,
To witness with thine eyes what some perhaps, 700
Contented with report, hear only in Heaven :
For wonderful indeed are all his works,
Pleasant to know, and worthiest to be all
Had in remembrance always with delight !
But what created mind can comprehend
Their number, or the wisdom infinite

That brought them forth, but hid their causes deep?
 I saw when, at his word,* the formless mass,
 This World's material mould, came to a heap :
 Confusion heard his voice, and wild Uproar 710
 Stood ruled, stood vast Infinitude confined ;
 Till, at his second bidding, Darkness fled,
 Light shone, † and order from disorder sprung.
 Swift to their several quarters hasted then
 The cumbrous elements — Earth, Flood, Air, Fire ; ‡
 And this ethereal quintessence ¹ of Heaven
 Flew upward, spirited with various forms,
 That rolled orbicular, and turned to stars
 Numberless as thou seest, and how they move :
 Each had his place appointed, each his course ; 720
 The rest in circuit walls this Universe.
 Look downward on that globe, whose hither side
 With light from hence, though but reflected, shines :
 That place is Earth, the seat of Man ; that light
 His day, which else, as the other hemisphere,
 Night would invade ; but there the neighbouring Moon §
 (So call that opposite fair star) her aid
 Timely interposes, and, her monthly round
 Still ending, still renewing, through mid-heaven,
 With borrowed light ² her countenance triform 730
 Hence fills and empties, to enlighten the Earth,
 And in her pale dominion checks the night.
 That spot to which I point is Paradise,
 Adam's abode ; those lofty shades his bower.

¹ 5.² 17.

* VII. 216.

† VII. 243.

‡ II. 912.

§ VII. 375+.

Thy way thou canst not miss ; me mine requires.”

Thus said, he turned ; and Satan, bowing low,
As to superior Spirits is wont in Heaven,
Where honour due and reverence none neglects,
Took leave, and toward the coast of Earth beneath,
Down from the ecliptic,¹ sped with hoped success, 740
Throws his steep flight in many an aery wheel,
Nor staid till on Niphates' top he lights.

¹ 9, note ; 11.

PARADISE LOST.

BOOK IV.

(1-113.)

THE ARGUMENT.

Satan, now in prospect of Eden, and nigh the place where he must now attempt the bold enterprise which he undertook alone against God and Man, falls into many doubts with himself, and many passions—fear, envy, and despair; but at length confirms himself in evil; journeys on to Paradise, whose outward prospect and situation is described; overleaps the bounds; sits, in the shape of a cormorant, on the Tree of Life, as highest in the Garden, to look about him. The Garden described; Satan's first sight of Adam and Eve; his wonder at their excellent form and happy state, but with resolution to work their fall; overhears their discourse; thence gathers that the Tree of Knowledge was forbidden them to eat of under penalty of death, and thereon intends to found his temptation by seducing them to transgress; then leaves them a while, to know further of their state by some other means. Meanwhile Uriel, descending on a sunbeam, warns Gabriel, who had in charge the gate of Paradise, that some evil Spirit had escaped the Deep, and passed at noon by his Sphere, in the shape of a good Angel, down to Paradise, discovered after by his furious gestures in the mount. Gabriel promises to find him ere morning. Night coming on, Adam and Eve discourse of going to their rest: their bower described; their evening worship. Gabriel, drawing forth his bands of night-watch to walk the rounds of Paradise, appoints two strong Angels to Adam's bower, lest the evil Spirit should be there doing some harm to Adam or Eve sleeping: there they find him at the ear of Eve, tempting her in a dream, and bring him, though unwilling, to Gabriel; by whom questioned, he scornfully answers; prepares resistance; but, hindered by a sign from Heaven, flies out of Paradise.

BOOK IV.

(1-113.)

O FOR that warning voice, which he who saw
The Apocalypse heard cry in Heaven aloud,
Then when the Dragon, put to second rout,
Came furious down to be revenged on men,
“Woe to the inhabitants on Earth!” that now,
While time was, our first parents had been warned
The coming of their secret foe, and scaped,
Haply so scaped, his mortal snare! For now
Satan, now first inflamed with rage, came down,
The tempter, ere the accuser, of mankind,
To wreak on innocent frail Man his loss
Of that first battle, and his flight to Hell.
Yet not rejoicing in his speed, though bold
Far off and fearless, nor with cause to boast,
Begins his dire attempt; which, nigh the birth
Now rolling, boils in his tumultuous breast,
And like a devilish engine back recoils
Upon himself. Horror and doubt distract
His troubled thoughts, and from the bottom stir
The hell within him; for within him Hell
He brings, and round about him, nor from Hell
One step, no more than from himself, can fly
By change of place. Now conscience wakes despair
That slumbered; wakes the bitter memory

10

20

Of what he was, what is, and what must be
Worse ; of worse deeds worse sufferings must ensue !
Sometimes towards Eden, which now in his view
Lay pleasant, his grieved look he fixes sad ;
Sometimes towards Heaven and the full-blazing Sun,
Which now sat high in his meridian tower : 30
Then, much revolving, thus in sighs began : —

“ O thou that, with surpassing glory crowned,
Look'st from thy sole dominion like the god
Of this new World — at whose sight all the stars
Hide their diminished heads — to thee I call,
But with no friendly voice, and add thy name,
O Sun, to tell thee how I hate thy beams,
That bring to my remembrance from what state
I fell, how glorious once above thy sphere,
Till pride and worse ambition threw me down, 40
Warring in Heaven against Heaven's matchless King !
Ah, wherefore? He deserved no such return
From me, whom he created what I was
In that bright eminence, and with his good
Upbraided none ; nor was his service hard.
What could be less than to afford him praise,
The easiest recompense, and pay him thanks,
How due? Yet all his good proved ill in me,
And wrought but malice. Lifted up so high,
I sdained subjection, and thought one step higher 50
Would set me highest, and in a moment quit
The debt immense of endless gratitude,
So burdensome, still paying, still to owe ;
Forgetful what from him I still received ;
And understood not that a grateful mind

By owing owes not, but still pays, at once
Indebted and discharged — what burden then?
Oh, had his powerful destiny ordained
Me some inferior Angel, I had stood
Then happy ; no unbounded hope had raised 60
Ambition. Yet why not? Some other Power
As great might have aspired, and me, though mean,
Drawn to his part. But other Powers as great
Fell not, but stand unshaken, from within
Or from without to all temptations armed !
Hadst thou the same free will and power to stand?
Thou hadst. Whom hast thou then, or what, to accuse,
But Heaven's free love dealt equally to all?
Be then his love accursed, since, love or hate,
To me alike it deals eternal woe. 70
Nay, cursed be thou ; since against his thy will
Chose freely what it now so justly rues.
Me miserable ! which way shall I fly
Infinite wrath and infinite despair?
Which way I fly is Hell ; myself am Hell ; *
And, in the lowest deep, a lower deep
Still threatening to devour me opens wide,
To which the Hell I suffer seems a Heaven.
O, then, at last relent ! Is there no place
Left for repentance, none for pardon left? 80
None left but by submission ; and that word
Disdain forbids me, and my dread of shame
Among the Spirits beneath, whom I seduced
With other promises and other vaunts

Than to submit, boasting I could subdue
 The Omnipotent. Ay me ! they little know
 How dearly I abide that boast so vain,
 Under what torments inwardly I groan.
 While they adore me on the throne of Hell,
 With diadem and sceptre high advanced, 90
 The lower still I fall, only supreme
 In misery : such joy ambition finds !
 But say I could repent, and could obtain,
 By act of grace, my former state ; how soon
 Would highth recal high thoughts, how soon unsay
 What feigned submission swore ! Ease would recant
 Vows made in pain, as violent and void
 (For never can true reconcilment grow
 Where wounds of deadly hate have pierced so deep) ;
 Which would but lead me to a worse relapse 100
 And heavier fall : so should I purchase dear
 Short intermission, bought with double smart.
 This knows my Punisher ; therefore as far
 From granting he, as I from begging, peace.
 All hope excluded thus, behold, instead
 Of us, outcast, exiled, his new delight,
 Mankind, created, and for him this World !
 So farewell hope, and, with hope, farewell fear,
 Farewell remorse ! All good to me is lost ;
 Evil, be thou my Good : by thee at least 110
 Divided empire with Heaven's King I hold,
 By thee, and more than half perhaps will reign :
 As Man ere long, and this new World, shall know."

PARADISE LOST.

BOOK VI.

(189-356, 524-892.)

[Following the justly admired apostrophe to the sun comes an account of Satan's penetration into Paradise, and his espial upon the happy and innocent life of Adam and Eve, to ascertain in what way they might be attacked. Their conversation over the prohibited eating of the fruit of the tree of knowledge furnishes him with the needed suggestion, and taking the form of a toad he attempts to poison Eve's mind by prompting inordinate desires as she lies asleep. Surprised in the act of whispering in her ear by the angelic guard of Eden, he is driven from the garden in confusion and remains hidden from sight for seven days (Book IV.).

Meanwhile the angel Raphael descends to warn Adam of his secret foe. He recounts how pride and ambition had led Satan to reject the authority of the Son of God, and how he had incited all his legions to revolt against that authority with the exception of one faithful seraph, Abdiel (Book V.). Raphael tells of Abdiel's flight to announce to God the news of Satan's rebellion and God's approval of his loyalty. He describes the hasty approach of Satan's army, and recounts Satan's haughty address to Abdiel, threatening revenge for his desertion, and the latter's reply to Satan in words of rebuke for his treason, ending with the defiance,

“This greeting on thy impious crest receive.” — ED.]

BOOK VI.

(189-356, 524-892.)

“ So saying, a noble stroke he lifted high,
Which hung not, but so swift with tempest fell 190
On the proud crest of Satan that no sight,
Nor motion of swift thought, less could his shield,
Such ruin intercept. Ten paces huge
He back recoiled ; the tenth on bended knee
His massy spear upstayed : as if, on earth,
Winds under ground, or waters forcing way,
Sidelong had pushed a mountain from his seat,
Half-sunk with all his pines. Amazement seized
The rebel Thrones, but greater rage, to see
Thus foiled their mightiest ; ours joy filled, and shout, 200
Presage of victory, and fierce desire
Of battle : whereat Michaël bid sound
The Archangel trumpet. Through the vast of Heaven
It sounded, and the faithful armies rung
Hosannah to the Highest ; nor stood at gaze
The adverse legions, nor less hideous joined
The horrid shock. Now storming fury rose,
And clamour such as heard in heaven till now
Was never ; arms on armour clashing brayed
Horrible discord, and the madding wheels 210
Of brazen chariots raged ; dire was the noise
Of conflict ; overhead the dismal hiss

Of fiery darts in flaming volleys flew,
And, flying, vaulted either host with fire.
So under fiery cope together rushed
Both battles main with ruinous assault
And inextinguishable rage. All Heaven
Resounded ; and, had Earth been then, all Earth
Had to her centre shook. What wonder, when
Millions of fierce encountering Angels fought 220
On either side, the least of whom could wield
These elements,¹ and arm him with the force
Of all their regions? How much more of power
Army against army numberless to raise
Dreadful combustion warring, and disturb,
Though not destroy, their happy native seat ;
Had not the Eternal King Omnipotent
From his strong hold of Heaven high overruled
And limited their might, though numbered such
As each divided legion might have seemed 230
A numerous host, in strength each armed hand
A legion ! Led in fight, yet leader seemed
Each warrior single as in chief ; expert
When to advance, or stand, or turn the sway
Of battle, open when, and when to close
The ridges of grim war. No thought of flight,
None of retreat, no unbecoming deed
That argued fear ; each on himself relied
As only in his arm the moment lay
Of victory. Deeds of eternal fame 240
Were done, but infinite ; for wide was spread

That war, and various : sometimes on firm ground
 A standing fight ; then, soaring on main wing,
 Tormented all the air ; all air seemed then
 Conflicting fire. Long time in even scale
 The battle hung ; till Satan, who that day
 Prodigious power had shown, and met in arms
 No equal, ranging through the dire attack
 Of fighting Seraphim confused, at length
 Saw where the sword of Michael smote, and felled 250
 Squadrons at once : with huge two-handed sway
 Brandished aloft, the horrid edge came down
 Wide-wasting. Such destruction to withstand
 He hasted, and opposed the rocky orb
 Of tenfold adamant, his ample shield,*
 A vast circumference. At his approach
 The great Archangel from his warlike toil
 Surceased, and, glad, as hoping here to end
 Intestine war in Heaven, the Arch-foe subdued,
 Or captive dragged in chains, with hostile frown 260
 And visage all inflamed, first thus began : —
 “ Author of Evil, unknown till thy revolt,
 Unnamed in Heaven, now plenteous as thou seest
 These acts of hateful strife — hateful to all,
 Though heaviest, by just measure, on thyself
 And thy adherents — how hast thou disturbed
 Heaven’s blessed peace, and into Nature brought
 Misery, uncreated till the crime
 Of thy rebellion ! how hast thou instilled
 Thy malice into thousands, once upright 270

* I. 284.

And faithful, now proved false ! But think not here
 To trouble holy rest ; Heaven casts thee out
 From all her confines ; Heaven, the seat of bliss,
 Brooks not the works of violence and war.
 Hence, then, and Evil go with thee along,
 Thy offspring, to the place of Evil, Hell —
 Thou and thy wicked crew ! there mingle broils !
 Ere this avenging sword begin thy doom,
 Or some more sudden vengeance, winged from God,
 Precipitate thee with augmented pain.’ 280

“ So spake the Prince of Angels ; to whom thus
 The Adversary : — ‘ Nor think thou with wind
 Of airy threats to awe whom yet with deeds
 Thou canst not. Hast thou turned the least of these
 To flight — or, if to fall, but that they rise
 Unvanquished — easier to transact with me
 That thou shouldst hope, imperious, and with threats
 To chase me hence ? Err not that so shall end
 The strife which thou call’st evil, but we style
 The strife of glory ; which we mean to win, 290
 Or turn this Heaven itself into the Hell
 Thou fablest ; here, however, to dwell free,
 If not to reign. Meanwhile, thy utmost force —
 And join him named Almighty to thy aid —
 I fly not, but have sought thee far and nigh.’

“ They ended parle, and both addressed for fight
 Unspeakable ; for who, though with the tongue
 Of Angels, can relate, or to what things
 Liken on Earth conspicuous, that may lift
 Human imagination to such highth 300
 Of godlike power ? for likest gods they seemed,

Stood they or moved, in stature, motion, arms,
Fit to decide the empire of great Heaven.
Now waved their fiery swords, and in the air
Made horrid circles ; two broad suns their shields
Blazed opposite, while Expectation stood
In horror ; from each hand with speed retired,
Where erst was thickest fight, the Angelic throng,
And left large field, unsafe within the wind
Of such commotion : such as (to set forth
Great things by small) if, Nature's concord broke, 310
Among the constellations war were sprung,
Two planets,* rushing from aspect malign
Of fiercest opposition,¹ in mid sky
Should combat, and their jarring spheres confound.
Together both, with next to almighty arm
Uplifted imminent, one stroke they aimed
That might determine, and not need repeat
As not of power, at once ; nor odds appeared
In might or swift prevention. But the sword 320
Of Michael from the armoury of God
Was given him tempered so that neither keen
Nor solid might resist that edge : it met
The sword of Satan, with steep force to smite
Descending, and in half cut sheer ; nor stayed,
But, with swift wheel reverse, deep entering, shared
All his right side. Then Satan first knew pain,
And writhed him to and fro convolved ; so sore
The griding sword with discontinuous wound
Passed through him. But the ethereal substance closed, 330

¹ 16.

* II. 708.

Not long divisible ; and from the gash
 A stream of nectarous humour issuing flowed
 Sanguine, such as celestial Spirits may bleed,
 And all his armour stained, erewhile so bright.
 Forthwith, on all sides, to his aid was run
 By Angels many and strong, who interposed
 Defence, while others bore him on their shields
 Back to his chariot where it stood retired
 From off the files of war : there they him laid
 Gnashing for anguish, and despite, and shame 340
 To find himself not matchless, and his pride
 Humbled by such rebuke, so far beneath
 His confidence to equal God in power.
 Yet soon he healed ; for Spirits, that live throughout
 Vital in every part * — not, as frail Man,
 In entrails, heart or head, liver or reins —
 Cannot but by annihilating die ;
 Nor in their liquid texture mortal wound
 Receive, no more than can the fluid air :
 All heart they live, all head, all eye, all ear, 350
 All intellect, all sense ; and as they please
 They limb themselves, and color, shape, or size
 Assume, as likes them best, condense or rare."

* * * * *

[Here follows an account of the overthrow of lesser warriors, and the partial rout of Satan's army, checked only by the intervention of night. Signs of dissension and distrust appear in Satan's host, especially in a demand for more effective methods of fighting. Satan's devilish ingenuity enables him to retain his supremacy by the invention of cannon and the necessary explosive compounds, and these are hastily prepared, under cover of the darkness. — ED.]

“ Now, when fair Morn orient in Heaven appeared,
Up rose the victor Angels, and to arms
The matin trumpet sung. In arms they stood
Of golden panoply, refulgent host,
Soon banded ; others from the dawning hills
Looked round, and scouts each coast light-armèd scour,
Each quarter, to descry the distant foe, 530
Where lodged, or whither fled, or if for fight,
In motion or in halt. Him soon they met
Under spread ensigns moving nigh, in slow
But firm battalion : back with speediest sail
Zophiel, of Cherubim the swiftest wing,
Came flying, and in mid air aloud thus cried : —

“ ‘ Arm, Warriors, arm for fight ! The foe at hand,
Whom fled we thought, will save us long pursuit
This day ; fear not his flight ; so thick a cloud
He comes, and settled in his face I see 540
Sad resolution and secure. Let each
His adamantine coat gird well, and each
Fit well his helm, gripe fast his orbèd shield,
Borne even or high ; for this day will pour down,
If I conjecture aught, no drizzling shower,
But rattling storm of arrows barbed with fire.’

“ So warnèd he them, aware themselves, and soon
In order, quit of all impediment.
Instant, without disturb, they took alarm,
And onward move embattled : when, behold, 550
Not distant far, with heavy pace the foe
Approaching gross and huge, in hollow cube
Training his devilish enginry, impaled
On every side with shadowing squadrons deep,

To hide the fraud. At interview both stood
 A while ; but suddenly at head appeared
 Satan, and thus was heard commanding loud : —

“ ‘ Vanguard, to right and left the front unfold,
 That all may see who hate us how we seek
 Peace and composure, and with open breast 560
 Stand ready to receive them, if they like
 Our overture, and turn not back perverse :
 But that I doubt. However, witness Heaven !
 Heaven, witness thou anon ! while we discharge
 Freely our part. Ye, who appointed stand,
 Do as you have in charge, and briefly touch
 What we propound, and loud that all may hear.’ ”

“ So scoffing in ambiguous words, he scarce
 Had ended, when to right and left the front
 Divided, and to either flank retired ; 570
 Which to our eyes discovered, new and strange,
 A triple mounted row of pillars laid
 On wheels (for like to pillars most they seemed,
 Or hollowed bodies made of oak or fir,
 With branches lopt, in wood or mountain felled),
 Brass, iron, stony mould, had not their mouths
 With hideous orifice gaped on us wide,
 Portending hollow truce. At each, behind,
 A Seraph stood, and in his hand a reed
 Stood waving tipt with fire ; while we, suspense, 580
 Collected stood within our thoughts amused.
 Not long ! for sudden all at once their reeds
 Put forth, and to a narrow vent applied
 With nicest touch. Immediate in a flame,
 But soon obscured with smoke, all Heaven appeared,

From those deep-throated engines belched, whose roar
Embowelled with outrageous noise the air,
And all her entrails tore, disgorging foul
Their devilish glut, chained thunderbolts and hail
Of iron globes ; which, on the victor host 590
Levelled, with such impetuous fury smote,
That whom they hit none on their feet might stand,
Though standing else as rocks, but down they fell
By thousands, Angel on Archangel rolled,
The sooner for their arms. Unarmed, they might
Have easily, as Spirits, evaded swift
By quick contraction * or remove ; but now
Foul dissipation followed, and forced rout ;
Nor served it to relax their serried files.
What should they do? If on they rushed, repulse 600
Repeated, and indecent overthrow
Doubled, would render them yet more despised,
And to their foes a laughter — for in view
Stood ranked of Seraphim another row,
In posture to displode their second tire
Of thunder ; back defeated to return
They worse abhorred. Satan beheld their plight,
And to his mates thus in derision called : —
“ O friends, why come not on these victors proud?
Erewhile they fierce were coming ; and, when we, 610
To entertain them fair with open front
And breast (what could we more?), propounded terms
Of composition, straight they changed their minds,
Flew off, and into strange vagaries fell,

* I. 429.

As they would dance. Yet for a dance they seemed
Somewhat extravagant and wild ; perhaps
For joy of offered peace. But I suppose,
If our proposals once again were heard,
We should compel them to a quick result.'

“ To whom thus Belial,* in like gamesome mood : — 620
‘ Leader, the terms we sent were terms of weight,
Of hard contents, and full of force urged home,
Such as we might perceive amused them all,
And stumbled many. Who receives them right
Had need from head to foot well understand ;
Not understood, this gift they have besides —
They show us when our foes walk not upright.’

“ So they among themselves in pleasant vein
Stood scoffing, highthened in their thoughts beyond
All doubt of victory ; Eternal Might 630
To match with their inventions they presumed
So easy, and of his thunder made a scorn,
And all his host derided, while they stood
A while in trouble. But they stood not long ;
Rage prompted them at length, and found them arms
Against such hellish mischief fit to oppose.
Forthwith (behold the excellence, the power,
Which God hath in his mighty Angels placed !)
Their arms away they threw, and to the hills
(For Earth hath this variety from Heaven 640
Of pleasure situate in hill and dale)
Light as the lightning-glimpse they ran, they flew ;
From their foundations, loosening to and fro,

They plucked the seated hills,* with all their load,
Rocks, waters, woods, and, by the shaggy tops
Uplifting, bore them in their hands. Amaze,
Be sure, and terror, seized the rebel host,
When coming towards them so dread they saw
The bottom of the mountains upward turned,
Till on those cursed engines' triple row 650
They saw them whelmed, and all their confidence
Under the weight of mountains buried deep ;
Themselves invaded next, and on their heads
Main promontories flung, which in the air
Came shadowing, and oppressed whole legions armed.
Their armour helped their harm, crushed in and bruised,
Into their substance pent — which wrought them pain
Implacable, and many a dolorous groan,
Long struggling underneath, ere they could wind
Out of such prison, though Spirits of purest light, 660
Purest at first, now gross by sinning grown.
The rest, in imitation, to like arms
Betook them, and the neighbouring hills uptore ;
So hills amid the air encountered hills,
Hurled to and fro with jaculation dire,
That underground they fought in dismal shade :
Infernal noise ! war seemed a civil game
To this uproar ; horrid confusion heaped
Upon confusion rose. And now all Heaven
Had gone to wrack, with ruin overspread, 670
Had not the Almighty Father, where he sits
Shrined in his sanctuary of Heaven secure,

* II. 540.

Consulting on the sum of things, foreseen
 This tumult, and permitted all, advised,
 That his great purpose he might so fulfil,
 To honour his Anointed Son, avenged
 Upon his enemies, and to declare
 All power on him transferred. Whence to his Son,
 The assessor of his throne, he thus began : —

“ Effulgence of my glory, Son beloved, 680
 Son in whose face invisible is beheld
 Visibly, what by Deity I am,
 And in whose hand what by decree I do,
 Second Omnipotence ! two days are passed,
 Two days, as we compute the days of Heaven,
 Since Michael and his Powers went forth to tame
 These disobedient. Sore hath been their fight,
 As likeliest was when two such foes met armed :
 For to themselves I left them ; and thou know'st
 Equal in their creation they were formed, 690
 Save what sin hath impaired — which yet hath wrought
 Insensibly, for I suspend their doom :
 Whence in perpetual fight they needs must last
 Endless, and no solution will be found.
 War wearied hath performed what war can do,
 And to disordered rage let loose the reins,
 With mountains, as with weapons, armed ; which makes
 Wild work in Heaven, and dangerous to the main.
 Two days are, therefore, passed ; the third is thine :
 For thee I have ordained it, and thus far 700
 Have suffered, that the glory may be thine
 Of ending this great war, since none but thou
 Can end it. Into thee such virtue and grace

Immense I have transfused, that all may know
In Heaven and Hell thy power above compare,
And this perverse commotion governed thus,
To manifest thee worthiest to be Heir
Of all things — to be Heir, and to be King
By sacred unction, thy deserved right.
Go, then, thou Mightiest, in thy Father's might ; 710
Ascend my chariot ; guide the rapid wheels
That shake Heaven's basis ; bring forth all my war ;
My bow and thunder, my almighty arms,
Gird on, and sword upon thy puissant thigh ;
Pursue these Sons of Darkness, drive them out
From all Heaven's bounds into the utter Deep ;
There let them learn, as likes them, to despise
God, and Messiah his anointed King.'

“ He said, and on his Son with rays direct
Shone full. He all his Father full expressed 720
Ineffably into his face received ;
And thus the Filial Godhead answering spake : —

“ O Father, O Supreme of Heavenly Thrones,
First, Highest, Holiest, Best, thou always seek'st
To glorify thy Son ; I always thee,
As is most just. This I my glory account,
My exaltation, and my whole delight,
That thou in me, well pleased, declar'st thy will
Fulfilled, which to fulfil is all my bliss.
Sceptre and power, thy giving, I assume, 730
And gladlier shall resign when in the end
Thou shalt be all in all, and I in thee
For ever, and in me all whom thou lov'st.
But whom thou hat'st I hate, and can put on

Thy terrors, as I put thy mildness on,
 Image of thee in all things : and shall soon,
 Armed with thy might, rid Heaven of these rebelled,
 To their prepared ill mansion driven down,
 To chains of darkness and the undying worm,¹
 That from thy just obedience could revolt, 740
 Whom to obey is happiness entire.

Then shall thy Saints, unmixed, and from the impure
 Far separate, circling thy holy Mount,
 Unfeigned halleluiahs to thee sing,
 Hymns of high praise, and I among them chief.'

“ So said, he, o'er his sceptre bowing, rose
 From the right hand of Glory where he sat ;
 And the third sacred morn began to shine,
 Dawning through Heaven. Forth rushed with whirlwind
 sound

The chariot of Paternal Deity, 750
 Flashing thick flames, wheel within wheel ; undrawn,
 Itself instinct with spirit,* but convoyed
 By four cherubic Shapes. Four faces² each
 Had wondrous ; as with stars, their bodies all
 And wings were set with eyes ; with eyes the wheels
 Of beryl, and careering fires between ;
 Over their heads a crystal firmament,
 Whereon a sapphire throne, inlaid with pure
 Amber and colours of the showery arch.
 He, in celestial panoply all armed 760
 Of radiant Urim,³ work divinely wrought,
 Ascended ; at his right hand Victory

¹ 94.² 72.³ 89.

* VII. 204.

Sat eagle-winged ; beside him hung his bow,
And quiver, with three-bolted thunder stored ;
And from about him fierce effusion rolled
Of smoke and bickering flame and sparkles dire.

Attended with ten thousand thousand Saints,
He onward came ; far off his coming shone ;
And twenty thousand (I their number heard)
Chariots of God, half on each hand, were seen.

770

He on the wings of Cherub rode sublime
On the crystalline sky, in sapphire throned —
Illustrious far and wide, but by his own
First seen. Them unexpected joy surprised
When the great ensign of Messiah blazed
Aloft, by Angels borne, his sign in Heaven ;
Under whose conduct Michael soon reduced
His army, circumfused on either wing,
Under their Head embodied all in one.

Before him Power Divine his way prepared ;
At his command the uprooted hills retired
Each to his place ; they heard his voice, and went
Obsequious ; Heaven his wonted face renewed,
And with fresh flowerets hill and valley smiled.

780

“ This saw his hapless foes, but stood obdured,
And to rebellious fight rallied their Powers,
Insensate, hope conceiving from despair.
In Heavenly Spirits could such perverseness dwell?
But to convince the proud what signs avail,
Or wonders move the obdurate to relent?

790

They, hardened more by what might most reclaim,
Grieving to see his glory, at the sight
Took envy, and, aspiring to his highth,

Stood re-embattled fierce, by force or fraud
 Weening to prosper, and at length prevail
 Against God and Messiah, or to fall
 In universal ruin last ; and now
 To final battle drew, disdaining flight,
 Or faint retreat : when the great Son of God
 To all his host on either hand thus spake : — 800

“ ‘ Stand still in bright array, ye Saints ; here stand,
 Ye angels armed ; this day from battle rest.
 Faithful hath been your warfare, and of God
 Accepted, fearless in his righteous cause ;
 And, as ye have received, so have ye done,
 Invincibly. But of this cursed crew
 The punishment to other hand belongs ;
 Vengeance is his, or whose he sole appoints.
 Number to this day’s work is not ordained,
 Nor multitude ; stand only and behold 810
 God’s indignation on these godless poured
 By me. Not you, but me, they have despised,
 Yet envied ; against me is all their rage,
 Because the Father, to whom in Heaven supreme
 Kingdom and power and glory appertains,
 Hath honoured me, according to his will.
 Therefore to me their doom he hath assigned,
 That they may have their wish, to try with me
 In battle which the stronger proves — they all,
 Or I alone against them ; since by strength 820
 They measure all, of other excellence
 Not emulous, nor care who them excels ;
 Nor other strife with them do I voutsafe.’

“ So spake the Son, and into terror changed

His countenance, too severe to be beheld,
And full of wrath bent on his enemies.
At once the Four spread out their starry wings
With dreadful shade contiguous, and the orbs
Of his fierce chariot rolled, as with the sound
Of torrent floods, or of a numerous host. 830
He on his impious foes right onward drove,
Gloomy as Night. Under his burning wheels
The steadfast Empyrean shook throughout,
All but the throne itself of God. Full soon
Among them he arrived, in his right hand
Grasping ten thousand thunders, which he sent
Before him, such as in their souls infixed
Plagues. They, astonished, all resistance lost,
All courage ; down their idle weapons dropt ;
O'er shields, and helms, and helmed heads he rode 840
Of Thrones and mighty Seraphim prostrate,
That wished the mountains now might be again
Thrown on them, as a shelter from his ire.
Nor less on either side tempestuous fell
His arrows, from the fourfold-visaged Four,
Distinct with eyes, and from the living wheels,
Distinct alike with multitude of eyes ;
One spirit in them ruled, and every eye
Glared lightning, and shot forth pernicious fire
Among the accursed, that withered all their strength, 850
And of their wonted vigour left them drained,
Exhausted, spiritless, afflicted, fallen.
Yet half his strength he put not forth, but checked
His thunder in mid-volley ; for he meant
Not to destroy, but root them out of Heaven.

The overthrown he raised, and, as a herd
 Of goats or timorous flock together thronged,
 Drove them before him thunderstruck, pursued
 With terrors and with furies to the bounds
 And crystal wall of Heaven ; which, opening wide, 860
 Rolled inward, and a spacious gap disclosed
 Into the wasteful Deep. The monstrous sight
 Strook them with horror backward ; but far worse
 Urged them behind : headlong themselves they threw *
 Down from the verge of Heaven : eternal wrath
 Burnt after them to the bottomless pit.

“ Hell heard the unsufferable noise ; Hell saw
 Heaven ruining from Heaven, and would have fled
 Affrighted ; but strict Fate had cast too deep
 Her dark foundations, and too fast had bound. 870
 Nine days they fell ; confounded Chaos roared,
 And felt tenfold confusion in their fall
 Through his wild Anarchy ; so huge a rout
 Encumbered him with ruin. Hell at last,
 Yawning, received them whole, and on them closed —
 Hell, their fit habitation, fraught with fire
 Unquenchable, the house of woe and pain.
 Disburdened Heaven rejoiced, and soon repaired
 Her mural breach, returning whence it rolled.
 Sole victor, from the expulsion of his foes 880
 Messiah his triumphal chariot turned.
 To meet him all his Saints, who silent stood
 Eye-witnesses of his almighty acts,
 With jubilee advanced ; and, as they went,

Shaded with branching palm, each order bright
Sung triumph, and him sung victorious King,
Son, Heir, and Lord, to him dominion given,
Worthiest to reign. He celebrated rode,
Triumphant through mid Heaven, into the courts
And temple of his mighty Father throned
On high ; who into glory him received,
Where now he sits at the right hand of bliss.”

890

* * * * *

P

PARADISE LOST.

BOOK VII.

(192-568.)

[Raphael concludes his account of the war in Heaven with a warning against disobedience, but at Adam's request he also relates how the World was created, after the fall of Satan from Heaven (Book VII.). — Ed.]

BOOK VII.

(192-568.)

“Meanwhile the Son

On his great expedition now appeared,
Girt with omnipotence, with radiance crowned
Of majesty divine, sapience and love
Immense ; and all his Father in him shone.
About his chariot numberless were poured
Cherub and Seraph, Potentates and Thrones,
And Virtues, winged Spirits, and chariots winged
From the armoury of God, where stand of old 200
Myriads, between two brazen mountains lodged
Against a solemn day, harnessed at hand,
Celestial equipage ; and now came forth
Spontaneous, for within them Spirit lived,
Attendant on their Lord. Heaven opened wide
Her ever-during gates, harmonious sound
On golden hinges moving,* to let forth
The King of Glory, in his powerful Word
And Spirit coming to create new worlds.
On Heavenly ground they stood, and from the shore 210
They viewed the vast immeasurable Abyss,
Outrageous as a sea, dark, wasteful, wild,
Up from the bottom turned by furious winds

* II. 879 +.

And surging waves, as mountains to assault
Heaven's highth, and with the centre mix the pole.

“ ‘ Silence, ye troubled waves, and, thou Deep, peace ! ’
Said then the omnific Word : ‘ your discord end ! ’

Nor stayed ; but, on the wings of Cherubim
Uplifted, in paternal glory rode

Far into Chaos and the World unborn ; 220

For Chaos heard his voice. Him all his train

Followed in bright procession, to behold

Creation, and the wonders of his might.

Then stayed the fervid wheels, and in his hand

He took the golden compasses, prepared

In God's eternal store, to circumscribe

This Universe, and all created things.

One foot he centred, and the other turned

Round through the vast profundity obscure,

And said, ‘ Thus far extend, thus far thy bounds ; 230

This be thy just circumference, O World ! ’

Thus God the heaven created, thus the Earth,

Matter unformed and void. Darkness profound

Covered the Abyss ; but on the watery calm

His brooding wings * the Spirit of God outspread,

And vital virtue infused, and vital warmth,

Throughout the fluid mass, but downward purged

The black, Tartareous, cold, infernal dregs,

Adverse to life ; then founded, then conglobed,

Like things to like, the rest to several place 240

Disparted, and between spun out the Air,

And Earth, self-balanced, on her centre hung.

* I. 20.

“‘Let there be Light!’ said God; and forthwith Light
 Ethereal, first of things, quintessence¹ pure,
 Sprung from the Deep, and from her native East
 To journey through the aery gloom began,
 Sphered in a radiant cloud — for yet the Sun
 Was not; she in a cloudy tabernacle
 Sojourned the while. God saw the Light was good;
 And light from darkness by the hemisphere 250
 Divided: Light the Day, and Darkness Night,
 He named. Thus was the first Day even and morn;
 Nor passed uncelebrated, nor unsung
 By the celestial quires, when orient light
 Exhaling first from darkness they beheld,
 Birth-day of Heaven and Earth. With joy and shout
 The hollow universal orb they filled,
 And touched their golden harps, and hymning praised
 God and his works; Creator him they sung,
 Both when first evening was, and when first morn. 260

“Again God said, ‘Let there be firmament
 Amid the waters, and let it divide
 The waters from the waters!’ And God made
 The firmament, expanse of liquid, pure,
 Transparent, elemental air,* diffused
 In circuit to the uttermost convex
 Of this great round — partition firm and sure,
 The waters underneath from those above
 Dividing; for as Earth, so he the World
 Built on circumfluous waters calm, in wide 270
 Crystalline² ocean, and the loud misrule

¹ 5.² 9.

* III. 564, 574.

Of Chaos far removed, lest fierce extremes
Contiguous might distemper the whole frame :
And *heaven* he named the firmament. So even
And morning chorus sung the second Day.

“The Earth was formed, but, in the womb as yet
Of waters, embryo immature, involved,
Appeared not ; over all the face of Earth
Main ocean flowed, not idle, but, with warm
Prolific humour softening all her globe, 280
Fermented the great mother to conceive,
Sate with genial moisture ; when God said,
‘ Be gathered now, ye waters under heaven,
Into one place, and let dry land appear ! ’
Immediately the mountains huge appear
Emergent, and their broad bare backs upheave
Into the clouds ; their tops ascend the sky.
So high as heaved the tumid hills, so low
Down sunk a hollow bottom broad and deep,
Capacious bed of waters. Thither they 290
Hasted with glad precipitance, uprolled,
As drops on dust conglobing, from the dry :
Part rise in crystal wall, or ridge direct,
For haste ; such flight the great command impressed
On the swift floods. As armies at the call
Of trumpet (for of armies thou hast heard)
Troop to the standard, so the watery throng,
Wave rolling after wave, where way they found —
If steep, with torrent rapture, if through plain,
Soft-ebbing ; nor withstood them rock or hill ; 300
But they, or underground, or circuit wide
With serpent error wandering, found their way,

And on the washy ooze deep channels wore :
Easy, ere God had bid the ground be dry,
All but within those banks where rivers now
Stream, and perpetual draw their humid train.
The dry land Earth, and the great receptacle
Of congregated waters he called Seas ;
And saw that it was good, and said, ‘ Let the Earth
Put forth the verdant grass, herb yielding seed, 310
And fruit-tree yielding fruit after her kind,
Whose seed is in herself upon the Earth ! ’
He scarce had said when the bare Earth, till then
Desert and bare, unsightly, unadorned,
Brought forth the tender grass, whose verdure clad
Her universal face with pleasant green ;
Then herbs of every leaf, that sudden flowered,
Opening their various colours, and made gay
Her bosom smelling sweet ; and, these scarce blown,
Forth flourished thick the clustering vine, forth crept 320
The smelling gourd, up stood the corny reed
Embattled in her field : add the humble shrub,
And bush with frizzled hair implicit : last
Rose, as in dance, the stately trees, and spread
Their branches hung with copious fruit, or gemmed
Their blossoms. With high woods the hills were crowned,
With tufts the valleys and each fountain-side,
With borders long the rivers, that Earth now
Seemed like to Heaven, a seat where gods might dwell,
Or wander with delight, and love to haunt 330
Her sacred shades ; though God had yet not rained
Upon the Earth, and man to till the ground
None was, but from the Earth a dewy mist

Went up and watered all the ground, and each
 Plant of the field, which ere it was in the Earth
 God made, and every herb before it grew
 On the green stem. God saw that it was good ;
 So even and morn recorded the third Day.

“ Again the Almighty spake, ‘ Let there be Lights
 High in the expanse of heaven, to divide 34°
 The Day from Night ; and let them be for signs,
 For seasons, and for days, and circling years ;
 And let them be for lights, as I ordain
 Their office in the firmament of heaven,
 To give light on the Earth ! ’ and it was so.
 And God made two great Lights, great for their use
 To Man, the greater to have rule by day,
 The less by night, altern ; and made the Stars,
 And set them in the firmament of heaven
 To illuminate the Earth, and rule the day 35°
 In their vicissitude, and rule the night,
 And light from darkness to divide. God saw,
 Surveying his great work, that it was good :
 For, of celestial bodies, first the Sun
 A mighty sphere he framed, unlightsome first,
 Though of ethereal mould ; then formed the Moon
 Globose, and every magnitude of Stars,
 And sowed with stars the heaven thick as a field.
 Of light by far the greater part he took,
 Transplanted from her cloudy shrine, and placed 36°
 In the Sun’s orb, made porous to receive
 And drink the liquid light, firm to retain
 Her gathered beams, great palace now of Light.
 Hither, as to their fountain, other stars

Repairing in their golden urns draw light,
 And hence the morning planet¹ gilds her horns ;
 By tincture or reflection² they augment
 Their small peculiar, though, from human sight
 So far remote, with diminution seen.
 First in his east the glorious lamp was seen, 370
 Regent of day, and all the horizon round
 Invested with bright rays, jocund to run
 His longitude through heaven's high road ; the grey
 Dawn, and the Pleiades,³ before him danced,
 Shedding sweet influence.⁴ Less bright the Moon,
 But opposite in levelled west, was set,
 His mirror, with full face borrowing her light
 From him ; * for other light she needed none
 In that aspect, and still that distance keeps
 Till night ; then in the east her turn she shines, 380
 Revolved on heaven's great axle, and her reign
 With thousand lesser lights dividual holds,
 With thousand thousand stars, that then appeared
 Spangling the hemisphere. Then first adorned
 With her bright luminaries, that set and rose,
 Glad evening and glad morn crowned the fourth Day.

“ And God said, ‘ Let the waters generate
 Reptile with spawn abundant, living soul ;
 And let Fowl fly above the earth, with wings
 Displayed on the open firmament of heaven ! ’ 390
 And God created the great whales, and each
 Soul living, each that crept, which plenteously
 The waters generated by their kinds,

¹ 14.² 17.³ 12.⁴ 16.

* III. 730.

And every bird of wing after his kind,
And saw that it was good, and blessed them, saying,
' Be fruitful, multiply, and, in the seas,
And lakes, and running streams, the waters fill ;
And let the fowl be multiplied on the earth !'
Forthwith the sounds and seas, each creek and bay,
With fry innumerable swarm, and shoals 400
Of fish that, with their fins and shining scales,
Glide under the green wave in sculls that oft
Bank the mid-sea. Part, single or with mate,
Graze the sea-weed, their pasture, and through groves
Of coral stray, or, sporting with quick glance,
Show to the sun their waved coats dropt with gold,
Or, in their pearly shells at ease, attend
Moist nutriment, or under rocks their food
In jointed armour watch ; on smooth the seal
And bended dolphins play : part, huge of bulk, 410
Wallowing unwieldy, enormous in their gait,
Tempest the ocean. There leviathan,*
Hugest of living creatures, on the deep
Stretched like a promontory, sleeps or swims,
And seems a moving land, and at his gills
Draws in, and at his trunk spouts out, a sea.
Meanwhile the tepid caves, and fens, and shores,
Their brood as numerous hatch from the egg, that soon,
Bursting with kindly rupture, forth disclosed
Their callow young ; but feathered soon and fledge 420
They summed their pens, and, soaring the air sublime,
With clang despised the ground, under a cloud

* I. 201.

In prospect. There the eagle and the stork
On cliffs and cedar-tops their eyries build.
Part loosely wing the region ; part, more wise,
In common, ranged in figure, wedge their way,
Intelligent of seasons, and set forth
Their aery caravan, high over seas
Flying, and over lands, with mutual wing
Easing their flight ; so steers the prudent crane 430
Her annual voyage, borne on winds ; the air
Floats as they pass, fanned with unnumbered plumes.
From branch to branch the smaller birds with song
Solaced the woods, and spread their painted wings,
Till even ; nor then the solemn nightingale
Ceased warbling, but all night tuned her soft lays.
Others, on silver lakes and rivers, bathed
Their downy breast ; the swan, with arched neck
Between her white wings mantling proudly, rows
Her state with oary feet ; yet oft they quit 440
The dank, and, rising on stiff pennons, tower
The mid aerial sky. Others on ground
Walked firm — the crested cock, whose clarion sounds
The silent hours, and the other, whose gay train
Adorns him, coloured with the florid hue
Of rainbows and starry eyes. The waters thus
With Fish replenished, and the air with Fowl,
Evening and morn solemnized the fifth Day.

“ The sixth, and of Creation last, arose
With evening harps and matin ; when God said, 450
‘ Let the Earth bring forth soul living in her kind,
Cattle, and creeping things, and beast of the earth,
Each in their kind ! ’ The Earth obeyed, and, straight

Opening her fertile womb, teemed at a birth
 Innumerable living creatures, perfect forms,
 Limbed and full-grown. Out of the ground up rose,
 As from his lair, the wild beast, where he wons
 In forest wild, in thicket, brake, or den —
 Among the trees in pairs they rose, they walked ;
 The cattle in the fields and meadows green : 460
 Those rare and solitary, these in flocks
 Pasturing at once and in broad herds, upsprung.
 The grassy clods now calved ; now half appeared
 The tawny lion, pawing to get free
 His hinder parts — then springs, as broke from bonds,
 And rampant shakes his brinded mane ; the ounce,
 The libbard, and the tiger, as the mole
 Rising, the crumbled earth above them threw
 In hillocks ; the swift stag from underground
 Bore up his branching head ; scarce from his mould 470
 Behemoth, biggest born of earth, upheaved
 His vastness ; fleeced the flocks and bleating rose,
 As plants ; ambiguous between sea and land,
 The river-horse and scaly crocodile.
 At once came forth whatever creeps the ground,
 Insect or worm. Those waved their limber fans
 For wings, and smallest lineaments exact
 In all the liveries decked of summer's pride,
 With spots of gold and purple, azure and green ;
 These as a line their long dimension drew, 480
 Streaking the ground with sinuous trace : not all
 Minims of nature ; some of serpent kind,
 Wondrous in length and corpulence, involved
 Their snaky folds, and added wings. First crept

The parsimonious emmet, provident
Of future, in small room large heart enclosed —
Pattern of just equality perhaps
Hereafter — joined in her popular tribes
Of commonalty. Swarming next appeared
The female bee, that feeds her husband drone 490
Deliciously, and builds her waxen cells
With honey stored. The rest are numberless,
And thou their natures know'st, and gav'st them names,
Needless to thee repeated ; nor unknown
The serpent, subtlest beast of all the field,
Of huge extent sometimes, with brazen eyes
And hairy mane terrific, though to thee
Not noxious, but obedient at thy call.

“ Now Heaven in all her glory shone, and rolled
Her motions, as the great First Mover's hand 500
First wheeled their course ; Earth, in her rich attire
Consummate, lovely smiled ; Air, Water, Earth,
By fowl, fish, beast, was flown, was swum, was walked,
Frequent ; and of the sixth Day yet remained.
There wanted yet the master-work, the end
Of all yet done — a creature who, not prone
And brute as other creatures, but endued
With sanctity of reason, might erect
His stature, and, upright with front serene
Govern the rest, self-knowing, and from thence 510
Magnanimous to correspond with Heaven,
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. Therefore the Omnipotent
Eternal Father (for where is not He
Present?) thus to his Son audibly spake : —
' Let us make now Man in our image, Man
In our similitude, and let them rule 520
Over the fish and fowl of sea and air,
Beast of the field, and over all the earth,
And every creeping thing that creeps the ground !'
This said, he formed thee, Adam, thee, O Man,
Dust of the ground, and in thy nostrils breathed
The breath of life ; in his own image he
Created thee, in the image of God
Express, and thou becam'st a living soul.
Male he created thee, but thy consort 530
Female, for race ; then blessed mankind, and said,
' Be fruitful, multiply, and fill the Earth ;
Subdue it, and throughout dominion hold
Over fish of the sea, and fowl of the air,
And every living thing that moves on the Earth !'
Wherever thus created — for no place
Is yet distinct by name — thence, as thou know'st,
He brought thee into this delicious grove,
This Garden, planted with the trees of God,
Delectable both to behold and taste,
And freely all their pleasant fruit for food 540
Gave thee. All sorts are here that all the earth yields,
Variety without end ; but of the tree
Which tasted works knowledge of good and evil
Thou may'st not ; in the day thou eat'st, thou diest.
Death is the penalty imposed ; beware,
And govern well thy appetite, lest Sin

Surprise thee, and her black attendant, Death.

“ Here finished He, and all that he had made
Viewed, and, behold ! all was entirely good.
So even and morn accomplished the sixth Day ; 550
Yet not till the Creator, from his work
Desisting, though unwearied, up returned,
Up to the Heaven of Heavens, his high abode,
Thence to behold this new-created World,
The addition of his empire, how it showed
In prospect from his throne, how good, how fair,
Answering his great idea. Up he rode,
Followed with acclamation, and the sound
Symphonious of ten thousand harps, that tuned
Angelic harmonies. The Earth, the Air 560
Resounded (thou remember'st, for thou heard'st),
The heavens and all the constellations rung,
The planets in their stations listening stood,
While the bright pomp ascended jubilant.
' Open, ye everlasting gates ! ' they sung ;
' Open, ye Heavens, your living doors ! let in
The great Creator, from his work returned
Magnificent, his six days' work, a World ! ' ”

* * * * *

PARADISE LOST.

BOOK X.

(504-547.)

[Adam prolongs the conversation with questions regarding the structure of the World, and with accounts of his own experiences since he waked to life at the Creator's bidding (Book VIII.). Satan, entering into the body of the Serpent, beguiles Eve to eat of the forbidden fruit. Adam shares her guilt, whereupon both are smitten with shame and consciousness of guilt (Book IX.). Satan, returning to Hell with news of his success, meets Sin and Death, who have just completed a broad and firm pathway from Hell to the World (see II. 1023+). He proceeds to Pandemonium, and announces to the chiefs (who have reassembled there) his victory over Man and the stratagem by which it was won, ending with the words

“What remains, ye gods,
But up, and enter now into full bliss.” — ED.]

BOOK X.

(504-547.)

So having said, a while he stood, expecting
 Their universal shout and high applause
 To fill his ear ; when, contrary, he hears,
 On all sides, from innumerable tongues
 A dismal universal hiss, the sound
 Of public scorn. He wondered, but not long
 Had leisure, wondering at himself now more. 510
 His visage drawn he felt to sharp and spare,
 His arms clung to his ribs, his legs entwining
 Each other, till, supplanted, down he fell,
 A monstrous serpent on his belly prone,
 Reluctant, but in vain ; a greater power
 Now ruled him, punished in the shape he sinned,
 According to his doom. He would have spoke,
 But hiss for hiss returned with forked tongue
 To forked tongue ; for now were all transformed
 Alike, to serpents all, as accessories 520
 To his bold riot. Dreadful was the din
 Of hissing through the hall, thick-swarming now
 With complicated monsters, head and tail —
 Scorpion,¹ and Asp,¹ and Amphisbæna¹ dire,
 Cerastes¹ horned, Hydrus,¹ and Ellops¹ drear,
 And Dipsas¹ (not so thick swarmed once the soil

¹ All names of serpents.

Bedropt with blood of Gorgon,¹ or the isle
Ophiusa) ; but still greatest he the midst,
Now Dragon grown, larger than whom the Sun
Engendered in the Pythian vale on slime, 530
Huge Python ;² and his power no less he seemed
Above the rest still to retain. They all
Him followed, issuing forth to the open field,
Where all yet left of that revolted rout,
Heaven-fallen, in station stood or just array,
Sublime with expectation when to see
In triumph issuing forth their glorious Chief.
They saw, but other sight instead — a crowd
Of ugly serpents ! Horror on them fell,
And horrid sympathy ; for what they saw 540
They felt themselves now changing. Down their arms,
Down fell both spear and shield ; down they as fast,
And the dire hiss renewed, and the dire form
Caught by contagion, like in punishment
As in their crime. Thus was the applause they meant
Turned to exploding hiss, triumph to shame
Cast on themselves from their own mouths.

[Some time thereafter, the infernal angels were permitted to assume their former shapes, and, escaping to the Earth, to delude the heathen world with false religions (cf. Book I. 364+). Meanwhile, at God's command, mighty angels so disturbed the mechanism of the World as to destroy the benign conditions which had hitherto universally prevailed upon the Earth, and war sprang up among various living things. Thus the Earth reflected man's sinfulness, and Adam and Eve in despair contemplated self-destruction. Better counsels prevailed, and they determined to work out

¹ 52.² 39.

in patience whatever fate God might ordain for them (Book X.). God, at his Son's intercession, was reconciled to man, but denied to the guilty pair the further enjoyment of Paradise. Before bidding farewell to his home, however, Adam was comforted by a revelation (in a prophetic vision) of the history of his Seed up to the time of God's covenant with Abraham (see 81) and of the ultimate salvation of the race through Christ's atoning sacrifice (Books XI. and XII.). — ED.]

NOTES.

PARADISE LOST.

These notes aim to call attention to the literary art of the composition. It is assumed that the pupil will employ the glossary and the introduction in elucidating the *meaning* of the poem, without repeated injunctions to do so.

BOOK I.

1-26. Note in what *relation* (see p. 7+) this stands to the entire poem. Trace the successive subjects treated, and their logical connection. What is gained by inverting the first sentence? Note the use of figurative expression (see p. 10+). Listen to the lines, one by one. At what point does the musical quality become more noticeable? What in the subject at that point calls for heightened emotional expression?

Is the imitation of pagan invocations in good taste in a poem so peculiarly Christian? Is the imitation well executed? To what in the former do Sinai, Horeb, Siloa's brook, correspond?

27-49. In what *relation* does this stand to the first book of *Paradise Lost*? Read aloud the closing passage, beginning "Him the Almighty Power." Note the distribution of accents at the beginning and at the end, and show the purpose of such distribution. What consonant sounds are especially suggestive? Is the sentence made long for a special purpose? What class of words has been used in its construction?

50-75. Describe this scene in your own words and in some systematic order, *e.g.* beginning with the roof. Compare your order with Milton's. What principle of arrangement did he follow? Critics have said that in lines 73 and 74 Milton was simply trying

to outdo Virgil, who places Tartarus *twice* as far down as Earth. Was there any independent reason for choosing the ratio *thrice*?

76-191. Examine the analysis of Satan's speech on page 8. What order would the divisions of Beëlzebub's speech naturally follow? Test your theory by making an outline of his speech. What difference of spirit do the speeches show? What double end does Satan's second speech serve? Group into systematic form the elements of Satan's character as exhibited in his two speeches, and compare them with Milton's previous description of his qualities. Are the description and the speeches consistent?

Why should Satan's opening sentence be disjointed? Lines 109, 110 have been considered obscure because it is uncertain to what *words* the phrase "that glory" refers. Is the *thought in the speaker's mind* obscure, either to himself or to his hearer? Is there any logical reason for his incompleteness of *expression*? Why does Satan refer to God in the *terms* that he does? Listen to the metrical effect of lines 157 and 158. How many *natural* stresses in 157? Is the movement here hastened or retarded? Is this in harmony with the contents of the passage? with the state of mind of the speaker? What artistic contrast in the quality of the lines from 169 to 191? What is the prevailing tone of Beëlzebub's reply? Is he, then, with pertinence called "bold" in line 127?

What *general truths* do we find nobly and concisely expressed in these speeches?

192-241. What kind of composition is exemplified in this passage? How does Milton intensify the images of Satan and of the land on which he alights (104, 105)? What motive for inverting the normal order of the sentence beginning with 203? Observe the suggestiveness of each detail in the illustration of the Leviathan. Is there *illustrative* pertinence in the expressions *slumbering, foam, pilot, night invests the sea, scaly rind*? Critics have said that Milton's similes are continued beyond the point of resemblance which he aimed to bring out. In this simile has he allowed his mind to wander from the subject in hand, and introduced description for its own sake? Apply the same critical method to the examination of the simile of the volcano. In lines 210+ note the first step

towards fulfilling the promise made in line 26. What special object in placing this "justification" where it is?

242-282. Formal analysis must always fail to reveal the secret of the finest poetry. This magnificent speech of Satan should be *read* again and again until its spirit and its grandeur have impressed themselves upon the consciousness by their own inherent power. This speech exemplifies in the highest degree what is meant by *creative imagination*; for in composing it Milton for the time being must have shared *imaginatively* Satan's very life and emotions. Note especially the two generalizations that link Satan's experience with that of humanity. Compare the first and the last sentence, and trace the underlying unity in the entire speech.

283-313. Note the constant alternation of description and dialogue. How many similes do you observe? Is there any special fitness in thus crowding one image upon another here? Milton's use of impressive-sounding proper names is very skilful. Test by reading aloud the effect of those here used. Why is the synecdoche (see p. 11) in line 286 more expressive than the name of the object itself would be? In what different ways does the shield under the circumstances described resemble the *moon, seen at evening, through optic glass, in Valdarno*?

314-330. Listen to the effect of the open vowels and the liquids in the first sentence. Note the ingenuity with which Satan appeals to different emotions in his hearers. Compare the length of this speech with that of the previous ones. Why the difference? Is the expression of the thought full or condensed? Declaim the opening and closing sentences, noting their explosive force, and judging the possibility of making "all the hollow deep of Hell" resound with them.

331-355. Another crowding of images. Again trace resemblances, and point out the pertinence of thus crowding them. Especially observe the value of individual words, like *pitchy, warping, Sultan, Danaw* (for Danube).

356-391. A passage of the utmost importance, but requiring concentrated attention owing to the novelty of the thought to modern minds. What fact in human history does Milton attempt to ex-

plain? What fact in God's dealings with man? What qualifications for leadership among the devils are implied?

392-521. This catalogue of leaders is in imitation of a similar one in Homer's *Iliad*. Endeavor to feel the impression of the number and importance of these leaders which Milton tried to convey by this long roll of high-sounding names and thick-recurring incidents of insolent and gross crimes against God. Observe the alternation between indignant reprobation of the Jews for their vices, and sneering contempt for their folly in being corrupted. Note the suggestions conveyed in Milton's epithets — *bleating* gods, *middle* air, Saturn *old*, etc. How many natural divisions of the air, based on its relation to man, might a Ptolemaist be led to conceive to exist? What in Belial's character makes it fitting that he should come last? The places mentioned should be located once upon the map (p. 87), although a detailed study of the passage is not recommended.

522-618. Note that this is the first extended example of simple narration, that is, of events *rapidly* succeeding one another. Mark the art by which impressions of color, of motion, of numbers, of different qualities of sound are conveyed. Trace the different military evolutions from "assembly" to "general orders," and observe how military technicalities ("serried ranks," "ordered" spears, "files," "attention") can be transmuted into poetry. What artifices, previously exemplified, are employed in 576-587, and for what purpose?

619-669. Do you note any resemblance between the opening of this speech and that of a previous one? What fear in Satan's mind leads to the remarks in lines 626-642? What shrewdness, therefore, in his comments on their recent defeat? What tendency of human nature is exemplified in line 642? Note the oratorical art in the hyperbole of line 633, in the sophistry of line 643, in the emotional character of the closing sentence of the speech. Observe, again, in lines 663-669 Milton's power of word-painting, and test the quality of the lines by comparison with preceding ones of the same type.

670-751. Is there an intimate connection in thought between

the speech of Satan and the action of the "brigad"? What is the subject of this entire passage? Does it exhibit the orderly treatment heretofore invariably adhered to? Is this treatment in harmony with the subject-matter? Compare the quality of these similes with those preceding, as regards their intrinsic beauty, their power to render vivid your mental image of the scene depicted, and their originality. Select the passages especially musical in quality, or notable for their graphic force. Mark the accuracy of the language, as in the phrase, "metallic *ore*, the work of sulphur." Is the image of opening a *wound* in the hill and extracting *ribs* of gold a pleasing one? Is it fitting? Follow with the utmost care the operations of each crew of workmen, and make a diagram (vertical section) of the scene of operations. Make a list of words effective for their connotation, like *crew* above. Is there reason to assume that Milton represents Mammon and Mulciber as the same person?

752-798. What especially notable feature in the simile of the bees? Where has Milton previously prepared the mind for the change in size of the angels? Why did he not reduce to pygmies all the angels?

GENERAL STUDY OF BOOK I.

a. Prepare to write an essay upon *Satan* by (1) gathering into logical and connected form the descriptions of his personal appearance, and the direct and indirect evidences of his character and his mental and physical condition, that are distributed through the first book, (2) observing the variety and the significance of the different titles applied to him, and (3) scrutinizing his qualifications for leadership among devils and domination over man.

b. Prepare to write about the *Fallen Angels*, making definite in your mind their nature, — their powers, their limitations, their appearance, and their mental habits. Determine whether they were immortal — indestructible. How could they suffer from wounds? How long would they remain in the form of pygmies? What would determine their normal form (see lines 679-681)?

c. Prepare to describe *Hell* as *Milton conceived it*, treating its

origin, purpose, appearance, topography (construct a map), and general features.

d. Structure. Review the order of thought and of treatment throughout the book. Has it unity of subject? of style? of treatment? Is it logically progressive? Are there minor climaxes of interest? Is there an ultimate supreme climax? How is interest in the succeeding books excited?

e. Milton's Diction. Group into an essay such elements as you have noticed, giving illustrative examples of his

(a) Variety of expression.

(b) Causative, archaic, passive, negative, uses of words.

(c) Latinisms.

(d) Coinage of words.

(e) Characteristic sentence forms.

(f) Employment of Biblical phraseology.

BOOK II.

1-42. Compare the inverted form of the opening sentence with that of the opening sentence of Book I. What poetical purpose does the inversion serve? What is indicated as the general subject of this book? Is Satan's speech eloquent? stimulating? crafty? Observe the oratorical value of inverting the sentence beginning with line 18. What basis in fact for each of Satan's claims to leadership — "just right," "free choice," "law," "counsel," "achievement"? What logical flaw in his claims to greater advantage in a renewed fight, from the absence of discord? How does he conceal this flaw? What elements in his character does the speech betray?

43-389. This episode must be examined not only from the point of view of general literary criticism, but also as a specimen of the art of debate. What danger in making it long? How can monotony be avoided? Are the speakers representatives of different types of people? Are their speeches in harmony with their characters as described by Milton? Analyze the order of thought in Moloch's speech (statement of opinion, logical argument, persua-

sion). Compare with this the order in Belial's. What æsthetic purpose in varying the order? What reason based upon the characters and motives of the two speakers? What difference in the positions taken by Mammon and by Belial? How do their arguments betray their characters? In what do they agree? Select the passages intended to convince and those intended to persuade. Discriminate between statements of ascertained fact and statements of personal opinions. Make an outline of the structure of Beëlzebub's speech. Why does he begin with an appeal to emotion rather than to reason? Examine those of his statements which aim to destroy the hopes that Mammon had raised. Apply them to the hopes which he himself holds out to the angels, and observe how absolutely contradictory are the two parts of his speech. How was he able to delude the angels? Compare his opening and his closing sentences. Why should we expect that his sarcasm would have more effect than that of the other speakers? Find his specific answer to the arguments of each of his predecessors.

390-476. What purpose has Beëlzebub in describing the supposed attractions of the new World? How does he contradict his own assertion made in the early part of his previous speech? What artful purpose has he in magnifying the dangers of the journey proposed? What purpose has Satan in adding to the terrifying picture? What purpose in his parting directions? Note the expressive descriptive phrases, "unessential night," "abortive gulf," etc. What motives led Satan to wish to go to the new World?

476-520. What kind of composition is here exemplified? Select the passages notable for force, beauty, elevated thought. Test the quality of the ornament.

521-628. Determine the subject of this passage. What powers were exercised in its production? What object did Milton have in attributing to the angels such varied tastes? What practical and æsthetic purposes does the passage subserve? Note how the style is varied with the character of the scene described. Select the onomatopoeic lines (see p. 15). Make a list of the kinds of temperament exemplified among the angels. Add to your former map of Hell from what you have now learned.

629-879. These lines contain the famous Allegory of Sin and Death. An allegory expresses facts in the life of man's spirit by a series of symbolic pictures of objects and events in the physical world. Each character in the allegory should be studied by itself, that the mind may be trained to the perception and comprehension of this important type of composition. Sin as a person is half beautiful, half hideous; what is the corresponding truth about sin as a quality of actions? Sin, the woman, is mother of Death, the monster; what corresponding fact in the spiritual world? What in the realm of ethics do the dogs represent? In this manner, scrutinize the entire passage, determining the significance of the "mortal sting," the "dart," the "crown," the time and manner of Sin's birth, the "left side," the first repulsion and later attraction of the angels, the "key," the inability of Sin to close the gates, etc. Is the entire episode pleasing? Is it forceful? Is its presence here warranted by its importance to the rest of the poem?

Test the similes as before. Do they equal in graphic power those in Book I.? Select the onomatopoeic lines in the description of the person of Sin, in the description of the combatants, in the flight of Sin before Death, in the description of Satan's speech to Sin and of its effect, in the opening of Hell gates. How many *natural accents* are employed in describing the *opening* of the gates, in the sentence beginning "On a sudden" (879)? How many gates flew open? Select the expressive epithets and other words chosen for their *quality* as well as for their *meaning*, like "goblin," "deform," "maw." Contrast Satan's speech to Death with that to Sin: what qualifications for leadership (mentioned by Beëlzebub) does he here exhibit? Why is Sin's speech (850+) characteristic, and what parts of it are symbolic?

890-927. Describe Chaos in scientific terms. By what devices does Milton seek to convey an impression of its size? of its turbulence? of its relation to the rest of the universe? What hints of its character has he previously given?

928-1055. Make a map of Satan's path through Chaos. What dangers does he encounter? What qualities does he exhibit. Compare his manner of approaching Death with his manner

towards Chaos. Why the difference? To what feeling in Chaos does he appeal? What in the Anarch's reply shows the appeal to have been shrewd? Note the slight supplement to the allegory of Sin and Death, and interpret it ethically. Which similes are good, which poor? Note the onomatopœia in the description of Satan's fall, of his attempts to fly, of the obstacles that impede him, of the sounds he hears, of his easier flight. The passage contains much expressive writing, and should be scrutinized with great care.

What is to be the subject of the succeeding book as indicated by lines 1034 to 1055?

GENERAL STUDY OF BOOK II.

a. Prepare to write upon *The Debate in Hell*, treating of its form, as modelled upon English parliamentary procedure; of its participants, as offering an opportunity for the delineation of character; of its speeches, as examples of the art of oratory; of its importance to the plot of the poem.

b. Add to the material which you have previously prepared whatever further information you have gained in regard to the character of Satan, and whatever acts you have observed corroborative of the opinion previously formed. Especially note, for later verification, any indications of a tendency to change or development in the character.

c. Amplify your treatment of the subject "Milton's Conception of Hell," employing the materials found in Book II., and enlarging your map to include the regions not mentioned in the previous book.

d. Prepare to write on *Satan's Journey to Earth*, treating its purpose (real and pretended), its difficulties and dangers (apparent and actual), its various episodes, its importance to the plot of the poem, its dramatic value as a portion of an epic poem.

e. Apply to the *Structure of Book II.* the same tests as were suggested in the case of Book I. (General Study, *d.*), and compare the two books as regards their opening and closing passages, the

number and variety of distinct episodes that they contain, the proportion of each devoted to description, to action, to conversation, etc.

BOOK III.

1-75. Why is a second invocation now appropriate? Where in this do we find echoes of the former one? Is the personal reference in good taste? How is its introduction justified, if at all? What connection in thought between the introduction and the opening passage of the narrative (lines 56+)?

416-554. This passage sets forth a conception popular with the mediæval world, of a region designed for the abode of the souls of persons undeserving of either Hell or Heaven. Make a list of the *types* of persons deemed by Milton thus characterless. What special hostile *animus* does he betray? Trace the details in the similes of the *vulture* and of the *scout*.

555-653. What type of composition is here predominant? On what artistic means does Milton chiefly rely for effect? What lines are reminiscent of a previous passage? Note the way in which science is made contributory to poetry by imaginative treatment. What scientific theories are here alluded to? Note the words rendered poetic by slight changes of form, like *fledge* (line 627). The description of the surface of the sun, and of the disguise of Satan, are examples of "coloring" in poetry. Study them, and train the mind to observe similar passages.

654-742. Is Satan's speech equal in interest to those in the previous books? Is its theme one to fire the poetic imagination? Notice how many phrases in it are unnecessary to the expression of Satan's inquiry — *i.e.* are added by Milton for other motives than those proper to Satan's character and mission. Note the generalization upon life that follows, expressed with the aid of the Personification of abstract ideas. Is this device pleasing? (It has ceased to be employed with frequency, perhaps because too generally adopted by inferior writers in the past.) Test Uriel's speech as you did Satan's. Note how the extraneous matter introduced creates interest in the subject of Book VII. What references to

other parts of the story of the poem have been previously made in such a way as to create anticipation and interest in subsequent books? Compare line 742 with the closing lines of the preceding books.

BOOK IV.

1-113. What are the qualities which have made this speech famous? Study its logical structure, its emotional power, its force or beauty of expression, its betrayal of the inmost character of the speaker, its rhythmic movement, its solemn music of diction. What great moral truth does Satan here assert for the second time? It is interesting to know that this speech is the earliest written portion of the poem of which we have knowledge. It was composed as a speech in a drama before Milton had determined upon the epic form for his great work. (See p. 90.)

BOOK VI.

189-245. The subject of the book is the war in Heaven; of what sub-topic does this passage treat? What poetic quality is most apparent in it? Note the use of unfamiliar, curious-sounding words, and of unusual sentence structure, and determine the poet's reason for the irregularities. Listen to the significant accents in line 200. Notice the lavish use of hyperbole (exaggerated statement). Notice the alliteration in lines 213, 228, and test whether the sound thus repeated has value in emphasizing the sense. Examine the epithets with which the passage abounds, and estimate their share in the effectiveness of the description.

245-296. Is the dialogue natural and probable? Was it more probable in the judgment of Milton's contemporaries than in ours? Compare it with that held with Death in Book II.

297-352. Determine critically whether this combat rises "to the highth of this great argument." Consider the nature, powers, characters, of the combatants, and the state of expectancy that Milton has purposely aroused in his readers: has he satisfied this feeling? Has he belittled Satan in our sight by any words in this passage?

Select the powerful passages, those which stir the imagination or echo the sense of the passage. Is the closing explanation necessary or desirable at this point in the narrative?

524-634. Is there any æsthetic purpose in prefixing to this passage descriptive of Satan's trickery lines of the quality of those in 524-529? Test the fitness of Zophiel's speech for a warning by reading it aloud, as if to a host. Is it *thrilling* in tone, in movement, in its contents? The episode that follows has been condemned as undignified, and unworthy of Milton. The attempts at humor in the punning remarks of Satan and Belial are said to be clumsy and labored. Determine whether this charge is well founded. If they are in your judgment admissible as irony, determine whether they are suited to the characters to whom they are assigned, and to the circumstances. Note the word-painting in lines 584+, and mark how words which do not often appear in poetry because of their unpleasing connotation, here become serviceable for that very reason.

634-679. Where, in Books I., II., and VI., has Milton prepared the reader's mind for this episode? Why did he choose the following words: *situate, glimpse, seated, promontories, dolorous, purest, jaculation*? Note the alliteration in lines 671 and 672. For what two reasons is it effective here?

681-745. This is an example of many dialogues between the Deity and other speakers, distributed through the poem, which Milton introduces as a means of conveying to the world his thoughts about the theological subjects most agitated in the seventeenth century, and thus of justifying "the ways of God to men." What theological conceptions as to the character and relations of God and Messiah does he here make prominent? Is the passage interesting as poetry?

746-800. Milton approaches the climax to which the whole book has been leading. He must endow the Messiah with all the noblest gifts in appearance and in action, so that his figure shall outshine in our imagination all others, and all achievements hitherto described shall fade into insignificance in comparison with the one now to be accomplished. Can you form a distinct *mental image* of

his chariot? Can you *feel* its beauty and grandeur? Whence does he draw the *materials* for this picture? How, in lines 781+, does he belittle the recent achievements of the rebel angels, and why?

800-892. Is the address of Messiah worthy of the occasion? If Milton fails in any respect in his speeches, in what does the failure consist? Does the combat satisfy expectation? How were the angels defeated? Listen for the lines whose "sound echoes the sense." Especially note the metrical construction of the closing line in the description of the fall (866), and determine the purpose of the irregularity therein.

What æsthetic principle is exemplified in the last paragraph? What figures of speech and other poetical devices are used in line, 867, 868, 876, 887? Note the appropriateness of the closing sentence of the narrative.

BOOK VII.

191-242. What quality must the poet make most prominent in describing the act of creation? By what means does he secure this quality in this passage? What is the æsthetic effect of having the address of Messiah to Chaos so brief? Is the conception of *winged chariots self-impelled* dignified and poetic? Is the conception of the *golden compasses for marking the boundary* the same? What lines are especially impressive? What lines are reminiscent of previous ones? How does Milton avoid repeating himself in various references to the same thing?

243-568. Read the first chapter of Genesis. Determine what poetical qualities must be given to the description of each creative act there mentioned, and judge whether Milton has thus differentiated them. Observe what an opportunity is here offered for the poetic rendering of color, sound, motion, and other physical phenomena. Select the effective epithets, the onomatopoeic lines, the beautiful figurative expressions, the notable metrical departures from the normal line, and determine the æsthetic reason for each. Are there any examples of tawdry adornment in the description of the third day's work? in that of the fifth

day? Is the passage in regard to the creation of man adequate to the importance of the subject, as compared with the previous ones? What subject dominates Milton's mind as he reaches this point in the narrative? Note the effective climax, leading up to the subject of the whole book, "his six days' work, a World!"

BOOK X.

504-545. This passage is an especially noteworthy example of onomatopœia (see p. 15). Select the lines whose sound suggests form, motion, repulsive quality, or the sound described. Is the conception here presented a dignified one? Is its presentation at this moment powerful? For what were the followers of Satan being punished?

GENERAL STUDY OF THE SELECTIONS.

STRUCTURE. — Review the *order* in which Milton has introduced his minor subjects, and determine why this order is dramatically more effective than the normal chronological one. Observe the artful alternation of different styles and types of composition. Read twenty lines at intervals of about a hundred lines, and determine Milton's favorite type of variation from the normal sentence structure. Classify the different characteristic variations that you have observed.

DICTION. — From what tongue is the language chiefly drawn? From what literary work? What variations from the normal forms of participles have you noticed? Make a list of uncommon words used by Milton. Make a list of words used in an unusual sense. What poetic reason leads him to give words unusual meanings? What figures of speech predominate? Does he rely more on the beauty of his adornment, on the interest of his matter, or on the music of his verse?

MATTER. — *a.* Complete the study of Satan's character, along the lines previously indicated, employing the incidents detailed in the later books to verify or correct previous impressions. Determine

whether the character is consistent with itself, is in harmony with the popular conception of the Devil, is fitted to be the central figure in a poem, is interesting.

TOPICS FOR ORIGINAL RESEARCH.

I. *The Poets' Conceptions of Hell.* For Homer's conception read the eleventh book of the *Odyssey*, for Virgil's read the sixth book of the *Æneid*. There are numerous good translations of both works. For Dante's conception read the first part of the *Divine Comedy* (called the *Inferno*) in Carlyle's or Norton's translation, and if this is not fairly intelligible, consult the introduction to Longfellow's translation of the *Divine Comedy*. With these compare Milton's, as determined by your own reading, and then compare the conception of Milton's Hell presented in Masson's edition of Milton's works.

II. *The Character of Satan.* Trace in the Bible the sources of various elements in Milton's conception of Satan, seeking in a concordance the various names and epithets applied to him throughout the poem. Then read Marlowe's *Doctor Faustus*, to obtain some idea of the popular notion of the Devil in Milton's time. If possible, read in the *Junian Cædmon* the parts of the book of *Genesis* dealing with Satan (the translation is by Morley). Consult the article on this subject in the *Cambridge Milton*, edited by Verity, and studies of the character in Milton literature generally. Determine what elements (if any) were original with Milton.

III. *An Historical Setting.* Make a list of Milton's contemporaries of note in religion, learning, art, and public life generally, arranged with a graphical representation of the limits of their lives, so as to show how these stood in relation to his own. In the same manner treat the important events of the seventeenth century, thus enabling yourself to determine the relation in which Milton stood toward them, as a curious student, as an active participant, or as an impartial observer and critic. Especially study the character of the Puritans and the nature of the revolution wrought by them, as described in Greene's *Short History of the English People*, Gar-

diner's *Puritan Revolution*, Macaulay's *Essay on Milton*, etc. Thus learn to see in this work, as in all great works, the expression of the vital elements of the age which produced it.

IV. *A Study of Versification.* Ascertain the names and the characteristics of the verse structure employed in the great world epics — the *Iliad*, the *Æneid*, the *Divine Comedy*, *Orlando Furioso*, *The Faerie Queene*. Find out, if possible, why each type is peculiarly adapted to the language in which it is employed. Trace the history of the *blank verse* form, in Italian and in English poetry. Study Masson's article on Milton's versification in the Introduction to his edition of the poems, read Lowell's criticism of that article in his essay on *Milton*, and test a large number of lines for yourself. Compare the later part of the poem with the earlier, and determine whether Milton became less strict in his adherence to the norm as he progressed in his work. Count the number of feminine endings, of initial trochaic feet, of unmusical lines, etc. (For an illustration of this kind of investigation, see Dowden's *Shakspeare Primer*, chapter IV., paragraph 29.)

V. *Milton's Debt to his Fellow Poets.* Take any elaborately annotated edition of Milton's Poems, like Masson's or Verity's, and make a special study of the parallelisms noted between Milton's work and that of earlier authors. Determine whether he has borrowed the thought only, the expression only, or both; whether he has so modified them as to give them fresh force or beauty, or has applied them to a distinctly new use. Thus test to what degree he was an *original* writer.

GLOSSARY.

[THIS glossary includes: (1) Words peculiar to Milton, or used by him in a sense no longer common; (2) words still in good use, but likely to be unfamiliar to a pupil of secondary school age; (3) familiar words of more than ordinary interest because of their history and the *connotation* that they have acquired through long use; (4) names of persons and places to which Milton makes only casual reference. The origin of many of the words is indicated by the initials of the tongue whence they were derived. For example, "*Gr. = uncover*" means that the word is a descendant from a Greek original, meaning to uncover.

In using the glossary, the pupil should note the origin of the word under scrutiny, and, if familiar with the language whence it is derived, he should endeavor to recognize the parent word or root; and he should try to establish a logical connection between the different meanings of a word as given, endeavoring by reflection to determine why the same word should mean, for instance, "blessed" and "foolish." Thus he will not only enlarge his vocabulary, but also train his mind to observation and reflection, and find in language a constantly increasing expressiveness and richness of suggestion.]

Abortive. (L.) 1. Born prematurely. (Used of any organism which, having begun to develop, fails to reach completeness. Used causatively, see *P. L.* II. 441.) 2. Fruitless.

adamant. (Gr. = not conquerable.) This word was the name of a substance existing only in the imagination of early philosophers,

whose characteristic was that it could not be broken. The name *diamond* comes from the same root, and the term has been applied also to steel and to the loadstone.

adverse. (L.) 1. Turned towards. 2. Opposite or contrasting. 3. Hostile.

alabaster or **alabaſter.** A mineral (granular sulphate of lime) of a pure white color, easily carved into ornaments when freshly cut, but hardening upon continued exposure to air, until it resembles marble.

Alcairo. The Arabic name for the city of Cairo, founded in the tenth century near the site of ancient Memphis, for which name Milton substitutes it by metonymy (see p. 11).

aloof. 1. (Perhaps from a-luff =) To the windward of. 2. At a safe distance from.

amain. (A.S.) With force.

amarant. (Gr. = not fading.) A name given by the naturalist Pliny to a real or imaginary flower of purple color which does not fade. The poets are fond of using it to suggest immortal life and heavenly scenes.

ambrosia. (Gr. = not mortal.) A classic name for the food of the gods, which exhaled a delicate fragrance. Applied by poets to anything divinely fragrant.

amerce. (Fr.) At mercy. A legal term for imposing a fine whose amount was determined by the court.

anarchy. (Gr. = without leadership.) A state of lawlessness.

anon. (A.S. = in one.) 1. Quickly. 2. At other times.

Apocalypse. (Gr. = uncover.) The last book in the Bible, otherwise called Revelation, in which is recorded the vision of St. John the Divine, revealing the fate of the earth and its inhabitants. In Chapter xii. is a denunciation of woe to man owing to the advent on earth of the Devil in the form of a dragon.

architrave. (Gr.) Main beam. In buildings of the Greek type it rests upon the columns, and with the frieze and cornice supports the roof.

argument. (L.) 1. Evidence. 2. Reasoning. 3. Theme for discourse or writing. 4. Inscription.

Armorica. The Welsh name for Brittany, in France, whence the Britons were held to have migrated into England.

asphaltus. (Gr.) A dark-colored inflammable mineral consisting of bitumen in a liquid or solid form. It is found in the region about the Dead Sea.

asphodel. (Gr.) The classic name of the daffodil, a flower that was said to grow abundantly in the Elysian Fields (23).

assessor. (L.) One who sits near some one, in an official capacity. The *French* applied the word to one of a body of officers *sitting together* to appraise property for taxation, whence its modern use.

Astoreth. The principal Phœnician deity, identified with the moon as queen of heaven, but with Venus as goddess of the passion of love. The plural form of the name, Ashtaroth, refers to the different manifestations of this goddess in various parts of Palestine. The name appears in modified form among the Persians, Assyrians, and other nations. Cf. *Astarte*, *P. L.* I. 439.

Attica. That province of Greece whose capital was Athens. The "Attic boy" is Cephalus, grandson of the king of Attica, who loved and wedded Aurora, or the Morn. The adjective *Attic*, owing to the preëminence of Athens in literature and art, has come to connote perfection in matters of æsthetic culture.

Ausonia. An ancient name for Italy.

Babel. Milton uses this name sometimes as an equivalent for the name Babylon, sometimes in its ordinary application as the name of the tower built on the plain of Shinar (or Sennaar) by the descendants of Noah, as described in Genesis xi. 1-10.

Barca. A district of Africa, west of Egypt and north of the Desert of Sahara. Three-fourths of its surface is covered with rocks and loose sand.

batten. To cause to grow fat.

beatific. (L.) Capable of causing extreme happiness.

beatitude. (L.) A state of extreme happiness.

Beërsaba or Beersheba. A city in southwestern Palestine (see map, p. 87). Dan and Beersheba are the traditional expressions for the extreme limits of the Holy Land (83).

behoof. Advantage.

behave. (A.S.) To be necessary (impersonal verb).

Belial. (Heb. = without usefulness.) The phrase in the Bible "man of Belial," meaning "man of no worth," suggested to Milton the use of this word as the name of one of the fallen angels.

bellman. Formerly a watchman who went about a town at night, ringing a bell, warning the inhabitants to beware of fire, and invoking their prayers for the unfortunate.

Bellona. The Roman goddess of war.

benison. (L. and F.) Blessing. This word is employed chiefly by poets.

beryl. (Gr.) A precious stone, one variety of which (called emerald) is of a sea-green color.

bestead. (A.S.) 1. To please advantageously. 2. To profit.

bicker. 1. To fight with stones or arrows so as to make a tapping sound. 2. To move rapidly, so as to suggest the above. 3. To quarrel noisily.

blazon. 1. To display. 2. To proclaim publicly. 3. To adorn.

blear (= blur). 1. *Of eyes*, to make inflamed. 2. *Of the intellect*, to confuse.

bolt. I. (A.S. = an arrow or a peg.) 1. To swallow hastily or without mastication. 2. To throw forth or expel quickly. 3. To start forward or away quickly. 4. To fasten with a bolt.

II. (Ger. = to sift.) 1. To separate flour from bran. 2. To examine by sifting. 3. To present in a refined form.

bosky. (L.) Bushy.

ourn. (F. = limit.) A winding narrow valley with a rivulet, forming a natural land boundary.

bout. (Dan.) 1. A fold or twist. 2. A turn: *i.e.* as much of an action as is performed at one time. 3. A contest.

budge. 1. A kind of fur made of lambskin with the wool dressed outwards. Persons who had obtained a degree from a university formerly wore budge fur, as a sign of scholarly attainments. 2. Scholastic or severe in aspect.

bullion. (Fr. and L.) 1. Boiling. 2. Uncoined gold or silver.

buskin. 1. A boot covering the foot and the lower part of the leg, designed to protect against thorns, etc. 2. A similar boot with high soles, worn in ancient tragedies to give the actor an imposing appearance. The word is therefore used as symbolic of tragedy.

boxom. (A.S.) 1. Yielding, flexible. 2. Jolly, cheerful.

cadence. (L.) 1. The act of falling in *motion* or in *pitch of tone*. 2. Rhythmic flow of language. 3. Regular pace in marching.

Calabria. The peninsula that terminates Italy on the southwest.

Cambuscan. A character in Chaucer's *Squier's Tale*. He was king of Tartary, and had two sons, Algarsif and Camballo, and one daughter, Canace. One day, while the king was celebrating his birthday festivities, in his palace, a strange knight appeared, riding upon a brazen steed, holding in his hand a mirror of glass, and wearing upon his thumb a ring of gold. He announced that the wondrous horse (which had the power to bear his rider upon earth or in the air over whatever space in a day the rider willed) was a

present from the king of Arabia and India to Cambuscan. The mirror (in which its possessor could read whatever adversity threatened him) and the ring (which conferred the power to interpret the song of birds, and to perceive the mystic properties of all healing herbs) were given to Canace. As the tale was left incomplete, it is not known "who had Canace to wife."

canker. (L.) 1. A corroding ulceration. 2. Anything that eats away like (1), *e.g.* rust. 3. A worm that devours plants.

canon. (Gr. = a straight rod.) 1. A rule. 2. A rule in ecclesiastical matters, especially a rule for the government of the members of a monastery or other religious body. 3. An official of a certain rank in the Church of England.

carbuncle. (L. = a little coal.) 1. A precious stone of a deep-red color. 2. A malignant boil.

career. 1. A term of chivalry, applied to a friendly tilt with lances, as opposed to a mortal combat. 2. To move rapidly.

cassia. An aromatic plant mentioned in the Bible.

cast. 1. Throw. 2. Compute. 3. Predict by foresight or by divination. 4. Plan.

cell. (L. = the holiest part of a temple.) 1. A small apartment inhabited by a religious devotee. 2. A compartment, or any hollow place.

centre. 1. The middle point of anything. 2. The Earth (as the centre of the World).

champaign. (F.) Flat, open country.

change. 1. Alteration. 2. A figure in a masque or a dance.

character. (L.) 1. To engrave. 2. To describe.

chimæra. (Gr.) 1. A fabulous fire-breathing monster, with lion's head, goat's body, and serpent's tail. 2. Any foolish and unreal creation of the imagination.

chivalry. (Fr.) 1. Cavalry. 2. A body of knights.

chrysolite. A precious stone of a pale yellowish-green color.

Cimmeria. A region of total darkness, supposed by Homer to exist at the edge of the earth's disc, beyond the ocean's stream (see 23). Through it lay one route to the lower world.

clarion. (L.) A trumpet of slender bore, with a loud, clear tone.

clear. (L.) 1. Bright or distinct. 2. Noble.

close. (L.) 1. Confined. 2. Secret. 3. Dense. 4. Near.

clout. (A.S.) 1. A small piece of cloth. 2. A patch. 3. A blow on the ear. 4. The central mark on a target.

combustion. (L.) 1. Burning. 2. Tumult.

compeer. (L. = equal with.) A comrade.

composition. (L.) 1. A body composed of several portions.
2. A settlement of differences.

conclave. (L. = closed with a key.) 1. A body of cardinals in the exercise of their highest function, to elect a pope, during which action they are customarily locked into cells. 2. A secret assembly.

confine. (L.) 1. Boundary. 2. To border upon.

consort. (L.) One who shares another's lot; *e.g.* a wife.

cope. (A.S.) 1. A covering for the head. 2. The summit.
3. An over-roofing canopy. 4. To contend.

cornice. (Gr. and L.) In architecture, a moulded projection which finishes the upper part of a wall, etc.

Cotyto. A Thracian goddess worshipped at night with revelry and licentious rites.

crank. 1. A turn or revolution. 2. A sportive use of a word, by twisting its form or meaning.

cresset. (Fr.) A basket of open iron-work, employed to hold a beacon of burning material.

croft. (A.S.) 1. An enclosed field near a house. 2. A small farm.

crude. (L. = full of blood.) 1. Raw. 2. Immature, or lacking in finish.

curb. (Fr.) 1. A restraining strap in a harness. 2. Anything that restrains.

curfew. (Fr. = cover fire.) A bell formerly rung in England at eight o'clock P.M., by order of William the Conqueror, as a signal warning people to extinguish their fires and go to bed. The object was to guard against destructive fires at night. It is still rung at nine o'clock P.M. in a few localities, through adherence to tradition.

cynic. (Gr. = dog.) 1. Dog-like. 2. Belonging to the sect of philosophers called Cynics. They taught severity of dress, manners, and morals. The most noted Cynic was Diogenes, who scorned the luxury of a house, and lived in a tub.

cynosure. (Gr. = dog's tail.) 2. The constellation of the Lesser Bear (see 12), used by mariners in guiding their ships.
2. Any object which commands attention.

cypress. Light, transparent lawn, like modern crape, either black or white in color.

Cyrene. A district in northern Africa.

debonair. (Fr.) Of good manners, agreeable.

decent. (L.) 1. Suitable. 2. Graceful. 3. Modest.

dell. (A.S.) A small narrow valley between hills.

Demogorgon. A much-dreaded demon, whose name, even, it was formerly deemed unsafe to utter. He was placed by Spenser in Chaos, but by Marlowe in the nether world.

Deva. A Latinized form of the name of the river Dee, on the northern boundary of Wales. It is called *ominous* and *hallowed* by the older writers, because of legends of mystic powers with which it was said to be endowed.

dight. (A.S.) 1. Arranged. 2. Dressed. 3. Ornamented.

dingle. (A form of the word "dimple.") A valley between steep hills.

dint. (A.S.) 1. A blow. 2. The mark resulting from a blow. 3. Force.

dire. (L.) Dreadful.

discover. 1. Uncover. 2. Reveal. 3. Explore.

Doris. A district in Greece inhabited by one of the three primitive Greek races. The Dorians expressed their simple, dignified, almost austere character in their music, literature, and architecture, both in Greece and in their colonies in Sicily, Italy, and Asia Minor. The early *pastoral* poets, Theocritus, Bion, Moschus, wrote in the Doric dialect.

dragon. (Gr. = seeing.) 1. A huge serpent in Greek mythology, represented as resembling a winged crocodile. 2. An emblematic expression in Revelation xxii. 2, for Satan.

dryad. (Gr.) A nymph of the woods (see 51).

dun. (A.S.) A color between brown and black.

Eden. (Heb. = delight.) The name of the district in which lay the garden of Paradise. Several authorities have held that it was situated in Syria and Mesopotamia.

effulgence. (L.) A flood of light, splendor.

eglantine. 1. The sweet-briar rose. 2. (Milton's "twisted eglantine" =) The woodbine, or the honeysuckle.

element. (L.) 1. One of the simplest parts of which a thing consists. 2. A substance that cannot be decomposed into different substances. 3. One of the four imaginary principles of matter recognized by ancient philosophers (see 4). 4. That one of the elements which is necessary to the life of a being.

elixir. (Arab. = the essence.) 1. The philosopher's stone (see

6). 2. The liquor with which alchemists hoped to transmute metals. 3. The refined extract of anything.

embryon. (Gr.) The first rudiments of any living organism.

empyreal. (Gr.) 1. Formed of pure fire or light (see 5). 2. Heavenly (see 73).

emulation. (L.) 1. Rivalry. 2. Envy.

engine. (L.) 1. A contrivance of any kind. 2. An instrument of war or of torture.

environ. (Fr.) Surround.

equinoctial. (L.) See 11.

eremite. (Gr.) 1. A person who lives a solitary life, apart from his fellow men. 2. A person bound to pray for another, a beadsman.

erst. (A.S. = superlative of "ere.") 1. First. 2. Formerly.

essence. (L.) 1. The quality of an object which differentiates it from other objects. 2. The basal constituent substance which makes an object what it is. 3. A characteristic extract from some plant or drug. 4. A perfume.

ether. (Gr. = blaze.) 1. A form of matter supposed to exist above the air (see 5). 2. A medium of great elasticity and tenuity, pervading all space and serving to transmit light, heat, and other forms of vibratory energy.

event. (L. = outcome.) 1. That which happens. 2. The result of a course of action.

execrable. (L.) Worthy to be accursed.

exempt. (L.) 1. Set apart. 2. Released from liability.

exorbitant. (L.) Excessive. Beyond the bounds of right.

expatiate. (L. = walk forth.) 1. To range at large. 2. To enlarge in discourse.

exquisite. (L. = seek out.) 1. Carefully selected. 2. Of excellent quality. 3. Not easily satisfied, fastidious. 4. Extreme.

fallacious. (L.) Misleading to the senses or the mind.

fallow. (A.S. = reddish yellow.) Land ploughed but not sowed.

fare. (A.S.) 1. Journey. 2. Experience. 3. Live.

fast (O.E. = strongly, quickly) in the phrase "fast by" = close at hand.

father. 1. A male parent. 2. An ancestor. 3. A dignitary, especially of the Early Christian Church.

fell. (O.E.) 1. Cruel. 2. Eager.

firmament. (L.) 1. An established basis or foundation. 2. A

region of the air. The sky, conceived as a material arch, within which are the atmosphere and the clouds (see 9). 3. A technical name in ancient astronomy for the orb of the fixed stars (see 8, 9).

flamen. (L.) A priest consecrated to the service of a particular god, as Jupiter or Mars.

fond. (O.E.) 1. Foolish. 2. Over affectionate. 3. Loving.

forfeit. (L.) 1. A trespass. 2. A penalty.

fraught. (O.E.) Loaded, burdened.

fret. 1. (O.E. = adorn.) To ornament with raised lines. 2. (O.E. = devour.) To wear away by friction, to irritate.

frieze. 1. An ornamented band, lying between the architrave and the cornice of a building of the Greek type. 2. (From Friesland.) A coarse woollen cloth with shaggy nap.

frontispiece. (L. = front view.) 1. The front of a house. 2. A picture fronting the title-page of a book.

froze. (A.S.) Frozen.

frounce. (Fr.) 1. To wrinkle or curl up. 2. To adorn with flounces.

gad. To ramble, to straggle in growth.

garish. 1. Staring. 2. Gaudy.

gaudy. (L. = holiday.) 1. Gay, festive. 2. Showy.

gear. (A.S.) 1. Outfit. 2. Harness. 3. Property. 4. Matter in hand, business.

genius. (L.) 1. A spirit attendant upon a person, and affecting his destiny. 2. A spirit attached to a person, place, or thing by the laws of its existence, as the "genius of a wood," "of Aladdiu's lamp," etc. 3. The special power or quality possessed by a person in an extreme degree.

glade. (A.S. = shining.) A passage through a wood, open to light.

gloze. (A.S. = explain.) 1. To explain by comments. 2. To deceive by flattery.

goal. (Fr.) One of the marks set to bound a race. In Roman chariot races the skill of the driver was measured by his ability to round the goal at full speed, passing as near it as possible (so as to lose no distance) yet without touching it, and thus to "shun the goal with rapid wheels."

goblin. (Ger.) A mischievous spirit.

grain. (L.) 1. A small dried insect, in appearance like a seed or barleycorn, furnishing a red dye. 2. A red dye; used by Milton

as an equivalent for Tyrian purple, which was a red dye formerly made at Tyre from a certain shell-fish.

grand. (L.) 1. Principal or important. 2. High in dignity. 3. Remote in line of birth.

gray-fly. A parasitic insect, sometimes called "trumpet-fly," which attacks sheep with especial virulence.

grisly. (A.S.) Horrible-looking.

gross. (Fr.) 1. Large, coarse. 2. Unrefined. 3. Shameful.

Grove. In the Bible, a mistranslation of the Hebrew word "Asherah," which is probably the name of the wooden idol which represented the goddess Astoreth (see 46).

gutta serena. (L. = clear drop.) That form of blindness caused not by any obstruction to the passage of light to the retina, but by the impaired sensibility of the retina itself. **Suffusion**, on the contrary, is that form of blindness caused by the spreading of some obstruction to the sight (as a cataract) over the eye. Milton's blindness was of the former nature.

habit. 1. Condition of the body. 2. Custom. 3. Apparel.

hæmony. (Gk. = blood-red.) A term invented by Milton as the name of a magic herb. Perhaps because one name for Thesaly, the land of magic, was Hæmonia.

halcyon. Peaceful. Halcyone, daughter of Æolus (see 52), and her husband were transformed into kingfishers. It was fabled that they made their nest upon the surface of the sea, and for the space of fourteen days, while the mother brooded over her eggs, the sea remained in a state of charmed calm, although the breeding season came in midwinter (Dec. 21+).

hale. (A.S.) To drag, to haul.

harbinger. (A.S.) 1. One who announces the coming of a guest. 2. Especially, in England, an officer of the royal household, who preceded the monarch in his journeys, to provide for suitable entertainment. 3. A precursor.

harrow. (A.S.) 1. To draw an instrument with large teeth over soil in order to pulverize it. 2. To fill with distress, to lacerate.

Hermes. 1. A god of Greek mythology (see 53 and 7). 2. A celebrated Egyptian philosopher and king, called "Trismegistus" (thrice-great) because he had the state of a king, the wisdom of a philosopher, and the illumination of a priest. His writings are lost, although forged works bearing his name exist.

Hesperus. 1. A deity of Greek mythology (see 61). 2. A name for the evening star (see 14).

hierarchy. (Gr.) 1. Government in sacred matters. 2. A rank or order of sacred beings (see 72).

hoar. (A.S.) 1. White. 2. Gray with age, aged.

hold. A castle or stronghold.

horrid. (L.) 1. Bristling, rough. 2. Causing horror.

hosanna. (Heb. = save, I pray.) 1. A prayer employed by the Hebrews on feast days. 2. An acclamation in praise of God.

humor. (Gr.) 1. A substance in the human body the excess of which determines the temperament of its possessor. There were formerly held to be four humors, — blood, cholera, phlegm, and melancholy. 2. Tendency to disease. 3. Mental state, as produced by (1)

hutch. (Fr.) Hoard up.

Hydra. (Gr.) A monster, the offspring of Typhon (see 32), that infested the region about Lake Lerna, in the Peloponnesus. It had a hundred heads, and if one were cut off two sprang up in its place, unless the cut was immediately seared. Hercules destroyed the monster with the aid of Iolaus, and made use of the gall to tip his arrows with poison (see 60+).

Iberia. The Latin name for the territory now occupied by Spain.

implaze. 1. Set on fire. 2. Adorn with glittering embellishments. 3. Adorn with figures of heraldry.

immure. (L.) 1. Enclose with walls. 2. Confine.

impale. (L.) 1. To transfix with a sharp stake. 2. To enclose with a paling, or fence of stakes.

inclement. (L.) 1. Unmerciful. 2. Stormy.

ineffable. (L.) Not capable of being expressed in words.

infernal. (L.) 1. Pertaining to the lower regions. 2. Fit for hell, diabolical.

influence. (L. = flowing into.) 1. A controlling force formerly supposed to be exercised by the heavenly bodies upon the lives of men. It was also held to promote the formation of metals and minerals within the bowels of the earth. 2. Any power causing or modifying an action.

instinct. (L.) 1. Animated or impelled to action from within. 2. An inner force or stimulus.

inure. (M.E.) 1. Habituated by use. 2. Hardened.

jaculation. (L.) The act of throwing.

jocund. (L.) Cheerful, pleasant.

junket. (It.) 1. A delicacy made of curds mixed with cream, sweetened and flavored. 2. Feasting, merrymaking.

ken. (A.S. = know.) 1. Knowledge. 2. Sight. 3. (As a verb.) To recognize from a distance.

kirtle (= a modification of "skirtle"). 1. An upper garment or jacket. 2. An outer petticoat or skirt.

labyrinth. (Gr.) A building containing an intricate and confusing series of passages.

lank. (A.S.) 1. Slender. 2. Relaxed, drooping. 3. Long and straight.

lap. Wrap, enfold.

Lar. (L.) 1. An Etruscan title, signifying Lord or King. 2. A divinity, domestic or public, generally the deified spirit of an ancestor or a king. The images of the household *lares* were set up at the fireplaces, and worshipped with offerings.

lawn. 1. An open space, bounded by woods. 2. A kind of cloth.

Lemur. (L.) A wicked spirit of the dead, who wanders at night to frighten the living, and must be propitiated at stated intervals with certain ceremonies.

leviathan. (Heb. = wreath.) A huge sea-monster, real or imaginary, which writhes its body into folds. The name has been applied to the whale, the crocodile, and the fabled sea-serpent.

libbard. A form of the word "leopard."

lickerish. (Ger.) 1. Dainty in regard to food. 2. Tempting. 3. Lascivious.

limbec. (Ar.) An old form of the word "alembic," which signifies a vessel or retort used by the alchemists for distilling liquids (see 6).

Limbo. (L. = border.) A region on the edge of Hell, recognized in scholastic theology. It was held to be the abode of such spirits of the dead as were deserving neither of the pains of Hell nor of the joys of Heaven. Ariosto, an Italian poet (born 1474), located it in the moon.

lime. (A.S.) A viscous substance, used to smear upon twigs for the purpose of catching small birds; *birdlime*.

list. 1. (A.S. = lust.) Desire, please. 2. (A.S. = hear.) Listen.

livery. (Fr. = delivered.) 1. An allowance of food, etc., furnished to servants. 2. A distinctive dress, worn by servants or officials.

living. 1. Alive. 2. Burning. 3. Vivid in color.

lore. (A.S.) That which may be learned, a lesson.

lucent. (L.) Shining, resplendent.

madrigal. (It.) 1. A pastoral poem of a few stanzas. It originated in Italy and thence spread to England. 2. A part-song for three to ten singers, popular in England during the sixteenth century.

Mæonides. A name applied to Homer, either because of his parentage (from Mæon), or because he was a native of Mæonia (= Lydia).

malign. (L.) Evilly disposed, harmful.

mammon. A Syrian word meaning riches.

marble. (Gr.) 1. Composed of marble. 2. Veined like marble. 3. Clear or pellucid.

marle. (Fr.) A soil composed of clay mingled with lime, so that it crumbles easily.

massy-proof (= proof against a mass). Ponderous.

maw. (A.S.) 1. The stomach of one of the lower animals. 2. The crop of a fowl. 3. Appetite.

Meander. (Gr.) A sluggish stream of many windings, flowing between Lycia and Caria. Its name has become expressive of slow and aimless wandering.

meet. (A.S. = measure.) Fit, suitable, adapted.

mickle. (A.S.) Great, much.

middle. (A.S.) 1. Equally distant from two extremes. 2. Humble, ordinary. *The middle air* is one of three regions of the air recognized by ancient writers, the highest being warm and dry, the middle cold and cloudy, the lowest warm and moist.

mince. (Fr.) To chop or cut into small pieces. 2. To walk with affected elegance. 3. To state imperfectly.

mitigate. (L.) To render less severe.

mode. (L.) 1. A prevailing style or manner. 2. A name given to certain primitive musical scales, e.g. the Dorian, Lydian, and Phrygian modes. The Dorian was severe, and therefore suited to religious and martial music. It consisted of the intervals of the modern scale beginning and ending on D, without employing flats or sharps. The Lydian was soft and pleasing in its effect, and was suited to the more voluptuous emotions. It was like the scale of F without the flatted B.

Mona. An ancient name for the island of Anglesea.

Morpheus. (Gr. = form.) The god of sleep and dreams, so called because sleep *fashions* images in the mind.

morrice (= Moorish). 1. A dance with castanets, etc., for one person, introduced into England from Spain. 2. A rustic out-of-door dance, popular in England in the spring and summer.

mortal. (L.) 1. Deadly, fatal. 2. Subject to death.

mould. 1. (A.S. = dust.) Earth, modified by animal and vegetable organisms. 2. (Lat. = measure.) A matrix to determine the form of a casting. 3. Form.

Musæus. A mythical Thracian poet.

myriad. (Gr.) A numberless multitude.

Namancos. An ancient town near Cape Finisterre.

nard. (Pers.) 1. An Oriental plant, called spikenard, whose flowers grow in clusters of spikes. 2. An ointment made from (1).

nathless. (A contraction for *not the less.*) Notwithstanding.

nectar. (Gr.) The drink of the gods, conferring immortality, beauty, and vigor upon the partaker.

Nereid. (Gr.) A nymph of the sea, one of the daughters of Nereus (see 50).

nether. (A.S.) Lower.

nice. 1. Fastidious, hard to please. 2. Foolish. 3. Scrupulous.

night-foundered. (Fr.) Swallowed up in darkness.

Niphates. A peak of Mount Taurus, in Asia Minor, lying north of Mesopotamia, and therefore in the land of Eden.

nitre. (Ar.) The chemical substance commonly called saltpetre; a compound of nitric acid and potash. It is the basis of some explosive compounds, such as gunpowder.

noxious. (L.) Extremely harmful.

nymph. (Gr. = bride.) 1. A lesser female deity in Greek mythology, inhabiting the earth or the water. 2. Any beautiful maiden.

obdurate. (L.) Hardened, unfeeling.

oblivious. (L.) Forgetful.

observe. (L.) 1. Regard attentively, notice. 2. Treat with reverence.

obvious. (L.) 1. Situated in front of anything. 2. Easily perceived.

opacous. (L.) Dark; impervious to light.

opal. (Gr.) A precious stone of varied and variable color.

Ophiusa. (Gr. = serpent.) A name applied to several islands infested with serpents.

orb. (L.) 1. A sphere. 2. The eye. 3. One of the heavenly bodies. 4. One of the concentric spheres of the Ptolemaic system (see 8+).

orient. (L.) 1. Rising. 2. Eastern. 3. Brilliant.

pall. (L.) 1. A mantle. 2. A dark cloth used at a funeral to cover the coffin. 3. A robe of state.

palmer. A pilgrim who bears a palm in his hand, as a sign that his pilgrimage has included the Holy Land.

Pan. A rural divinity of flocks and herds; the god of nature, as it is exhibited in rural life. He is represented with the upper part of the body like that of a man, save for the short horns on the head, and the lower limbs like those of a goat. He carries the "pan-pipes," a musical instrument made of seven reeds of different lengths. In the age of Elizabeth his name was often applied to Christ, considered as the Good Shepherd.

panoply. (Gr.) Full armor.

paramount. (Fr.) 1. Superior in power. 2. Chief.

paynim. (L. = villager.) Heathen lands or people. The word lost its literal meaning in the fourth century, when the people of the cities became Christianized while the villagers retained their heathen religions. (The same as pagan.)

pensioner. 1. One who receives a pension. 2. A member of the retinue of a dignitary.

pert. (Welsh.) 1. Sprightly, brisk. 2. Saucy.

pester. (L.) 1. Encumber. 2. Confine and crowd. 3. Harass.

Philomel. (Gr. = lover of melody.) The poetic name for the nightingale.

Phineus. A blind Thracian king who was possessed of prophetic powers.

pie. (Fr. = like a magpie.) Marked with various colors.

pilaster. (L.) A square column partly sunken in a wall.

pinfold (= pen-fold). A confined space in which cattle are shut up.

Plato. One of the greatest Greek philosophers, especially noted for his treatment of the subject of the *immortality of the soul* and the *life of the spirit* as opposed to that of the senses. This is the subject of his dialogue called *Phædo*. Elsewhere he refers to in-

corporeal spirits called demons, which seem to correspond to the fabulous genii of human beings (see Genius). His followers, called Platonists, elaborated the idea of different classes of demons, dwelling in the four elements (see 4), and mediæval theology declared that these beings were fallen angels dispersed through the elements, and that they seduced men to worship them, some as idols, some as oracles, some as household gods, some as nymphs, etc.

pledge. 1. A guarantee. 2. Offspring.

poize. (Fr.) 1. Weigh, balance. 2. Lend weight to.

pregnant. (L. = previous to giving birth.) 1. (Of a person.) Bearing unborn young. 2. (Of inanimate things.) Productive.

prevent. (L.) 1. Go before. 2. Hinder.

prone. (L.) 1. Inclined forward, or face downward. 2. Disposed toward.

proper. (L.) 1. One's own; peculiar to oneself. 2. Suitable.

puissant. (Fr.) Powerful.

pulse. (Gr.) A general name for leguminous plants, such as peas, beans, etc.

purchase. (Fr.) 1. Acquisition. 2. Plunder. 3. Something received in return for money.

purpled. (Fr.) Decorated with an ornamental border.

purlieu. (Fr.) 1. Land adjacent to a forest. 2. A neighborhood.

purple. (Gr.) Any shade from scarlet to dark violet. *Tyrian purple* and *royal purple* were both red (see Grain).

quaint. (Fr. = known.) 1. Notable. 2. Skilful, ingenious. 3. Curious from strangeness.

quill. An Elizabethan word for a reed pipe.

quip. "A short saying of a sharp wit."

rapt. (L.) 1. Carried away forcibly. 2. Filled with ecstasy. 3. Entirely absorbed or engrossed.

rathe. (A.S.) 1. Early. 2. Coming before others, or prematurely.

rebeck. (It.) A fiddle of two (later of three) strings. It was introduced by the Moors into England, where it was the parent of the viol.

reck. (A.S.) 1. To heed, to feel concerned about. 2. (Used impersonally.) It concerns.

recorder. A slender musical instrument of the flute class; a flageolet.

round. (O.F.) A dance in which the performers are arranged in a circle.

saffron. (Arab.) 1. A species of crocus. 2. A dye made from (1). It is orange-red in color, but substances dyed with it have a rich yellow tint.

sampler. (L.) 1. A pattern. 2. A piece of fancy-sewed or embroidered work done by girls for practice.

sapphire. (Heb.) A precious stone of a transparent blue color.

saw. (A.S.) A proverb or maxim.

scrannel. Thin-toned and harsh-sounding.

serried. (Fr.) Pressed closely together.

shell. (A.S.) 1. A hard covering of anything. 2. A musical instrument shaped like a tortoise-shell and resembling a lyre in construction.

shoon. An old form for the plural of *shoe*.

silly. (A.S.) 1. Blessed, happy. 2. Innocent, harmless. 3. Simple, foolish.

slope. (A.S. = slip.) Oblique or slanting.

sock. (L.) A light shoe worn by actors in ancient comedy.

soldan. A form of the word "sultan."

sooth. (A.S.) 1. True. 2. Pleasing.

soundboard. A resonant piece of wood, placed over the wind reservoir of an organ, whence the air is admitted to the pipes.

sped. Provided for.

starve. (A.S.) To die with hunger, or with cold.

steep. (A.S.) 1. Precipitous. 2. Lofty.

stem. 1. To dam or check a stream, as by the trunk of a tree. 2. To make progress against a current.

Stoic. One of a sect of Greek philosophers founded by Zeno (340 + B.C.), and named from the "stoa" or *porch* where he taught. Its basal doctrine was that external goods, health, wealth, etc., are matters of indifference to the wise man, because virtuous action constitutes the only real blessedness.

stole. (L.) A flowing outer garment worn by women and used at times to conceal their features.

stop. A vent-hole in a wind instrument.

Stygian. An adjective much used by Milton to connote all the qualities characteristic of the lower world, such as darkness, repulsiveness, horror, etc.

sublime. (L. = upraised.) 1. High in position or rank. 2. To vaporize a solid substance by heat, and afterwards solidify it by cold. A process similar to that of distilling a liquid.

succinct. (L.) 1. (Of clothing.) Girded up so as not to impede motion. 2. (Of language.) Brief.

swage. (L.) To alleviate, to ease.

swain. (Ger.) 1. A person engaged in husbandry or rustic duties. 2. A lover or rustic gallant.

swart. (A.S.) Black or dark-colored.

swink. (A.S.) To labor so as to become exhausted.

swinge. (A.S.) Lash.

syrtis. (Gr.) A quicksand.

tale. (A.S. = number.) 1. A count. 2. A number. 3. A narrative.

tease. (A.S.) 1. To separate the fibres of wool or flax (generally with a comb or card). 2. To raise the nap of cloth. 3. To vex.

tell. (A.S.) 1. Count. 2. Recount, narrate.

Thamyris. A Thracian bard, inventor of the Doric mode (*q.v.*). He was blinded by the Muses for his assumption of skill superior to theirs.

tiar. (Gr.) A head-dress, a diadem. Commonly spelled *tiara*.

Tiresias. A blind Theban prophet.

topaz. (Gr.) A precious stone, yellowish green or blue in color.

train. (L. = draw.) 1. A snare or trap for an animal. 2. A series of persons or things. 3. A retinue.

traverse. (L. and Fr.) Cross-wise, athwart.

trick. 1. Cheat. 2. Deck or adorn fantastically.

Trinacria. (L.) A name for the island of Sicily.

trophy. (Gr.) A memorial of a victory, as a *monument*, or *spoils*.

twitch. (A.S.) To draw or pull suddenly.

uncouth. (A.S. = not known.) 1. Unknown. 2. Strange. 3. Awkward, odd.

unkindly. Not according to one's class, kind, or nature.

unsp^here. To remove a thing from the sphere in which it abides. Beings of different grades were supposed to inhabit the various spheres of the Ptolemaic system (see 8+).

urchin. 1. A hedgehog. 2. A mischievous spirit that takes at times the form of (1).

van. 1. (L.) A fan or a wing. 2. (Pers.) A caravan or large wagon. 3. (Fr. as in vanguard = *avant garde*.) The front of an army.

viewless. Invisible.

virtue. (L. = manliness.) 1. Valor. 2. Inherent power. 3. Goodness. 4. An angel of high rank in the celestial hierarchy (see 72).

votarist. (L.) A person under a vow, a devotee.

vow. (L.) 1. A solemn promise to a deity. 2. A prayer.

wain. (A.S.) A chariot or wagon.

wake. (A.S.) 1. A vigil kept before a holiday. This vigil, originally devoted to religious exercises and meditation, became degraded into an occasion for merrymaking and revelry. Hence (2) a nocturnal festivity.

warp. (Swed.) 1. To cast. 2. To twist or bend an object out of its normal shape. 3. To tow a ship by a line attached to successive objects ahead. 4. To swerve from a straight line, to move with an undulating motion.

wassail. (A.S. = be hale.) 1. A salutation in drinking. 2. A liquor used at festivities, consisting of spiced and sweetened ale or wine.

wattle. To make a network of interwoven twigs.

weed. 1. (A.S. *weod*.) A troublesome plant. 2. (A.S. *wæd*.) A garment, a sober dress.

ween. (A.S.) Imagine, expect, believe.

welkin. (A.S. = clouds.) The sky.

welter. (A.S.) 1. To roll about in a moist place, as in mud or in blood. 2. To rise and fall sluggishly.

whist. Hushed.

wight. (A.S.) 1. A creature. 2. A human being, a person.

wīnd. To give wind to with the mouth, to blow.

wīnd. To move with bendings and turnings.

wont. (A.S. = dwell.) Accustomed.

woof. (A.S.) 1. The cross threads in cloth, as distinguished from the lengthwise threads, or warp. 2. Cloth, or the texture of cloth.

y- A prefix attached to the past participle of verbs in Middle English, as *y-clad*, *y-rent*.

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