



RICE UNIVERSITY

**"Concepts of Time and Space
as Organizing Principles in Paradise Lost"**

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A handwritten signature in black ink, appearing to be "F. Moore", written over a horizontal line.

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ABSTRACT

"CONCEPTS OF TIME AND SPACE AS ORGANIZING PRINCIPLES
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In Paradise Lost Milton creates a world of time and space, and he also deals systematically with such ideas as pride, humility, reason, free will, and the Fall of Man. The purpose of this thesis is to demonstrate by analysis some patterns of correspondence between the world of the poem and the ideas the poem treats.

Chapter One defines the approach, suggesting that the richness and wholeness of Paradise Lost consists, in important ways, in concepts of time and space. Chapter Two explores the concept of vertical space, demonstrating by an analysis of vertical imagery in the Fall of Satan and the Fall of Man that vertical structures and movements reflect the Judeo-Christian paradox that pride leads to abasement and humility leads to exaltation. Chapter Three explores the connection between cyclical movement and time. The thesis of this chapter is that the rhythms, cycles, and balanced opposites of Paradise as it is described in Book IV are in effect a supra-temporal level of time and that these ceaseless rhythms reflect both the larger cosmic order which governs the action of the poem and the cyclic shape of man's history in his Fall and Redemption.

The thematic structure of the fortunate fall is thus reflected in the rhythms of the physical world in the poem. In Chapter Four I conclude that the aesthetic "wholeness" of Paradise Lost consists, in part at least, in three patterns: the structure of paradox, especially as it derives from the Judeo-Christian tradition; the principle of correspondence; and the identification of idea with object and movement.

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CHAPTER I

INTRODUCTION: THE APPROACH

In Paradise Lost there is a meeting of rich and various traditions, and hence the poem invites many approaches. In form and scale the poem is epic, treating the large realities of good and evil and Heaven, earth, and Hell, and celebrating Milton's own kind of heroism. In its method of revealing character and developing plot the poem is often dramatic, including long passages of dialogue, soliloquy, and clearly delineated stages of action. In subject Paradise Lost is Biblical and Christian. Dogmatically, it embodies the doctrine that the essence of sin is pride and that the effects of sin are disorder and confusion. Historically, it embodies the view of history that sin was conceived in the ambition of Satan, introduced into man's world by Satan's seduction of Eve, and ultimately counteracted by God's pre-ordained plan of redemption. The style of Paradise Lost is deliberately lofty and solemn ("grand"), suggesting the epic import of the subject being treated and evoking the poem's classical predecessors. In structure Paradise Lost is immense and intricate. The narrative derives chiefly from Genesis, but it is greatly amplified, given a non-chronological shape for the first eight books of the poem, and its different scenes connected in a complex network of parodies, contrasts, and analogies. In poetic texture the poem is rich with elaborate and sustained patterns of imagery,

such as the imagery of light and darkness.

Although Paradise Lost is a rich and varied poem, it is nonetheless a whole poem. It is Milton's view of reality--all time, all space, all moral relations. Varying elements tend to shape the whole. The epic form, for example, moves the work toward expansiveness, while the Biblical subject limits what Milton ^{may} might do with his characters and his story; since for him the Bible is God's word, he ^{may} might amplify but not alter. But such pressures of form and subject are inner pressures. They give shape and texture to the poem without violating its wholeness.

The problem in approaching Paradise Lost critically is to give due regard to its varied elements without fragmenting the poem. The poem has been approached from many angles. Addison, for example, emphasizes the epic form and applies the classical epic criteria to the fable, the characters, the sentiments, and the language of Paradise Lost.¹ Other critics (notably Charles Williams, C. S. Lewis, and Douglas Bush) approach Paradise Lost through its moral and religious concepts, seeing in the poem objective moral values and a clear distinction between good and evil that our generation seems to have lost.² The style of Paradise Lost has been the subject of lively discussion, T. S. Eliot (for example) seeing Milton's syntax as deliberately complicated and his visual imagery as impoverished,³ and C. S. Lewis defending Milton's "ritualistic" tone and his inverted sentences as being appropriate for the form and subject matter of his poem.⁴ Other critics have

approached Paradise Lost through its theology (especially in relation to Milton's Christian Doctrine), variously concluding that the poem includes Milton's Arian heresy (that the Son was created) or that the poem is essentially orthodox and distinctively Protestant.⁵ A. J. A. Waldock approaches Paradise Lost through a study of the narrator and of narrative technique. He concludes that the poem is divided between a level of "demonstration" on which the Satan of Books I and II and the Adam of Book IX are admirable characters, and a level of "allegation" on which Milton as commentator asserts that Satan and Adam are blameworthy.⁶ Taking the same approach, Stanley Fish argues that Milton intends the dual response so that the reader will be made aware of his own (the reader's) "fallen" nature after he is deceived by Satan's rhetoric, and so that the reader will in fact "fall" again as Adam falls.⁷ Finally, it has been fairly common to view Paradise Lost as "myth" and (relatedly) as embodying certain "archetypes" which have continuing relevance for readers. Isabel MacCaffrey argues that Paradise Lost is "myth" in the sense that its poetic world is reality, in which object and meaning are one, and not metaphor.⁸ And both C. S. Lewis and Arnold Stein argue that Milton's description of Paradise is designed to evoke a "paradisaical idea," an archetype, rather than to create in imagination a particular garden.⁹

Critics have frequently observed that concepts of time and space function as organizing principles in Paradise Lost.

In The Muse's Method Joseph Summers remarks, "The Muse's method in Paradise Lost consists largely in the creation of movements in a world of space and time."¹⁰

Several critics have pointed out the telescopic views in Paradise Lost which give a sense of large but total perspective and immense distance, combined with sharp focus. Marjorie Nicolson has argued that the invention of the telescope effected a "transformation of imagination" in the seventeenth century. She calls Paradise Lost "the first modern cosmic poem, in which a drama is played against the background of interstellar space."¹¹ In a discussion of "Vision as Structure," Anne Ferry remarks that Milton's telescopic views give a sense of total outline: "We view [the world of Paradise Lost] with supernatural clarity and in some detail, yet never los^et the sense of its total outline and vast distance from us."¹² Helen Gardner compares to the method of the cinema Milton's method of moving gradually from a sweeping panorama to a sharp and limited focus, and she demonstrates also in Paradise Lost a tension (a "swing") between "the precise and the vague," the contained and the infinite.¹³ These "telescopic" visual techniques are one important method by which the particular and limited action of the Genesis story is given central cosmic significance in the poem.¹⁴

Critics have also observed that vertical structures and vertical movements in Paradise Lost have moral as well as physical significance; the poem is, after all, about "falling." Thomas Greene, in discussing the imagery of rising and falling in

Paradise Lost, suggests that Milton translates "moral events into spatial terms,"¹⁵ that is, that Milton treats the themes of pride, ambition, and humility in terms of the vertical space dimension. Isabel MacCaffrey observes similarly that Milton treats "place as moral dimension."¹⁶ In The Metaphoric Structure of Paradise Lost Jackson Cope analyzes the interconnection between the imagery of rising and falling and the imagery of light and darkness ("the structure of vertical movements along a scale of luminosity").¹⁷ This identification of theme with spatial structures and movements has clear implications for the "wholeness" of Paradise Lost, and I shall develop these in my thesis.

Critics have observed, also, that Milton achieves a sense of great time in Paradise Lost by merging time with space ("God . . . from his prospect high/Wherein past, present, future he beholds . . ." III, 78, 79).¹⁸ One feels that somehow in its largeness Paradise Lost "contains" time. Mrs. MacCaffrey makes the just observation that often in the poem, "past and future become not periods, but places,"¹⁹ and that Milton translates "his fable from a chronological to an architectural idiom."²⁰ Time is also related to motion in Paradise Lost. As Raphael tells Adam, "Time . . . appli'd/To motion, measures all things durable/By present, past, and future" (V, 580-82). The treatment of time as spatial pattern and as motion contributes to the wholeness of Paradise Lost.

Thus it has been recognized that in important ways the

wholeness of Paradise Lost consists in concepts of time and space. This insight I wish to demonstrate and clarify from my own point of view. My approach will, in the first place, take Milton's ideas seriously; they are the bone and flesh and muscle that Milton brought his art to bear upon. Under "ideas" I include these premises: (1) that a transcendent God rules and of a right ought to rule the cosmos; (2) that inherent in reality is a hierarchical order which is at once spatial, moral, and religious; (3) that all actions in Paradise Lost (being, by nature, free acts) take their moral significance from this hierarchy and that pride, selfish ambition, tyranny, and lack of self-discipline are the greatest sins, and humble obedience and perseverance in adversity are the greatest (heroic) virtues; (4) that the Fall of Man did in fact occur (as Genesis records) and that our present position in a world of mortality must be understood as part of the cycle of Fall and Redemption; and (5) that however prominent evil and disorder may appear in a limited view of reality, still the total view will "justify the ways of God." Without these thematic données Paradise Lost is a ghost of a poem; its aesthetic structure cannot be properly appreciated apart from its informing ideas. Hence, in discussing concepts of time and space in Paradise Lost, I shall discuss those concepts in relation to the major themes of the poem.

By thus exploring the inter-connections of theme and poetic method through the obviously prominent concepts of

time and space, I shall demonstrate and clarify some of the aesthetic patterns which contribute to the unity of Paradise Lost. Chapter Two, "Vertical Space and the Paradox of Pride and Humility," will explore the connections between vertical movements and structures and the moral norms by which the actions of Satan and Adam and Eve are to be judged. It will be seen that in important ways moral idea and vertical dimension are one. Chapter Three, "Time: Rhythm, Balance, and Change," will contrast two opposing concepts of time in the poem by tracing the connections between time, cyclic movement, and the theme of the fortunate fall. In Chapter Four I shall summarize my conclusions about the structural patterns which give Paradise Lost its wholeness.

CHAPTER I, NOTES

¹See Milton Criticism: Selections from Four Centuries, James Thorpe, ed., (Rinehart and Company, Inc., 1950), pp. 23-53.

²Lewis, for example, in his defence of Milton's style relates the question of "stock responses" to the larger question of moral and social order. Being "even human," he says, depends on certain "stock" responses (to sex, to pride, to treachery, to pain, to pleasure) which are in effect patternized forms of self-discipline. See A Preface to Paradise Lost (London, New York, Toronto, 1946), pp. 51-56.

Douglas Bush observes even more explicitly that one's reaction to Milton is moral as well as literary. That reaction, he says, is not "a mere matter of liking or disliking a particular poet"; it "belongs to the much larger question whether the tastes and standards of our generation reflect spiritual health or disease." Bush distinguishes his own critical approach from that of F. R. Leavis, who, he says, "is more interested in the technique and tone of the poetry than in its moral values." Paradise Lost in Our Time (Ithaca, New York, 1946), pp. 3, 8.

³In his famous "Note" Eliot criticizes Milton for complicating syntax simply to achieve sound effect. "I cannot feel," he says, "that my appreciation of Milton leads anywhere outside of the mazes of sound." He adds further, "At no period is the visual imagination conspicuous in Milton's poetry." See "A Note on the Verse of John Milton," as reprinted in Twentieth Century Views: Milton, Louis L. Martz, ed. (Englewood Cliffs, New Jersey, 1966), pp. 13, 17.

⁴Addison in fact had much earlier laid the groundwork for a defense of Milton's style. He noted that the classical epic requirements for the language of "an heroic poem" were that it be perspicuous and sublime and that in order to be sublime it "ought to deviate from the common forms of ordinary phrases of speech." Accordingly, he noted with approval that Milton "infused a great many Latinisms as well as Graecisms, and sometimes Hebraisms, into the language of his poem." Addison concluded generally that Milton "carried our language to a greater height than any of the English poets have ever done before or after him," although when he came to point out defects in the language of Paradise Lost he observed, "The language of this great poet . . . is often too much labored, and sometimes obscured by old words, transpositions, and foreign idioms." He concluded that the language sometimes simply could not bear Milton's lofty sentiments. See Thorpe, pp. 40, 41, 42, 52.

C. S. Lewis classifies Paradise Lost with The Aeneid as a "secondary epic" (one to be read, not heard) and thus argues that the "ritualistic" tone is essential: "The Virgilian and Miltonic style is there to compensate for--to counteract--the privacy and informality of silent reading in a man's own study. (See Preface, p. 39). As to complicated syntax, Coleridge had long before Lewis described Milton's syntax in terms of passion rather than of grammar: "The connexion of the sentences and the position of the words are exquisitely artificial; but the position is rather according to the logic of passion or universal logic, than to the logic of grammar." "Hence," Coleridge observed, "the occasional harshness in construction." (See Thorpe, p. 95). Lewis elaborates and applies this argument in his own defense of Milton's syntax.

As to vagueness of visual imagery, both Lewis and Arnold Stein have defended Milton as being properly vague. Stein calls Milton's description of Paradise "an image of the archetype," designed rather to evoke the archetype than to create in imagination a particular garden. "We are never allowed," he says, "to rest with the beauties of the sensuous paradise, for they, like the self-consciousness, are the only a necessary part of the whole image." Answerable Style (Minneapolis, 1953, pp. 53, 71). Lewis regards Milton's task, "not to make definite pictures, but to find again in our depth the Paradisal light of which all explicit images are only the momentary reflection." Preface, p. 47.

⁵Cf. Maurice Kelley, This Great Argument (Princeton, London, 1941), and C. A. Patrides, The Christian Tradition (Oxford, 1966).

⁶Paradise Lost and Its Critics (Cambridge, 1947). Waldock reads Paradise Lost primarily as a fictional narrative. He assumes with Milton the artistic task, and then identifies what he considers discrepancies between the poem Milton "meant" and the poem Milton "wrote" (p. 143). Concerning Satan he observes, "Each great speech lifts Satan a little beyond what Milton really intended, so he suppresses him again (or tries to) in a comment" (pp. 78, 79). He concludes that the poem Milton "meant" (portraying Deity and unfallen man to fallen readers) is in reality unwritable, and hence there is a discrepancy between "Milton's theory" of the Fall and "the matter as he . . . actually presented it" (pp. 48, 49). One feels that Waldock isn't sympathetic with Milton's hierarchy of values: that presumption against God is never noble and that love of woman must always give place to love of God.

⁷Surprised by Sin: The Reader in Paradise Lost (London, Melbourne, Toronto; New York, 1967). "Milton's method," Fish says, "is to re-create in the mind of the reader (which is, finally, the poem's scene) the drama of the Fall, to make him

fall again exactly as Adam did with Adam's troubled clarity, that is to say, 'not deceived.'" (p. 1). Fish differs from Waldock mainly in granting Milton certain moral premises (that Satan is a sinner from the beginning, for example) and thus accepting the narrator's "comments" as normative.

⁸Paradise Lost as "Myth" (Cambridge, Mass., 1959). Mrs. MacCaffrey's central thesis is that "Milton's world, because it is mythical, is still a single world, within which metaphor, as we know it, is irrelevant" (p. 142), or, stated in stylistic terms, "that Milton's verse-texture is fundamentally unmetaphorical" (p. 119).

Compare also Wayne Shumaker, Unpremeditated Verse: Feeling and Perception in Paradise Lost (Princeton, 1967). Like Mrs. MacCaffrey, Shumaker argues that since Paradise Lost is "myth" it must be treated as reality, that is, read as historical fact. "We do not," he says, "respond appropriately to Milton's poem if we do not . . . grant it suspended disbelief as a record of divine events which have determined the nature of the world and the human situation as we experience them daily" (p. 3). But his interest in Paradise Lost is psychological as well as literary. He analyzes the subrational--"the non-theological and non-philosophical"--appeal of the poem in terms of "feeling and perception." He sees in "myth" generally, and hence in Paradise Lost in particular, an appeal to the primitive and childhood ways of feeling and perceiving.

⁹Both Lewis and Stein treat Milton's Paradise as an archetype. Lewis, for example, refers to "the Paradisal idea as it exists in our minds" (Preface, p. 47). Cf. Richard Martin Adams, Ikon: John Milton and the Modern Critics (Ithaca, New York, 1955), for a negative treatment of the archetypal approach to Milton (the "Jungian theory").

¹⁰(Cambridge, Mass., 1962), pp. 13, 14.

¹¹"Milton and the Telescope," ELH, II (April 1935), p. 3.

¹²Milton's Epic Voice: The Narrator in Paradise Lost (Cambridge, Mass., 1963), p. 149).

¹³A Reading of Paradise Lost (Oxford, 1965). "Long before the cinema was invented Milton anticipated one of its most thrilling methods: the panorama, an aerial view of a country or a city, the settling on a village or a street, then on a house, and then on a room in the house, and finally the focusing on some tiny significant act, the tearing of a letter, the lifting of a glass" (p. 34). "The continual swing between the precise and the vague, the measurable and the immeasurable is a prime element in Milton's power over our imaginations" (p. 141).

¹⁴There is an alternation between views of Paradise in distant but sharp perspective and close-up views of Paradise. The narrative movement of Satan's journey in Books I and II becomes visual perspective in Book III when the Almighty looks down from his high prospect and sees "Our two first Parents" (65). Satan mimics the Almighty as he looks down from Heaven's stairway on "the sudden view/Of all this World at once" (III, 542, 43). Both narrative and visual perspective converge on Paradise as Uriel, from the Sun, points out to Satan the place which is earth, the spot which is Paradise, and even the shades which make up Adam's bower. After the close-up focus on Paradise in Book IV, the aerial view in Eve's dream-temptation in Book V, in Raphael's descent also in Book V, and in the Word's descent for the Creation in Book VII remind the reader of the total perspective. One might compare also the Son's view before he descends to judge Adam and Eve in Book X and Adam's view from the mount of vision in Books XI and XII. The chief effect of these aerial views is to emphasize, in spatial terms, the centrality and cosmic relevance of Paradise.

¹⁵The Descent from Heaven (New Haven and London, 1963), p. 388. Greene's book treats the epic motif of the descent of a heavenly messenger in Homer, Virgil, and a number of Renaissance epics. The chapter on Milton deals with the descent of Raphael to Adam and Eve's bower and with the connection of this descent with the larger pattern of rising and descending and with the theme of falling because of pride.

¹⁶Paradise Lost as "Myth," p. 70.

¹⁷(Baltimore, 1962), pp. 87ff., quotation from p. 108. Cope's purpose is "to examine the spatial dimension of Paradise Lost . . . as the aesthetic shape of the myth through which Milton created meaning" (p. 51). He calls Paradise Lost "a diagrammatic poem in which places cut across narrative" (p. 34), and he observes that "in Paradise Lost space functions as a continuing metaphoric interplay with narrative" (p. 68).

¹⁸All quotations from Paradise Lost are from John Milton: Complete Poems and Major Prose, ed. Merritt Y. Hughes (New York, 1957). Further quotations will be cited in the text by book and line number.

¹⁹Paradise Lost as "Myth," p. 53.

²⁰Ibid., p. 81.

CHAPTER II

VERTICAL SPACE AND THE PARADOX OF PRIDE AND HUMILITY

The world of Paradise Lost is immense, but it is orderly. There exists in the poem a cosmic hierarchy which extends from the lowest earthly creature up to God. Implicit in this hierarchy are the moral norms, largely in terms of merit, pride, and humility, by which the two main actions of the poem, the rebellion of Satan and the Fall of Man, are to be judged. The purpose of this chapter is to demonstrate how vertical structures and vertical movements serve to unite action and idea in the poem.¹

I.

In his book, The Elizabethan World Picture, E. M. W. Tillyard points out that the Elizabethans (and he includes Milton) viewed the universal order under three main forms, a chain, a series of corresponding planes, and a dance.² Milton uses all three of these concepts in Paradise Lost, but the first one, the "chain of being" (or, as Milton calls it, the "scale of being"), is particularly relevant to the moral norms of the poem.

The clearest exposition of the Scale of Being occurs near the beginning of Raphael's afternoon colloquy with Adam, in Book V. First Raphael explains the scale as a nourishment cycle among the elements.

For know, whatever was created, needs
 To be sustain'd and fed; of Elements
 The grosser feeds the purer, Earth the Sea,
 Earth and the Sea feed Air, the Air those Fires
 Ethereal, and as lowest first the Moon;

. . .

Nor doth the Moon no nourishment exhale
 From her moist Continent to higher Orbs.
 The Sun that light imparts to all, receives
 From all his alimantal recompense
 In humid exhalations, and at Even
 Sups with the Ocean (V, 414-26).

Everything ascends by degrees from the "grosser" to the "purer."
 The lower nourishes the higher, and the higher receives of the
 lower, so that the scale is ultimately a cycle of interchange
 between the sun and the lower creation. The closing image of
 the sun "supping" with the sea is one of complete balance and
 order.

In a more thorough exposition which follows, Raphael
 includes man in the scale. The Almighty is at the apex:

O Adam, one Almighty is, from whom
 All things proceed, and up to him return (V, 469-70).

At the bottom, Raphael says, the scale begins with matter in
 its "various forms" and extends upward through all living things
 to the "one Almighty." The nearer the scale approaches to God,
 the "more refin'd, more spiritous, and pure" its elements become.
 Then, again using terms of nourishment, Raphael makes man--the
 being who possesses reason--the apex of the Scale on earth.

So from the root
 Springs lighter the green stalk, from thence the leaves
 More Aery, last the bright consummate flow'r
 Spirits odorous breathes: flow'rs and their fruit
 Man's nourishment, by gradual scale sublim'd
 To vital spirits aspire, to animal,

To intellectual, give both life and sense,
 Fancy and understanding, whence the Soul
 Reason receives, and reason is her being,
 Discursive or Intuitive (V, 479-88).

In Book IX in his Apostrophe to the Earth, Satan will give his own exposition of man's place in the Scale, and his version, ironically, is a just one.

. . . As God in Heav'n
 Is Centre, yet extends to all, so thou
 Centring receiv'st from all those Orbs; in thee,
 Not in themselves, all their known virtue appears
 Productive in Herb, Plant, and nobler birth
 Of Creatures animate with gradual life
 Of Growth, Sense, Reason, all summ'd up in Man (IX, 107-114).

Within the macrocosm man is at the top of the earthly hierarchy. From inanimate matter to vegetable life (first "herb," then "plant") to animal life the Scale ascends to man. But man is also a microcosm which sums up the earthly hierarchy, "Growth" (vegetable life), "Sense" (animal life), and Reason (intellectual life).

The dominant impressions of the concept of the Scale of Nature are clear. There is plenitude and variety in the creation. There is degree, or rank, which is both vertical and spiritual and which is implicit with moral responsibilities. There is the tendency of all things upward toward God ("tending," "aspire," "ascend"). Raphael suggests to Adam that perhaps men's bodies will "at last turn all to spirit" so that men will "wing'd ascend/Ethereal" like angels and move freely between Heaven and earth (V, 493-500). Adam sees clearly those implications of ascent in the Scale. He says to Raphael,

Well hast thou taught the way that might direct
 Our knowledge, and the scale of Nature set
 From center to circumference, whereon
 In contemplation of created things
 By steps we may ascend to God (V, 508-12).

Finally, there is the impression of flux. The Scale of Nature is ultimately a grand cycle of interchange between God and his creation. All things ascend to God, but he in return (like the Sun) gives to all.³ The dominant images, therefore, are those of vertical structure, upward movement, and cyclic interchange, the first two of which are pertinent to this chapter.

The concept of the Scale of Nature is rich with implications for a poem about "Man's First Disobedience." Adam's sin had long before Milton been known as the Fall of Man; it was a vertical descent. Furthermore, in the Bible both the rebellion of Satan (a falling by pride)⁴ and the mission of Christ (its converse, a rising by humility)⁵ are treated in terms of vertical space. And in the Judeo-Christian tradition the two-sided paradox of falling by pride and rising by humility had long been conceived in spatial terms. Job invokes Jehovah, for example, to "behold every one that is proud, and abase him," to "Look on every one that is proud and bring him low" (Job 40:11, 12).⁶ The writer of Proverbs states simply, "Pride goeth before destruction, and an haughty spirit before a fall" (Proverbs 16:18). In the New Testament both sides of the paradox are stated frequently. Christ himself says, "Whosoever will be great among you, let him be your minister" (Matthew 20:26-28), and "whosoever exalteth himself shall be abased; and

he that humbleth himself shall be exalted" (Luke 24:11).⁷

Thus the subject of Paradise Lost, both as action (the Fall of Man and the Fall of Lucifer) and as idea (the paradox of pride and humility) is conceived in terms of vertical space which correspond easily with the "Scale of Nature."

The function of vertical structures and vertical movements in Paradise Lost is, on the one hand, to embody the rightful hierarchy which is implicit in the Scale of Being, and, on the other, to dramatize that pride which makes the self god and which is the essence of all sin. The rightful hierarchy reaches from the throne of God to the lowest created being: God is over all, angels over men, man over the earth, man over woman, and (allegorically) reason over passion. The pride which aspires to godhood is active especially in the rebellion of Satan and the sin of Eve, but it is seen also in many allusions (to Babel, to Nimrod, and to Empedocles, for example). In discussing these twofold implications of vertical imagery, I shall treat first the fall of Satan in Books V and VI and then the Fall of Man in Book IX. An extended treatment of Satan's journey from Hell to Paradise will relate the two falls to each other.

II.

The rise and fall of Satan must be measured against the rightful position of the Almighty, who is at the peak of the hierarchy and who by right of creation rules the cosmos.

In keeping with his right to rule, the Almighty is exalted in spatial terms. He dwells in Heaven, of course, ("High thron'd above all highth," III, 58, "the Heav'n of Heav'ns his high abode," VII, 553), but even in Heaven he speaks to his angels "as from a flaming Mount" (V, 598)--which evokes Jehovah's speaking to the children of Israel from Sinai. Repeated references to the Almighty's Mountain or to his Throne emphasize his "exalted" position ("that high mount of God," V, 643, "the sacred hill," VI, 25, "Th' Almighty Throne," V, 868, "the Throne Supreme," V, 670, X, 28). Particularly effective is the poet's repetition of "height" words as stressed syllables ("the holy mount/Of Heav'n's high-seated top," VII, 584, 85), where the verse seems to mount higher with each accent. When the Son is decreed second ruler in Heaven, he is established on "this holy Hill" (V, 604)--an image drawn from Psalm 2:6. One would not speak of a metaphor here, but of a world view. The Almighty's exalted position and his sovereign right to rule are two aspects of the same truth. Accordingly, the Almighty sees Satan's rebellion as an attempt "to erect his Throne/ Equal to ours" (V, 725, 26), as an attempt to seize "This our high place, our Sanctuary, our Hill" (V, 732).

But the same vertical images embody the pride of the usurper. Unwilling to pay fealty to the Son, Satan summons his followers and retires to his "Quarters of the North" (V, 689). There he parodies the rule of the Almighty.

At length into the limits of the North
 They came, and Satan, to his Royal seat
 High on a Hill, far flazing, as a Mount
 Rais'd on a Mount, with Pyramids and Tow'rs
 From Diamond Quarries hewn, and Rocks of Gold,
 The Palace of great Lucifer (. . .

. . .

. . .) which not long after, he
 Affecting all equality with God,
 In imitation of that Mount whereon
Messiah was declar'd in sight of Heav'n
 The Mountain of the Congregation call'd (V, 755-66).

The description draws on the passage about "Lucifer" in Isaiah 14:13, and an awareness of the outcome of Lucifer there ("thou shalt be brought down to hell," v. 15) undercuts the pomp and show of Lucifer here. The title itself Lucifer, the morning star, connotes both the rightful dignity of Satan and the unbounded heights of his ambition. He is "If not the first Arch-Angel," still, "great in Power/In favor and preëminence," (V, 660-61), but his ambition is to equal the most High.⁸ "The North" (also from Isaiah) evokes Assyria and Babylon, the dreaded Northern enemies of Israel and Judah in the time of the major prophets, and it also anticipates those Asiatic barbarian hordes of "the populous North" (I, 351-54) to which the fallen angels will be likened as they rise from the lake of Hell; destruction descends from the North. Here again (in lines 757, 58) repetition lifts the verse higher with each stressed syllable ("High," "Hill," "Mount," "Rais'd," "Mount"). "Pyramids and Tow'rs" evokes Egypt and Babel, with connotations of pride and haughty opposition to God's "chosen Seed." "Diamond Quarries," "Rocks of Gold," and "Palace" connote excessive wealth and specious show. For the reader this show of wealth

is ironical, for as Satan journeys from Hell to Paradise (as the reader has followed him in Book III), he will see the true riches of Heaven, far beyond his reach. In that scene Satan sees,

Ascending by degrees magnificent
 Up to the wall of Heaven a Structure high,
 At top whereof, but far more rich appear'd
 The work as of a Kingly Palace Gate
 With Frontispiece of Diamond and Gold
 Imbellisht; thick with sparkling orient Gems
 The portal shone (III, 501-08).

Satan sees at once the height of Heaven, its impregnability, and its magnificent riches. But the stairway "ascending by degrees" is a visible reminder that the way to God and to true riches is by humble obedience ("by degrees of merit rais'd"), and Satan has rejected that route. He must view the riches of Heaven "far distant."

In a scene very similar to that of the "Quarters of the North" in Heaven, Satan will again parody the rule of the Almighty, this time in Hell at Pandemonium, "the high Capitol/Of Satan and his Peers" (I, 756, 57). Pandemonium rises spontaneously from the plain of Hell to the sound of demonic music:

Anon out of the earth a Fabric huge
 Rose like an Exhalation . . . (I, 710-11).

It is an "ascending pile," and it rises until it stands "fixt her stately highth" (I, 722, 23). In short, Pandemonium is one more form of that unlawful ascent toward God that Satan has already demonstrated. Like Lucifer's Palace in Heaven, Pandemonium excels the wonders "Of Babel, and the works of Memphian Kings." Neither Babylon nor Alcairo, the poet says, ever equalled the magnificence of Pandemonium, "when Egypt with Assyria

stroke/In wealth and luxury" (I, 721, 22). The architect of Pandemonium is Mulciber, whose hand "was known/In Heav'n by many a Tow'red structure high" (I, 732-33), among which, the reader learns in Book V, were the "proud Tow'rs" (V, 907) of Lucifer's Palace. In spite of all those tall structures, the poet says, Mulciber "fell/From Heav'n":

. . . he with this rebellious rout
Fell . . . ; nor aught avail'd him now
To have built in Heav'n high Tow'rs (I, 747-49).

Having aspired too high, as "Tow'rs" connotes, Mulciber has fallen down to Hell with Satan.

In this context Satan's show of pomp and power at the opening of Book II is shot through with irony. The negative connotations of "height," of excessive wealth, and of the blunt "Barbaric" all function in the irony.

High on a Throne of Royal State, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Show'rs on her Kings Barbaric Pearl and Gold,
Satan exalted sat (II, 1-5).

At this point the phrase, "by merit rais'd," which follows is apparently ironical. It is Messiah, not Satan, who "by right of merit Reigns" (VI, 43), and man who "by degrees of merit rais'd" (VII, 157) may ascend to Heaven. Satan's eminence, therefore, is a "bad eminence." Then in a metric embodiment of Satan's vaulting pride and ambition the verse leaps upward:

. . . and from despair
Thus high uplifted beyond hope, aspires
Beyond thus high . . . (II, 6-8).

But Satan is doomed to failure. His war with Heaven, the poet

says, is "Vain War," and his pageantry demonstrates not true merit and dignity, but "proud imaginations."

Thus Milton uses vertical spatial images to contrast the rightful rule of the Almighty (and the Son) with the usurpation of Satan. Lucifer's Palace in Heaven and Pandemonium in Hell are obvious (and analogous) antipodes of the Almighty's "Mount of the Congregation."

At this point Satan's insurrection should be seen more clearly as a violation of his position in the cosmic hierarchy.⁹ Angels are created beings, and hence they, like all other creatures, owe fealty to the Creator. Raphael says explicitly to Adam that angels hold their estate by obedience:

Myself and all th' Angelic Host that stand
In sight of God enthron'd, our happy state
Hold, as you yours, while our obedience holds (V, 536-38).¹⁰

He adds further that the Almighty sends the angels on "high behests" in order to enure their "prompt obedience" (VIII, 239, 40). Abdiel argues with force when he argues to Satan that Satan has no right to oppose the Almighty:

. . . shalt thou dispute
With him the points of liberty, who made
Thee what thou art, and formed the Pow'rs of Heav'n
Such as he pleas'd, and circumscrib'd their being?
(V, 822-25).¹¹

Satan cannot refute Abdiel's reasoning. The best he can do is to deny that he was created, in a passage that parodies Job and is fraught with dramatic irony.¹² Abdiel further argues that since the Son was the agent by which ("as by his Word") the Almighty created all other angels, then he is worthy to rule

over all the creation under him, including the other angels.

In a later confrontation with Satan, Abdiel will rebuke him,

Unjustly thou deprav'st it with the name
Of Servitude to serve whom God ordains,
Or Nature; God and Nature bid the same,
When he who rules is worthiest, and excels
Them whom he governs (VI, 174-78).

The Almighty, therefore, rules by right of creation, and the Son rules both by right of agency in the creation and by the decree of the Almighty. Abdiel finds Satan's reason "Unsound and false" (VI, 121). Satan aspires beyond his place in the cosmic hierarchy.

With a technique similar to that used in the contrast of the Almighty's Mount with Lucifer's Palace and Pandemonium, Milton makes Abdiel and Messiah foils to Satan, and in each case he employs images of vertical space in making the contrast.

Abdiel is unfaltering in his service to the Almighty: "none with more zeal ador'd/The Deity, and divine commands obey'd" (V, 805-06). In his bold confrontation with Satan and his rebels at Lucifer's Palace, Abdiel is Milton's true Christian hero. When he speaks of his "Sect" (VI, 147), he anticipates another famous Christian hero, St. Paul, in his defense before the governor Felix. Surrounded by his accusers and charged with being "a ringleader of the sect of the Nazarenes," St. Paul answers, "This I confess ! . . ., that after the way which they call heresy ("sect," literally), so worship I the God of my fathers" (Acts 24:5, 14). Since Abdiel's attitude is one of proper humility, he is "exalted" as a reward. He turns

his back on "those proud Tow'rs" (V, 907) of Lucifer's Palace, for they are "to swift destruction doom'd." Upon his arrival at the Mount of the Congregation, he is "receiv'd/With joy and acclamation loud." He is led "On to the sacred hill/. . . high applauded, and present/Before the seat supreme" (VI, 25-27). What is true thematically is made true physically: Abdiel is exalted.

It is at Abdiel's hands that Satan, the proud aspirer, is first humiliated in battle. The Almighty commissions Abdiel to do by force what he has already done by reason--bring down haughty pride. As the two armies meet, Satan appears among his followers "High in the midst exalted as a God" (VI, 99). Descending the throne, he advances "tow'ring," "with vast and haughty strides" (VI, 109, 10). But Abdiel exposes his exaltation as pride and not merit:

Proud, art thou met? thy hope was to have reacht
The highth of thy aspiring unoppos'd (VI, 131-32).

And in words that anticipate Satan's, "Better to reign in Hell, than serve in Heaven" (I, 263), he makes explicit his own opposite attitude:

Reign thou in Hell thy Kingdom, let me serve
In Heav'n God ever blest, and his Divine
Behests obey, worthiet to be obey'd (VI, 182-85).

In terms of the paradox that pride shall be humbled, it is proper that Abdiel would deliver the first blow of the War. His blow falls on "the proud Crest of Satan" (VI, 191). Satan recoils backwards ten paces and falls "on bended knee/His massy Spear upstay'd" (VI, 194-95). The image is a vignette, in spatial

terms, of the moral conflict in Paradise Lost. "Bended knee" suggests the reverence Satan should have rendered to the Almighty (ironically, since it has been forced). At the same time, "massy Spear upstay'd" is a reminder of Satan's aspiration beyond his rightful place. The passage also demonstrates Milton's fundamental law that those who reject reason will be subdued by force (VI, 37-41).

Messiah is also a foil to Satan. He is exalted by divine decree to the Almighty's "holy Mount," but his attitude to the Father is, like Abdiel's, one of reverence. He addresses the Father as "Supreme of heav'nly Thrones,/First, Highest, Holiest, Best" (VI, 723, 24). To please the Father is his "exaltation" and his "whole delight" (726). To obey the Father is "happiness entire" (741). Later Messiah will demonstrate his obedience by volunteering to offer himself for man, and the Almighty's response will implicitly contrast Messiah's fortunes with those of Satan.

Because thou hast, though Thron'd in highest bliss
 Equal to God, . . .
 ! . . . quitted all to save
 A world from utter loss . . .
 Therefore thy Humiliation shall exalt
 With thee thy Manhood also to this Throne (III, 305-14).

By "descending to assume/Man's nature" (III, 303, 04), Messiah will not "lessen or degrade" his own, but shall exalt man's nature to the Heavenly throne. Satan's "incarnation" in the serpent is an exact inversion of Messiah's incarnation. As he enters the serpent, Satan bursts out passionately,

O foul descent! that I who erst contended
 With Gods to sit the highest, am now constrained
 Into a Beast, and mixt with bestial slime
 This essence to incarnate and imbrute
 That to the highth of Deity aspir'd (IX, 163-67).

In keeping with reason, Messiah obeys the Father. By descending to assume human form, he exalts both his own nature and man's nature to a higher place in the Scale of Being. Satan, conversely, rejects reason and refuses to obey the Almighty. In his attempt to rise he falls, and in his fall he forever debases the serpent form which he assumes.

It is proper that Messiah, the model of filial obedience, would rout the rebel angels from Heaven. After their success with artillery, the rebels stand "scoffing, highth'n'd in their thoughts beyond/All doubt of Victory" (VI, 629, 30). Messiah issues forth to the battle, literally, exalted:

He on the wings of Cherub rode sublime
 On the Crystalline Sky, in Sapphire Thron'd (VI, 771-72).

The rebel angels ("the proud," VI, 789) stare in envy, "Grieving to see his Glory . . ./ . . . and aspiring to his highth" (VI, 792, 93). But when Messiah unleashes his bolts of thunder, the rebels drop their weapons and lose all strength to fight. The abrupt falling off of "down their idle weapons dropp'd" (VI, 839) and the relentless descent of "Exhausted, spiritless, afflicted, fall'n" (VI, 852) epitomize the fate of the rebel angels and invert the upward movement of the "ambition" passages ("High on a Hill, far blazing, as a Mount," "Thus high uplifted beyond hope, aspires/Beyond thus high"). Like a herd of goats, the rebels are cast out "Into the wasteful Deep" (VI, 862),

"Down from the verge of Heav'n," "to the bottomless pit" (VI, 865, 66). After the rout, Messiah returns to the Mount of the Congregation, properly, in splendor and height,

Triumphant through mid Heav'n, into the Courts
And Temple of his mighty Father Thron'd
On high (VI, 889-91).

His victory foreshadows that greater victory when he will harrow Hell and then

through the ample Air in Triumph high
. . . lead Hell Captive maugre Hell, and show
The powers of darkness bound (III, 254-56).

The Heavenly Chorus will later herald Messiah as the one who "threw down/Th' aspiring Dominations" (III, 391, 92), a statement which expresses at once an action of the poem and the thematic shape of that action. Satan attempts to seize "inaccessible high strength, the seat/Of Deity supreme" (VII, 141, 42), and he is consequently abased. Messiah willingly descends from "the Throne supreme," and he is consequently exalted.

III.

After the War in Heaven Satan's fortunes demonstrate a continual interplay between his surging ambition and his inevitable and paradoxical descent. His pilgrimage up to the world, down to Paradise, and ultimately back down to Hell is a re-enactment of his first rise and fall. From the plain of Hell, in Book I, where he towers above his peers "In shape and gesture proudly eminent/ . . . like a Tow'r" (590, 91),

he labors and surges and soars upward, but his fate is inevitable and he falls, in Book X, back to the plain of Hell as a serpent "prone." And in addition to its thematic implications, the pilgrimage gives unity to the narrative, connecting the fall of Satan to the Fall of Man. My purpose here is not to trace that pilgrimage in detail, but to analyze specific passages and demonstrate the moral implications of vertical movement and vertical structure.

Satan's launching into Chaos from the Gate of Hell symbolizes his plight.

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
Audacious, but that seat soon failing, meets
A vast vacuity: all unawares
Flutt'ring his pennons vain plumb down he drops
Ten thousand fadom deep (II, 927-34).

"Spurns" and "audacious" set the moral tone and show that Satan's is the wrong kind of ascent. They recall the "scoffing" of the rebel angels in Heaven. "Spurns" especially anticipates the "scorn" of Book IX where Adam and Eve, after they sin, "feel/ Divinity within them breeding wings/Wherewith to scorn the Earth" (IX, 1009-11). The abrupt descent, "vain plumb^b down he drops," recalls the fate of the rebel angels in Heaven ("down their idle weapons dropp'd"). "Flutt'ring" and "vain," followed by "hurried him/As many miles aloft," suggest Satan's ultimate helplessness and the vanity of his trying to rise upward by self-effort. A close parallel occurs in the Limbo which Satan will pass through as he arrives on the world's outer edge.

Here (among other examples of defeated vanity and ambition)
 Satan sees the Dominicans and Franciscans who have tried to attain
 Heaven by self-motivated ascent. They pass "the Planets seven,"
 the poet says, and the star-sphere and the primum mobile;
 and,

now Saint Peter at Heav'n's Wicket seems
 To wait them with his Keys, and now at foot
 Of Heav'n's ascent they lift their Feet, when lo
 A violent crosswind from either Coast
 Blows them transverse t'hen thousand Leagues awry
 Into the devious Air (III, 478-89).

Such vanity, the imagery suggests, will always be frustrated
 in its attempt to gain high Heaven. One might compare Raphael's
 statement that when the rebel angels think to win the Mount
 of God, their thoughts prove "fond and vain/In the mid way"
 (VI, 90, 91). One might also contrast Adam and Eve's prayers
 after their repentance.

To Heav'n their prayers
 Flew up, nor miss'd the way, by envious winds
 Blown vagabond or frustrate (XI, 14-16).

All presumptuous ascent will prove "vain in the mid way";
 all humble obedience will make its way upward to the throne
 of God.

After his descent through the spheres, Satan lights on
 Niphates, "th' Assyrian mount" (IV, 126), "the Mount that lies
 from Eden North" (IV, 569), recalling his previous association
 with Babylon and Assyria and thus linking Satan's rebellion in
 Heaven to his seduction of man on earth. Sitting on Niphates,
 Satan experiences a moment of self-awareness. The lofty sun
 (which he has boldly approached on his descent) reminds him

of a God "at whose sight all the Stars/Hide their diminisht heads" (34, 35), and here there is the implicit reminder that he--the morning star--has refused to bow to the Almighty. With passionate bitterness Satan remembers that he was "glorious once" above the sun's sphere until "Pride and worse Ambition" threw him down (39, 40). "Lifted up so high," he says, "I sdein'd subjection, and thought one step higher/Would set me highest" (49-51). But Satan feels more regret than remorse; he sorrows more for the loss incurred than for the wrong done. His admission of the Almighty's justice ("he deserv'd no such return from me") is a short interlude in his bitter lament over his own failure and misery. His "fall" becomes internalized as he says,

Which way I fly is Hell; myself am Hell;
And in the lowest deep a lower deep
Still threat'ning to devour me opens wide (75-77).

In these internal terms he sees the irony of his being "fallen" even while he is the exalted leader of the rebels. "While they adore me on the Throne of Hell," he says, "the lower still I fall, only Supreme/In misery" (89, 91-92). But Satan knows that if he were restored to Heaven, "how soon/Would highth recall high thoughts" (94, 95), and hate would lead to a "heavier fall" (101)!. He abandons himself to despair and revenge and turns his face toward Eden!

IV.

Upon his arrival at Paradise, Satan's downward fortunes become interwoven with the fortunes of Adam and Eve. The

images of height, however, with their connotations of pride and ambition, are much more internalized in the Fall of Man than in the fall of Satan. The sin is essentially the same in both falls--a violation of the responsibilities implicit in the cosmic hierarchy--but in the Fall of Man the emphasis is more on the spiritual quality of the fall, the violation of Reason, and less on the spatial fact. Spatial distinctions are still significant, but they are less graphic than in the fall of Satan.

Paradise, like the Mount of the Congregation in Heaven, is highly elevated,¹³ its "height" being at once a literal fact and a symbol of the dignity and lordship of prelapsarian man. The Garden is situated on "a woody Mountain; whose high top was plain" (VIII, 303). It "Crowns," the poet says, like "a rural mound," "the champaign head/Of a steep wilderness" (IV, 133-34). "Crowns" has connotations of lordship, and it anticipates Raphael's telescopic view from the Gate of Heaven when he sees "the Gard'n of God, with Cedars crown'd/Above all Hill" (V, 260, 61). Then the hammerlike repetition of height words lifts the view suddenly upward: "and over head up grew/Insuperable height of loftiest shade" (IV, 137, 38). But there is order--vertical rank--in the height, as the more subdued description which follows suggests.

Cedar, and Pine, and Fir, and branching Palm,
A Silvan Scene, and as the ranks ascend
Shade above shade, a woody Theatre
Of stateliest view (IV, 139-42).

The pleasingly regular rhythm of "Cedar, and Pine, and Fir, and branching Palm," along with the specific names of trees,

suggests grateful variety and abundance. The description tends upward ("Shade above shade," "ranks ascend"), evoking the Chain of Being with all of its implications for man's ascent to God. And "stateliest" connotes dignity.

But these lofty trees, the reader learns, are merely the lower trees outside of Paradise. The verse leaps upward once more: "Yet higher than their tops/The verdurous wall of Paradise up sprung" (142-43). Then again: "And higher than that Wall a circling row/Of goodliest Trees loaden with fairest Fruit" (146, 47). The gate of Paradise is "pil'd up to the Clouds/Conspicuous far, winding with one ascent" (IV, 543-44). Thus with connotations of man's lordship over the earth and of the possibilities of his ascent toward God, Paradise towers above the earth toward Heaven.

Satan's arrival at Paradise juxtaposes the lordship of man ("proper" height) with the presumption of Satan. Satan leaps over the wall easily:

At one slight bound high overleap'd all bound
Of Hill or highest Wall, and sheer within
Lights on his feet (IV, 181-83).

The sudden upward movement connotes pride and ambition, like Satan's spring "upward like a Pyramid of fire" (II, 1013) in Chaos, or like Eve's flight "Forthwith up to the Clouds" (V, 86) in the dream-temptation. The ease of the movement suggests the "disdain" and "contempt" (IV, 180) that Satan has for making a proper entrance and recalls his "spurning" the ground in Chaos. Satan flies up to the Tree of Life,

"The middle Tree and highest tree there that grew" (195). It is his nature to seek always to sit "high eminent" and also "in the midst."

From his "lofty stand on that high Tree" (394), Satan makes clear vertical distinctions in what he sees. He sees, "Two of far nobler shape erect and tall/Godlike erect (287, 88).¹⁴ He sees man as "thus high advanc't" (360) into his own place, "Little inferior" (362)¹⁵ to heavenly spirits. He sees the Garden as "this high seat your Heav'n" (371). It is ironical that Satan would read the Scale of Being so clearly.

If Milton's treatment of the Fall is to be understood, the moral and spiritual implications of man's elevated abode and his erect stature must also be understood. Raphael makes these implications explicit during his account of the Creation in Book VII. The passage sums up man's hierarchical responsibilities.

There wanted yet the Master work, the end
Of all yet done; a Creature who not prone
And Brute as other Creatures, but endu'd
With Sanctity of Reason, might erect
His Stature, and upright with Front serene
Govern the rest, self-knowing, and from thence
Magnanimous to correspond with Heav'n,
But grateful to acknowledge whence his good
Descends, thither with heart and voice and eyes
Directed in Devotion, to adore
And worship God Supreme who made him chief
Of all his works (505-16).

Man is the lord of the earthy creation--"the Master work," "the end," "chief." Michael will say to Adam later, "All th' Earth he gave thee to possess and rule" (XI, 339). Man is distinguished from the brute creation by his Reason, or,

to state the same fact in spatial terms, by his being "erect," "upright," "not prone." Adam's account of his first awakening is rich with the spiritual implication^s of height:

Straight toward Heav'n my wond'ring Eyes I turn'd,
And gaz'd a while the ample Sky, till rais'd
By quick instinctive motion up I sprung,
As thitherward endeavoring, and upright
Stood on my feet (VIII, 257-61).

Man's lordship and his aspiration toward God are bound up in his upright form. Adam is correct, as the Almighty tells him, in regarding the beasts as "unequals," as "these inferior far beneath me set" (VIII, 381-83). In hierarchical terms it is both man's right and his duty to "Govern the rest" of the earthly creation; he is the "substitute" (VIII, 381) of the Almighty on earth.

There are three important aspects of man's hierarchical responsibilities which bear on Milton's treatment of the Fall. First, man must rule the passions by reason. Since Adam's "sanctity" and his right to rule rest in his reason, then for him to yield his reason to passion is to yield his "place" in the hierarchy and in effect to descend to the brute level. When Satan rejected reason in the War in Heaven (as we have seen), he lost his freedom as a rational creature and became subject to rule by force. In Book XII Michael will remind Adam that "true Liberty/ . . . with right Reason dwells" and that once reason is "obscur'd, or not obey'd" the passions overrule man's rational nature and subject him to servitude "till then free" (82-89). When man thus allows "unworthy

Powers" internally to reign over reason, then God subjects him externally to "violent Lords" (XII, 91-93). Man's lordship, then, contains the implicit obligation to rule both His passion and the lower creation by reason.

Man must also rule woman. Adam's stature reflects his spiritual superiority over Eve. Eve first sees Adam as "fair indeed and tall," and she regards his "manly grace" (IV, 477, 90) as excelling her own beauty. Adam (rightly, as the context shows) sees Eve as "th' inferior,"

In outward also . . . resembling less
His image who made both, and less expressing
The character of that Dominion giv'n
O'er other Creatures (VIII, 540-46).

Satan seeks Eve instead of Adam for the Temptation, because Adam has "higher intellectual" and has strength and courage and is "of limb/Heroic built, though of terrestrial mould" (IX, 483-85). Just as man's erect stature distinguishes him from the "prone" irrational beasts, man's greater height and stateliness distinguishes him from woman over whom he rules.

But if man's duty is downward, to exercise rational rule, it is also upward, to honor and obey God. As Raphael says, man must know "whence his good/Descends" and "thither with heart and voice and eyes/Directed in Devotion" adore and worship God. The image of God's goodness descending and man's worship ascending recalls Raphael's earlier statement that "one Almighty is, from whom/All things proceed, and up to him return" (V, 469-70). Man's first duty, Raphael emphasizes to Adam, is to obey God:

That thou art happy, owe to God;
 That thou continu'st such, owe to thyself,
 That is, to thy obedience; therein stand (V, 520-22).

It is as a violation of these hierarchical responsibilities that the Fall is presented in Book IX. Eve's sin, ultimately, is that of aspiring beyond her place. From the time that she is enamored by her own image in the smooth lake, Eve is susceptible to vanity ("There I had fixt/Mine eyes till now, and pin'd with vain desire,/Had not a voice thus warn'd me," IV, 465-67).

In the dream-temptation Satan appeals first to her vanity:

Heav'n wakes with all his eyes,
 Whom to behold but thee (V, 44-45).

His words recall the abrupt question with which Eve has broken off her "Love Song" the evening before,

But wherefore all night long shine these, for whom
 This glorious sight, when sleep hath shut all eyes?
 (IV, 657-58).

Satan appeals next to Eve's ambition:

Taste this, and be henceforth among the Gods
 Thyself a Goddess, not to Earth confin'd,
 But sometimes in the air, as we, sometimes
 Ascend to Heav'n, by merit thine (V, 77-80).

In short, Satan tempts Eve with the same unlawful ascent (self-motivated) which he himself has attempted. Her sudden flight upward ("Forthwith up to the Clouds") literalizes that unlawful ascent, and her sudden descent ("sunk down") literalizes the certain "fall" of all such ambition.

The dream-temptation is simply a prelude to the actual temptation; Eve's first lapse is a certain unwariness, an unwitting insistence on her own way, which is in effect a lapse

of both reason (it is "reasonable" to be vigilant) and obedience. There is irony in Eve's calling Adam "all Earth's Lord" (IX, 273) at the very moment that she refuses to obey Adam and that Adam yields with "effeminate slackness" (XI, 634) to her whim. Her respectful epithet recalls the prelude to her "Love Song" in Book IV:

My Author and Disposer, what thou bidd'st
Unargu'd I obey; so God ordains,
God is thy Law, thou mine: to know no more
Is woman's happiest knowledge and her praise (635-38).

The Temptation proper is presented in terms of vertical imagery which recall Satan's own "rise" and "fall," but in the Temptation the images are internalized. Eve is never literally "exalted" as was Satan in Lucifer's Palace; she simply aspires beyond her place in the spiritual hierarchy. The serpent addresses Eve as "Fairest resemblance of thy Maker fair" (538), which travesties Adam's statement that Eve is "th' inferior" and consequently resembles less than Adam "His image who made both" (VII, 541, 44). Satan is flattering Eve with honors which are above her "place" in the hierarchy. His assurance, "Thee all things living gaze on" (539) recalls Eve's concern over why the stars gaze on earth if not to behold its inhabitants. Then the serpent again tantalizes Eve with "rights" which are in fact above her: "who should'st be seen/A Goddess among Gods" (546, 47); ". . . right thou should'st be obey'd;" (570). The serpent's speeches which follow amount to a parody--almost a burlesque--of the exaltation of Lucifer in Books V and VI. The serpent was once a beast "of abject thoughts and low" (572) and "apprehended

nothing high" (574). After eating the fruit, he turned his thoughts to "Speculations high or deep" (602) to "all things visible in Heav'n/Or Earth, or Middle" (604, 05). One recalls that in Hell the fallen angels "reason'd high" (II, 558) of such speculative matters and "found no end, in wand'ring mazes lost" (II, 561). One remembers also Raphael's advice to Adam:

Heav'n is for thee too high
To know what passes there; be lowly wise:
Think only what concerns thee and thy being (VIII,
172-74).

The object of gaining knowledge, Raphael says, is "To glorify the Maker" (VII, 116). The serpent, in passing, comments significantly that the fruit is "high from ground" and would require Adam or Eve's "utmost reach" (590, 91).

Eve is not vigilant. She is "unwary" (614) and "credulous" (644), and into her heart the serpent's words make "too easy entrance" (734). The serpent's apostrophe to the tree is the telling blow to her weakening defenses. Gathering himself upward (like some Greek or Roman orator, the poet says), "So standing, moving, or to height upgrown," the tempter "all impassioned thus began" (677, 78). The climactic order of the clauses, in imitation of Lucifer's pride which it parodies and of Eve's ambition which it symbolizes, lifts the syntax upward until it is suddenly released with "thus began." The serpent feels "Power" from the fruit "to trace the ways/Of highest Agents" (680, 82), much as Adam and Eve will later feel "Divinity withⁱn them breeding wings/Wherewith to scorn

the Earth" (1010, 11) and as Sin in Hell will feel "new strength within me rise,/Wings growing, and Dominion giv'n me large/Beyond this Deep" (X, 243-45). The fruit breeds a presumptuous will to ascend. The serpent has gained much, he says, "by vent'ring higher" than his "lot" (690), and he assures Eve that the Almighty wants to keep her and Adam "low and ignorant" (704).

In a crafty imitation of Milton's habit of finding correspondences, he suggests that if the fruit has made him--a brute--human, then "in proportion meet" it might make Adam and Eve gods (710-12). Eve's appetite is "rais'd" (740) by the odor of the fruit, and she is convinced (and here there is bitter irony) of "the good befall'n" (771) the serpent because of the fruit. Her reason has been usurped by appetite and ambition!

Eve eats the fruit "through expectation high/Of knowledge, nor was God-head from her thought" (789, 90), and as she eats, she is "hight'n'd as with Wine" (IX, 793). Her intoxication, which Milton maintains superbly in the speeches which follow, is an internalized form of that pride already seen in Satan's exaltation on his false throne. Eve expects to "grow mature/ In knowledge, as the Gods" (804, 05). Ironically, however, her knowledge is not very mature, for she reasons that "Heav'n is high" (811) and that perhaps the Almighty did not see her transgression. She ponders with cold calculation how she may become "more equal" with Adam, and perhaps even "Superior" (823-25). Then, in a climax of the ironies, Eve does "low reverence" to the forbidden tree. Having eaten to become a

god, she begins her reign by worshipping the tree.

I would suggest, then, that Milton's treatment of Eve's sin is a skillful modulation, largely in terms of vertical imagery, of the scriptural tradition that Eve was deceived and ate the fruit because of pride, ambition, and appetite.¹⁶ Like Satan, who "trusted to have equall'd the most High" (I, 40); like Nisroch, who seeks for the rebel angels "free/Enjoyment of our right as Gods" (VI, 452); like Adramelech and Asmadai, "that to be less than Gods/Disdain'd" (VI, 366, 67); like Empedocles, who "to be deem'd/A God" leaped into the flames of Aetna (III, 459, 60), Eve aspires beyond her place. She attempts the wrong kind of ascent, and her "fall" is inevitable. In terms of imagery my major point here is that recurring images of height contribute to the irony of this particular fall by linking it to the Scale of Being and to Satan's fall.

Adam's sin is his failure to govern his passions by his reason and, consequently, to govern Eve. When Eve approaches him carrying a bough of the forbidden fruit and speaking "bland words" (855) about "growing up to Godhead" (877), Adam's first reaction is one of stunned horror: he

amaz'd,
Astonied stood and Blank, while horror chill
Ran through his veins, and all his joints relax'd;
From his slack hand the Garland wreath'd for Eve
Down dropp'd, and all the faded Roses shed:
Speechless he stood and pale (889-94).

"Down dropp'd" echoes the "down their idle weapons dropp'd" of the War in Heaven, the "vain plump^b down he dropp'd" of Satan's flight in Chaos. His opening comment to Eve, "Bold

deed thou hast presum'd, advent'rous Eve" (921), passes the proper moral judgment on Eve's action, but he has already decided to die with her. He eats the fruit "not deceiv'd/But fondly overcome with Female charm" (998, 999)--not in the sense that he is at the moment of transgression enamored by Eve's charm, but in the sense that in his total relationship to Eve he yields too much to passion, in his yielding, for example, to her ill-guided desire to work separately. Adam has previously confessed to Raphael his passion for Eve:

All higher knowledge in her presence falls
 Degraded, Wisdom in discourse with her
 Loses discount'nanc't, and like folly shows;
 Authority and Reason on her wait (VIII, 551-54).

In much the same sense that Eve is disposed toward vanity even before the Fall, Adam is disposed to let his passion for Eve overrule his reason. Raphael warns him that Eve is worthy of his "cherishing," his "honoring," and his love, but not his "subjection" (VIII, 569, 70). He reminds Adam that even the brutes experience sensual attraction and that "true" love is more rational than sensual: Adam should love the "higher" (586) elements of Eve's society. Love grounded in reason, Raphael points out, is "the scale/By which to heav'nly Love thou may'st ascend" (591, 92). One may question the clarity of Raphael's distinction between kinds of love, especially after one has seen the unabashedly sexual nature of Adam and Eve's love in Book IV, but when Raphael speaks simply of obedience, he speaks more clearly:

Be strong, live happy, and love, but first of all
 Him whom to love is to obey, and keep
 His great command; take heed lest Passion sway
 Thy Judgment to do aught, which else free Will
 Would not admit (VIII, 633-37).

Adam must rule his passion for Eve by his reason; he must obey God instead of obeying Eve.

Having made his decision to die with Eve, Adam adapts his reason to the decision. With his own ironical play on the Scale of Being, he suggests that if the serpent gained "Higher degree of Life" (934) by eating the fruit, then perhaps he and Eve will gain "Proportional ascent" (937) by their eating. He doubts that the Creator will indeed destroy him and Eve since they are "his prime Creatures, dignif'd so high" (940). Eve responds in kind, heralding the trial of Adam's love as "example high" (962) and observing that without this trial his love would never have been so "eminently" (975) known. As they eat the fruit, Adam and Eve are "As with new Wine intoxicated both" (1008); the image of intoxication connotes both presumptuous ascent and literal loss of reason. Abandoned to their passions, they "swim in mirth" (1009), like the ante-diluvians, who (in a grim pun) "swim in joy,/(Erelong to swim at large)" (XI, 625, 26). They "fancy" that they feel divine power in them breeding wings wherewith to "scorn" the earth. "Fancy" is an explicit reminder that Adam and Eve have forsaken reason, and "scorn" links their aspiration upward to that of scornful Satan. Ironically, the power within them proves to be lust instead of divinity, and in a parody of prelapsarian love they

take their fill of "Love and Love's disport" (1042). Maintaining the image of intoxication, the poet comments that the "fallacious Fruit" had with "exhilarating" vapor played about their spirits and made their "inmost powers" to err (1046-48). After sleep, Adam sees his plight more soberly and more clearly. The serpent's voice, he tells Eve, was "true in our Fall" but "False in our promis'd Rising" (1069, 70). Adam and Eve, like Satan before them, learn the bitter truth that the violation of one's place in the cosmic hierarchy--the abandonment of reason--leads to a painful and humiliating fall.

In the aesthetic terms of Paradise Lost, after Adam and Eve have "fallen" spiritually they must be brought down in spatial terms. Eve foresees this descent in her apostrophe to Paradise:

from thee
How shall I part, and whither wander down
Into a lower World, to this obscure
and wild (XI, 281-84).

Michael reminds Adam and Eve that they are "fallen": "this preeminence thou hast lost, brought down, /To dwell on even ground now with thy Sons" (XI, 347-78). Appropriately, Michael leads the fallen pair "down the cliff . . . /To the subjected Plain" (XII, 639, 40). Spiritual truth has become objective fact: Adam and Eve have entered the "fallen" world of the reader.

V.

Satan's final "descent" is inevitable. From his lofty

perch on the Tree of Life he descends to be found "Squat like a Toad" (IV, 801) by Eve's ear. After a frustrating encounter with Gabriel, he flees Paradise "Murmuring" (IV, 1015) and goes once more on a soaring flight, this time in an "anguish driv'n" (IX, 62) circling of the earth. Satan's second entry into Paradise is a complete inversion of his first entry. Instead of "leaping" over the wall, he "In with the River sunk, and with it rose" (IX, 74). Instead of flying up to the Tree of Life, he seeks "Where to lie hid" (IX, 180) until he finds the serpent and "incarnates" himself. He "condescends" to a form far below him in the Scale of Being, not for purposes of humble obedience, but for ambition and revenge. In a parody of the divine paradox of rising by humility he reasons that "who aspires must down as low/As high he soar'd, obnoxious first or last/To basest things" (IX, 169-71). Satan's return to Pandemonium after his success in seducing man gives an added dimension to the paradox of falling by pride: his ultimate "fall" takes the form that he himself chooses for revenge--the form of a serpent. Upon his return to Hell, Satan passes among the fallen angels disguised, ironically, as a plebian angel "Of the lowest rank" (X, 442), and one more time he ascends "his high Throne" (X, 445) and parodies the rule of the Almighty. But the glory is departed, and the irony is crushing. The almost colloquial, "Down a while/He sat" (447, 48) recalls the "down their idle weapons dropp'd" of the War in Heaven, and it has a strong suggestion of weariness. Satan retains, the reader is reminded,

only "what permissive glory since his fall/Was left him"
 (451, 52). The rebel forces are "rais'd" (457) by the sight
 of their chief, and in his last vaunting speech, wherein his
 humor turns back on itself ("A World who would not purchase
 with a bruise," 500), Satan claims victory over the Almighty:
 "What remains, ye Gods,/But up and enter now into full bliss"
 (502, 03). It is with devastating irony, therefore, that in
 that vaunting posture Satan is transformed into a serpent.

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 (511-14).

From Lucifer, exalted arch-angel, to prone serpent: from the
 Northern mountains of Heaven to the burning plains of Hell:
 from highest pride to lowest abasement: this is the vertical
 range of Satan's fortunes in Paradise Lost.

VI.

The cosmos of Paradise Lost is at once a physical world and
 a spiritual hierarchy, and the vertical imagery in the poem
 serves to maintain a constant contrast between rightful dignity
 and usurpation, between humility and pride. The Mount of the
 Congregation connotes the sovereignty of the Almighty, and
 Paradise connotes the dignity and lordship of prelapsarian man.
 On the other hand, Pandemonium in Hell and Lucifer's Palace in
 Heaven embody the pride and ambition of Satan.

The vertical movements in the poem are essentially of
 two kinds. One is the movement of humility. It is often a

ready movement downward, like the Son's willing descent to give himself for man, or like Adam's low and ceremonially reverent bow to Raphael. Such humble descent will always be rewarded with exaltation. The Son ascends in triumph, and Adam will be raised gradually to Heaven if he continues obedient. Sometimes the movement of humility is upward. If so, it is with dependence on divine aid and with a sense of its own boldness and presumption. The poet, for example, attempts to soar "above the Aonian Mount," and his song is "advent'rous." But he moves upward with the aid of his Heavenly Muse:

Up led by thee
 Into the Heav'n of Heav'ns I have presum'd
 An Earthly Guest (VII, 12-14).

In contrast, the movement of pride rises with boldness and scorn above its own place in the Scale of Being. It is an attempt to rise by sheer self-power. Such is Lucifer's attempt to usurp the Almighty's reign. Such is Satan's flight through Chaos when he "spurns" the ground. And such also, in internalized form, is Eve's attempt to seize godhood by eating the forbidden fruit. Such presumptuous movement always ends in a fall. In thematic terms, therefore, the vertical movements and structures of Paradise Lost are a complex play on the paradox of pride and humility, "whosoever exalteth himself shall be abased; and he that humbleth himself shall be exalted."

CHAPTER II, NOTES

¹Two books are fairly closely related to my treatment of vertical imagery in Paradise Lost. One is Jackson Cope's book, The Metaphoric Structure of Paradise Lost (Baltimore, 1962). In his chapter on "Scenic Structure," pp. 72-148, Cope treats the poem scene by scene, relating the imagery of rising and falling and the imagery of light and darkness to the paradox of the fortunate fall. My treatment does not deal with the imagery of light and darkness, and it relates vertical imagery to the paradox of pride and humility rather than to that of the fortunate fall, although the analysis of vertical imagery is inevitably similar to Cope's in many passages.

In Paradise Lost as "Myth" (Cambridge, Mass., 1959), Isabel MacCaffrey has a chapter on "Structural Patterns" (pp. 44-91) in which she treats the imagery of rising and falling as a V-shaped structural pattern. Her insights will be useful in the concluding chapter of this thesis.

²(New York, Vintage Books), p. 25.

³Compare Tillyard, p. 28, in his discussion of Raymond de Sebonde's treatment of the chain of being: "Now, although the creatures are assigned their precise place in the chain of being, there is at the same time the possibility of a change. The chain is also a ladder. The elements are alimantal. There is a progression in the way the elements nourish plants, the fruits of plants beasts, and the flesh of beasts men. And this is all one with the tendency of man upwards towards God. The chain of being is educative both in the marvels of its static self and in its implications of ascent."

⁴Isaiah 14:12-15 refers primarily to the king of Babylon, but it has been traditionally interpreted to refer to the fall of Satan. Milton draws heavily on this passage in his description of Lucifer in his palace in Book V. Revelation 12:7-9 refers explicitly to war in heaven and to Satan and his followers being cast out by Michael and his angels. Milton alludes to this passage in IV, 3 when he writes of "the second rout" of the Dragon.

⁵See Philippians 2:5-11, where St. Paul says that Christ "made himself of no reputation," "took upon him the form of a servant," "humbled himself, and became obedient to death, even the death of the cross," and that therefore "God also hath highly exalted him, and given him a name which is above every name." Compare also Ephesians 4:8-10 on the paradoxical shape of Christ's descent and exaltation.

⁶All quotations from the Bible are from the King James Version.

⁷Compare Thomas Greene, The Descent From Heaven (New Haven and London, 1963), pp. 388-90. Greene notes the paradox of pride and humility in scriptural writers and in St. Augustine. Some other relevant scriptural passages not cited by Greene are Ezekial 17:24; 28:2, 8; 28:14, 16-17; James 4:6.

⁸It is noteworthy that Satan does not reject the idea of "degrees." In his most inflammatory speech preceding the War in Heaven he says, ". . . if not equal all, yet free/Equally free; for Orders and Degrees/Jar not with liberty, but well consist" (V, 791-93). Ironically, even in Hell the rebels keep hierarchical protocol. They sit "as Princes, whom the supreme King/Exalted to such power, and gave to rule/Each in his Hierarchy, the Orders bright" (I, 735-37). Satan doesn't reject hierarchy; he merely rejects any place but the top for himself.

⁹Paradise Lost is not, of course, a philosophical treatise on Providence, and yet Milton does attempt to maintain philosophical consistency in his cosmos, as the Almighty's dissertation on free will and foreknowledge would indicate. Hence some knowledge of the philosophical groundwork is necessary for a proper appreciation of the poem. In this context Helen Gardner's comment seems just: "I do not believe that Milton embarked on his poem in the belief that he could solve the intellectual problems and difficulties that are inherent in belief in the doctrine of Providence. But neither do I believe that he was unaware of these difficulties." A Reading of Paradise Lost (Oxford, 1965), p. 23.

¹⁰Milton is being explicitly scriptural on this point. Compare Jude 6, "And the angels which kept not their first estate, but left their own habitation, he hath reserved in everlasting chains under darkness unto the judgment of the great day." Compare also 2 Peter 2:4.

¹¹For an analysis of the logic of Abdiel's debate with Satan and a discussion of the relation of the passage to the principle of hierarchy, see C. S. Lewis's chapter on "Hierarchy" in his Preface.

¹²Compare Satan's words, "who saw/When this creation was? remember'st thou/Thy making, while the Maker gave thee being?" (V, 856-68), with Job 38:4, "Where was thou when I laid the foundations of the earth? declare, if thou has understanding." Satan's echo of Job is ironical because he perverts the passage. What should humble him, as it did Job, he uses as a subterfuge for his own ill-justified insurrection.

¹³For an analysis from a different viewpoint of the images of height in the poet's first description of Paradise in Book IV, see Lewis's chapter on "The Style of the Secondary Epic," in his Preface.

¹⁴See C. A. Patrides, "Renaissance Ideas on Man's Upright Form," Journal of the History of Ideas, XIX (April 1958), 256-58. Patrides gives several quotations which show Milton's view of the spiritual implications of man's upright form to be common in the Renaissance.

¹⁵Compare Psalm 8:5, "For thou hast made him a little lower than the angels."

¹⁶Genesis 3:6 states that Eve regarded the tree as "good food," "pleasant to the eyes," and "to be desired to make one wise." 2 Corinthians 11:3 states that Eve was "beguiled" through the "subtilty" of the serpent. And I Timothy 2:14 states that "Adam was not deceived, but the woman being deceived was in the transgression."

CHAPTER III

TIME: RHYTHM, BALANCE, AND CHANGE

Time in Paradise Lost is treated as cyclic motion, as rhythm, as a completed pattern of events conceived in spatial terms, not as duration. There is in the poem almost no sense of the passing of time, but there is a strong sense of the presence of time, long ages of time. By focusing on the description of Paradise in Book IV, I wish to define two opposing concepts of time and to trace their connections with theme and structure into the larger world of the poem.¹

From one viewpoint time is rhythmic movement. In his analysis of Adam and Eve's "Morning Hymn" in Book V, Joseph Summers has aptly demonstrated that Paradise Lost is a celebration of variety and change ("grateful vicissitude") in terms of ceaseless movement. "'Fulfillment' in Paradise," he says, "never implies a cessation of motion or action, but continuous and fruitful motion."² The Morning Hymn demonstrates, he adds, that "In movement is praise,"³ that is, in the continuous cycles and rhythms of the sun, the moon, the stars, the vapors, and the flowing waters is the praise of the Creator. Satan is the Destroyer, and "all the motion of Hell is but a perversion of creative movement."⁴ Summers concludes that in Milton's terms, "The perfection of art as well as of the universe must be in movement."⁵ Thus for Milton, the critic says, change is creative and positive, "vicissitude" is "grateful."

I would suggest that in Paradise Lost Milton distinguishes between two kinds of change which are in effect two concepts of time. On the one hand, there are the rhythmic cycles of Heaven and Paradise which are not temporal change at all, but only a dynamic changelessness. This concept of "change" is what Summers sees as the perfection of life and of art in Paradise Lost. On the other hand, there is the apparently linear change with which evil disrupts the cosmic order. This kind of change derives from Satan, and it is the concept of time--as duration--most closely related to the reader's experience in the fallen world. In terms of these two concepts of change Milton's handling of time in Paradise Lost is intricately bound up with his treatment of the theme of the fall and redemption of man.

I.

One may see in Satan's first entrance into Paradise in Book IV a clear contrast between the graceful and grateful cycles of the created world and the ominous sense of impending change which Satan brings with him from Hell. The celebration of motion in the Morning Hymn in Book V is but the culmination of the descriptions of Book IV, where the perpetual motion, the rhythmic recurrence of patterns of movement, and a delicate balancing of opposites all contribute to the aura of bliss in Paradise.

Satan's first view of Paradise from the Tree of Life

is typical. A river flows with graceful movement through the garden. It passes "through the shaggy hill/. . . underneath ingulft," is "through veins/Of porous Earth with kindly thirst up-drawn," rises "a fresh Fountain," waters "with ^{many a rill/} kindly-thirst up-drawn," ~~rises "a fresh Fountain," waters "with many a rill/~~ . . . the Garden," and "thence united" falls "Down the steep glade" to meet the nether flood (IV, 224-31). The rising and descending movement anticipates in the Morning Hymn the description of the sun ("both when thou climbst/And when high Noon hast gain'd, and when thou fall'st," V, 173, 74) and the description of the mists ("that now rise," then "wet the Earth with falling showers," "Rising or falling still advance his praise," V, 185, 191-92). The river, then, creates one of those grateful rhythms of Paradise, and of course the movement of rising and falling has clear thematic connotations.

The movements and the structures of Paradise are in perfect balance, as the description in Book IV demonstrates. Flowers grow profusely on "Hill" and "Dale" and "Plain" (243). They grow "Both where the morning Sun first warmly smote/The open field" and "where the unpierc'd shade/Imbrown'd the noon-tide Bow'rs" (244-46). Between the fruitful trees of Paradise are "Lawns" or (a balancing opposite) "level Downs" (252), "Or palmy hillock" or "the flow'ry lap/Of some irriguous Valley" (254, 55). The murmuring waters fall down the slopes "disperst" or "in a Lake" (261). The vernal breezes breathe the odor of "field" and "grove" (265). Then as a climax to the description

of the terrain of Paradise, the poet says that "universal Pan/Knit with the Graces and the Hours in dance" leads on "th' Eternal Spring" (266-68). The total impression of the description is one of bounty, variety, balance, joyful movement, and changelessness.

The same impressions predominate in the remainder of Book IV although motion is emphasized more fully in the descriptions which follow. At evening, for example, there is a counterbalancing of the downward movement of the sun with the upward movement of the stars:

for the Sun
Declin'd was hasting now with prone career
To th' Ocean Isles, and in th' ascending Scale
Of Heav'n the Stars that usher Evening rose (352-55).

After Satan's soliloquy and Adam and Eve's first dialogue, the setting sun is again described.

Meanwhile in utmost Longitude, where Heav'n
With Earth and Ocean meets, the setting Sun
Slowly descended, and with right aspect
Against the eastern Gate of Paradise
Levell'd his ev'ning Rays (539-43).

The balance is perfect. Where Heaven, earth, and ocean "meet," there the sun descends, anticipating Raphael's statement in Book V that "The Sun . . . at Even/Sups with the Ocean," (423-26). Against the opposite gate of Paradise the sun "levels" its rays "with right aspect." But the balance is dynamic, not static. As the sun moves downward, the stars move upward and "usher," with connotations of grace and dignity, the evening. The reader of Paradise Lost knows well that light is dynamic; the sun "shoots" its rays. The scene, with its combination

of rhythm and balance, is an epitome of the dynamic changelessness of Paradise. Uriel's visit to Paradise is presented as two delicately balanced motions. He comes "gliding through the Even/On a Sun-beam" (555, 56); he returns "on that bright beam, whose point now rais'd/Bore him slope downward to the Sun now fall'n/Beneath th' Azores" (590-92). Two balanced alternatives of motion are offered as explanation of what men call "sunset":

whither the prime Orb,
Incredible how swift, had thither roll'd
Diurnal, or this less volubil Earth
By shorter flight to th' East, had left him there
(592-95).

Balance blends imperceptibly with rhythm and cycle when Adam observes that God has set "Labor and rest, as day and night to men successive" (613, 14). Eve's "Love Song" which follows is a delicately balanced celebration of the blissful interchange of morning and evening. She says to Adam,

With thee conversing I forget all time,
All seasons and their change, all please alike
(639, 40).

In the song itself she balances morning ("the breath of morn," "the Sun," "His orient Beams," "soft showers") with evening ("grateful Ev'ning mild," "silent night"), and the duplicating in the second half of the song of the form of the first half gives the song itself the same balance and rhythm that it is describing.⁶ In the graceful cycle the reader, like Eve, forgets "all time." The change is a rhythm, a cycle, a duplication which is in fact no temporal change at all.

Adam's explanation of the stars to Eve shows the same balance and rhythm. From one viewpoint (outside the cycle), the stars "have their course to finish, round the Earth/ . . . from Land to Land/In order" (661-64). From another viewpoint (in Paradise), they simply "set and rise" (664). Angels, Adam continues, walk the earth "both when we wake, and when we sleep" (679). They behold God's works with "ceaseless praise" "Both day and night" (679, 80), and here "ceaseless" emphasizes the rhythmic, recurring quality of "day and night." To complete the impression of variety and balance, Adam says that these angels sing from "Hill" or "Thicket" and "Sole" or "responsive each to other's note" (683).

The reader is prepared, then, for the balance and rhythm of Adam and Eve's evening prayer.

Thou also mad'st the Night,
Maker Omnipotent, and thou the Day (724, 25).

Adam and Eve, with their descendants, will extol God's goodness "both when we wake,/And when we seek, as now, thy gift of sleep" (734, 35). And the reader is prepared also to learn that the angelic guards are charged to keep Paradise "inviolable" (843), for in all its variety and ceaseless motion there is rhythm and balance, but no temporal change. The celebration of this dynamic changelessness will culminate, as Summers has demonstrated, in the Morning Hymn of Book V.

II.

Disregarding for the present the ominous presence of Satan in Paradise, I would suggest that in Paradise Lost both time and motion are functions of the larger concept of Order and that the natural (timeless) order of Paradise mirrors the larger order of the cosmos--of Heaven in particular--which is in effect a universal balance of opposing motions, a universal interplay of ceaseless rhythms. The conflict in Book IV between dynamic changelessness and linear change is thus at one with the universal conflict between good and evil, order and disorder.

Particularly, I think, the War in Heaven can be read to advantage as a contrast between the dynamic order of praise to God, symbolized both by the ceremonial song and dance around God's throne and by the grateful rhythms of night and day, and the disorder of linear change which self-will always engenders. There are, of course, more aspects to the War in Heaven than one. Arnold Stein has revealingly analyzed the War in terms of a "metaphor of ridicule" in which the angels who make material might their supreme value and pervert reason and reject discipline in order to achieve their ends are with ironic justice humiliated materially, rationally, and spiritually. Thus read, the War in Heaven is a metaphor ridiculing "a materialistic concept of might."⁷

But the War may be read also as a metaphor of the dialectic between order and disorder. With Milton order--dynamic order--is inseparable from obedience, and his treatment of the War

in Heaven as a contrast between order and disorder makes clear the conflict between the timeless rhythms already seen in Paradise and the self-will which would destroy them and initiate change and ultimately chaos. The first eleven lines of Book VI are important in establishing the mood of rhythmic, ^dynamic order.

All night the dreadless Angel unpursu'd
 Through Heav'n's wide Champaign held his way, till Morn,
 Wak't by the circling Hours, with rosy hand
 Unbarr'd the gates of Light. There is a Cave
 Within the Mount of God, fast by his Throne,
 Where light and darkness in perpetual round
 Lodge and dislodge by turns, which makes through Heav'n
 Grateful vicissitude, like Day and Night;
 Light issues forth, and at the other door
 Obsequious darkness enters, till her hour
 To veil the Heav'n.

Morning is "Wak't by the circling Hours." There is "light and darkness." They move "in perpetual round." They "Lodge and dislodge by turns." In perfect cycle and balance, "Light issues forth," and "at the other door/Obsequious darkness enters." One recognizes at once the source of the blissful rhythms of Paradise. One also recalls from Book V the solemn day when the Son is anointed second ruler in Heaven. The angels gather around the Almighty's throne in "Orbs/Of circuit inexpressible," "Orb within Orb" (V, 594-96). After the great decree, there is "song and dance" about the throne, "Mystical dance," Raphael explains to Adam, like the movement of the planets around the earth, regular "when most irregular they seem," "And in their motions harmony Divine" (V, 618-27). By Raphael's simile of the planets the rhythms of man's world are again linked to those of Heaven. Thus one can easily accept Raphael's parenthesis,

(For we have also our Ev'ning and our Morn,
Wee ours for change delectable, not need) (V, 628, 29).

As the angels feast, they stand "all in circles" (631), and as their tables are heaped high ("th' all bounteous King . . . show'r'd/With copious hand," (640, 41), one is reminded of the plenitude of Paradise. The day ends when night, in a graceful sweep of the verse, brings on grateful twilight.

Now when ambrosial Night with Clouds exhal'd
From that high mount of God, whence light and shade
Spring both, the face of brightest Heav'n has chang'd
To grateful Twilight (for Night comes not there
In darker veil) and roseate Dews dispos'd
All but the unsleeping eyes of God to rest. . .
(V, 642-47).

Most of the angels, like Adam and Eve, sleep peacefully, but there are some who "in their course/Melodious Hymns about the sovran Throne/Alternate all night long" (655-57). The rhythm of praise around the throne of God is inseparable from the rhythms of the natural world; they are all parts of the dynamic and bountiful Divine Order.

It is with these connotations of divine order, heightened by the awareness that the order is now threatened by Satan, that Book VI opens with a description of the "Grateful vicissitude" of Heaven. The War which follows is a demonstration of Heaven's ability to purge itself of evil and disorder and to absorb that disorder into a larger rhythm. Michael and his forces march into the War with majesty, order, and harmony. They move "In mighty Quadrate join'd/Of Union irresistible," "in bright Legions, to the sound/Or instrumental Harmony." The perfect order is symbolic of the cause they represent.

On they move
 Indissolubly firm; nor obvious Hill,
 Nor straitening Vale, nor Wood, nor Stream divides
 Their perfect ranks (VI, 59-71).

The rhythm of the verse is^C stately and firm. But the first battle initiates a general confusion. In contrast to the power, order, and majesty connoted by the blast of the loyal angels' trumpet and by their ringing "Hosanna to the Highest," there is the confusion and cacophony of the actual battle.

 nor stood at gaze
 The adverse Legions, nor less hideous join'd
 The horrid shock: now storming fury rose,
 And clamor such as heard in Heav'n till now
 Was never, Arms on Armor clashing bray'd
 Horrible discord, and the madding Wheels
 Of brazen Chariots rag'd; dire was the noise
 Of conflict; over head the dismal hiss
 Of fiery Darts in flaming volleys flew,
 And flying vaulted either Host with fire.
 So under fiery Cope together rush'd
 Both Battles main, with ruinous assault
 And inextinguishable rage; all Heav'n
 Resounded, and had Earth been then, all Earth
 Had to her Centre shook" (205-19).

The disordered syntax of "And clamor such as heard in Heav'n till now was never" both imitates the confusion it describes and reminds the reader of the thematic context--evil has violated the order of Heaven. Raphael's allusion to earth sets the battle in larger perspective, and the revelation which follows, that the Almighty "over-rul'd/And limited their might" (228, 29), is a reminder that transcending the whole War is a greater stability.

Michael, in his confrontation with Satan, interprets the War as a violation of Order. He describes the battle as "Acts of hateful strife," and he accuses Satan of disturbing

"Heav'n's blessed peace" and of bringing "into Nature . . . /Misery," his words "Nature" and "Misery" foreshadowing the Fall of Man. Satan, Michael says, thinks to "trouble Holy Rest," but "Heav'n the seat of bliss/Brooks not the works of violence and War" (264-74). Satan has violated Heaven's Order, which is its bliss, just as he will later violate the blissful Order of Paradise. His response to Michael reveals him the hardened sinner: order is of less account than victory. He says,

The strife which thou call'st evil . . . wee style
The strife of Glory; which we mean to win
Or turn this Heav'n itself into the Hell
Thou fabl'st (289-93).

Having rejected the order of praise to God, Satan has only the alternative of the confusion of Hell. When Michael and Satan clash in battle, Raphael likens their encounter to a collision of two planets, thus again relating the War in Heaven to Adam's world.

On the first day of battle the loyal forces prevail.

The rebels are routed.

the battle swerv'd
With many an inroad gor'd; deformed rout
Enter'd, and foul disorder; all the ground
With shiver'd order strown, and on a heap
Chariot and Charioter lay overturn'd
And fiery foaming Steeds" (386-91).

It is Heaven's justice that those who disrespect order should be routed in confusion. In contrast, the loyal angels maintain almost perfect order:

th' inviolable Saints
In Cubic Phalanx firm advanc'd entire
Invulnerable, impenetrably arm'd (398-400).

They feel no pain or fatigue, but the poet makes the ominous concession, "though from their place by violence mov'd;" (405).

The coming of night brings a "grateful" interlude to the War and also a reminder of that dynamic changelessness of Heaven and of Paradise.

Now night her course began, and over Heav'n
Inducing darkness, grateful truce impos'd
And silence on the idious din of War (406-08).

During the night the rebel angels are "void of rest" (415), as they will be later in Hell when they spend "irksome hours" (II, 527) seeking "Truce" to their "restless thoughts," and as Satan will be in Paradise when he begins restlessly "Through wood, through waste, o'er hill, o'er dale his roam" (IV, 538). The rebels are experiencing the world of Time as well as pain and weariness, where duration and not rhythm measures existence. In contrast, and with symbolic appropriateness, the loyal angels "plac'd in Guard their Watches round,/Cherubic waving fires" (412, 13). There is still labor and rest, cycle and rhythm, among the loyal.

On the second day of battle the forces of disorder are permitted to prevail. During the restless night Satan and his followers in council devise "Weapons more violent" (438). Satan's proposal to take gunpowder from beneath the surface of Heaven literalizes the conflict of the War. His description of the varied and plenteous landscape of Heaven mimics the poet's own manner of describing Heavenly plenitude:

This continent of spacious Heav'n, adorn'd
With Plant, Fruit, Flow'r Ambrosial, Gems and Gold
(474, 75).

But disregarding this outward order, Satan proposes for selfish purposes to find "Deep under ground, materials dark and crude" (478), which will "dash/To pieces and o'erwhelm whatever stands/Adverse" (488-90). Satan works physical, as well as spiritual, confusion in Heaven.⁸ But then the morning rises, with its implicit reminder of "grateful vicissitude," and the loyal angels similarly rise in proper order.

Now when fair Morn Orient in Heav'n appear'd
Up rose the Victor Angels, and to Arms
The matin Trumpet Sung: in Arms they stood
of Golden Panoply, refulgent Host,
Soon banded (524-28).

But the rebels have, ironically, gained order in their ranks, and they move "in slow/But firm Battalion" (533, 34). The artillery of the rebel angels symbolizes the height of the disruptive force of evil (self-will). At the discharge of the artillery, the loyal forces are thrown into complete disorder.

all Heav'n appear'd,
From those deep-throated Engines belcht, whose roar
Embowell'd with outrageous noise the Air,
And all her entrails tore, disgorging foul
Their devilish glut, chain'd Thunderbolts and Hail
Of Iron Globes, which on the Victor Host
Levell'd, 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 Arch-Angel roll'd (585-94).

As a counterpart to Satan and Belial's verbal irony, the rebels set their destructive artillery in orderly arrangement; they parody the order of Heaven:

for in view
Stood rankt of Seraphim another row
In posture to displode their second tire
Of Thunder (603-06).

The loyal angels cannot restore order! They must fight confusion with confusion, and their plucking up of the hills of Heaven and throwing them is, again, symbolic of the effects of evil on the universal order! It is ironic that at this point Raphael would evoke the pleasing variety of the natural order by remarking to Adam,

(For Earth hath this variety from Heav'n
Of pleasure situate in Hill and Dale) (640, 41).

The rebel angels are physically overwhelmed. They see "The bottom of the Mountains upward turn'd" (649) heaped on their artillery, and "on their heads/Main Promontories flung" (653, 54). They retaliate in kind by tearing up hills and hurling them back at Michael's forces. In the confusion which follows Satan seems almost to attain his purpose of making a hell of Heav'n!

So Hills amid the Air encounter'd Hills
Hurl'd to and fro with jaculation dire,
That under ground they fought in dismal shade:
Infernal noise; War seem'd a civil Game
To this uproar: horrid confusion heapt
Upon confusion rose (664-69).

Stein comments on this passage, "It is the approach to chaos, the result of the violence that heaven cannot brook, the strain to the point of cracking."⁹ His main point is that the passage is a metaphoric ridicule, by deliberate exaggeration, of "a materialistic concept of might." But if, as I have suggested, the War can be read also as a metaphor of the dialectic between order and disorder, then the chaotic Battle of the Hills is a metaphoric description of the disruption of Heaven's rhythms

by the linear impetus of self-will. Praise is at one with rhythm, cycle, and order; evil is at one with confusion and temporal change.

It is with relief that the reader (and Adam, no doubt) is reminded of the larger stability. The Almighty intervenes. "War Wearied hath perform'd what War can do" (695), he says to the Son, and war has succeeded only in making "Wild work in Heav'n" (698). He commissions the Son to govern "this perverse Commotion" (706). In fact, the disorder has been allowed so that the power of the Son may be demonstrated in his stilling it (700-03). The Son's response looks forward to the restoration of "grateful vicissitude" in Heaven after the defeat of the rebels, and it also anticipates that even greater victory when God will have brought good out of evil in the redemption of man.

Then shall thy Saints unmixt, and from th' impure
Far separate circling thy holy Mount
Unfeigned Halleluiahs to thee sing (742-44).

The return to order is inseparable from the return to praise. The description of the third morning of the War, "And the third sacred Morn. began to shine/Dawning through Heav'n" (748, 49), evokes both the pleasing cycle of night and day with which Book VI began and the morning of Christ's resurrection. The Son rides into battle in splendor and order: "twenty thousand . . . /Chariots of God, half on each hand were seen," (769, 70). When the loyal angels see the Son approaching, they re-order

their forces:

Under whose Conduct Michael soon reduc'd
His Army, circumfus'd on either Wing,
Under their Head imbody'd all in one (777-79).

Physical order is restored. In a foreshadowing of the description of the Creation in Book VII, in a demonstration that his power is creative before it is destr⁺uctive and in an allusion to Jesus's pacifying the storm at sea, the Son re-establishes the natural order of Heaven.

At his command the uprooted Hills retir'd
Each to his place, they heard his voice and went
Obsequious, Heav'n his wonted face renew'd,
And with fresh Flow'rets Hill and Valley^s smil'd
(781-84).

"Grateful vicissitude" returns to Heaven.

In the ironical justice of the Hebrew prophets which pervades Paradise Lost, the Son rides in violence over those who chose violence instead of obedience.

O'er Shields and Helms, and helmed heads he rode
Of Thrones and mighty Seraphim prostrate,
That wish't the Mountains now might be again
Thrown on them as a shelter from his ire (840-43).

The rebels throw themselves "headlong" (864) from the verge of Heaven. Hell hears "th^e insufferable noise" (867) and sees "Heav'n ruining Heav'n" (868)!. The closing description of the falling angels sums up their banishment from the blissful rhythms of Heaven.

Nine days they fell; confounded Chaos roar'd,
And felt tenfold confusion in their fall
Through his wild Anarchy, so huge a rout
Incumber'd him with ruin; Hell at last
Yawning receiv'd them whole, and on them clos'd
Hell their fit habitation fraught with fire
Unquenchable, the house of woe and pain (871-77).

On a later visit to the gates of Hell Raphael will hear

Noise, other than the sound of Dance or Song,
Torment, and loud lament, and furious rage (VIII, 243,44).

Heaven is now "Disburd'n'd," rejoices and repairs "Her mural breach, returning whence it roll'd" (878, 79), and the circular image of "roll'd" is particularly appropriate for the return to those happy cycles of day and night, song and dance, and ceaseless praise. Raphael summarizes the War in Heaven from one viewpoint as "The discord which befell, and War in Heav'n" (897).

Whatever else it is, then, the War in Heaven is a symbolic and systematic account of the divine Order purging itself of evil and renewing its happy rhythms.

III.

The Creation described in Book VII is counterbalanced with the War of Book VI. The first "half" of the poet's song ends (VII, 21) with the movement, essentially downward in its effect, of Heaven purging itself of evil and disorder, an act which must be in large part destructive. The second "half" begins with Heaven redeeming order and rhythm upward out of Chaos, an act of creation. The structural pattern has already been suggested in the description of the sun and the stars as they are seen from Paradise:

the Sun
Declin'd was hasting now with prone career
To th' Ocean Isles, and in th' ascending Scale
Of Heav'n the Stars that usher Evening rose (IV, 352-55).

The purpose here is not to give a detailed analysis of Book VII, but to demonstrate that the grateful rhythms of Paradise already seen in Book IV are a part of the Almighty's response to the disruptive force of the War and are hence inseparable from the conflict between God and Satan and good and evil in the poem as a whole.

The poet's invocation to the Muse at the beginning of Book VII signals the return to order and rhythm, particularly in terms of the rhythms of the physical world. The Muse, he says, visits his slumbers "Nightly, or when Morn/Purples the East" (29, 30), and his words evoke the pleasing cycle of night and day, waking and sleeping, labor and rest, that Adam and Eve have already celebrated so clearly in Book IV and in the Hymn of Book V. In a reference to Orpheus, whose music charmed the trees, the poet petitions for a return to order and harmony:

But drive far off the barbarous dissonance
Of Bacchus and his Revellers, the Race
Of that wild Rout that tore the Thracian Bard
In Rhodope, where Woods and Rocks had Ears
To rapture, till the savage clamor drown'd
Both Harp and Voice (32-37).

Like the poet, Adam desires a return to order after hearing so much of confusion. He and Eve marvel at things so strange as "hate in Heav'n,/And War so near the Peace of God in bliss/With such confusion: (54-56). Adam's petition for Raphael to recount the Creation is structured according to the pleasing cycle of night and day. He begins with the physical fact that "the great Light of Day yet wants to run/Much of his Race though steep" (98, 99), but his petition becomes inseparably linked with the rhythm of night and day which he is describing.

Or if the Star of Ev'ning and the Moon
 Haste to thy audience, Night with her will bring
 Silence, and Sleep list'ning to thee will watch,
 Or we can bid his absence, till thy Song
 End, and dismiss thee ere the Morning shine (104-08).

In the account of the Creation which follows, balance and rhythm, so prominent in the Paradise of Book IV, are the primary structural principles. The entire Creation is, as has been stated, counterpoised against the War which has preceded it. The Almighty says that the Creation will "repair/ That detriment" (152, 53) caused by the War. And after the Creation the Heavenly Chorus deliberately contrasts it with the War. They herald the Son,

greater now in thęy return
 Than from the Giant Angels; thee that day
 Thy Thunders magnifi'd; but to create
 Is greater than created to destroy (604-07).

In the Creation, the Son's sweeping view of Chaos before his descent is balanced with his view of the re-ordered whole after his ascent back to Heaven. First,

On heav'nly ground they stood, and from the shore
 They view'd the vast immeasurable Abyss
 Outrageous as a Sea, dark, wasteful, wild,
 Up from the bottom turn'd by furious winds
 And surging waves, as Mountains to assault
 Heav'n's highth, and with the Centre mix the Pole
 (210-15).

In addition to the connotations of presumption in "assault/ Heav'n's highth," Chaos here connotes all of those forces of evil and disorder which would disrupt the Almighty's orderly government of the cosmos. In sharp contrast, after the Creation the ^Sson returns,

Up to the Heav'n of Heav'ns his high abode,
 Thence to behold this new created World
 Th' addition of his Empire, how it show'd
 In prospect from his Throne, how good, how fair,
 Answering his great Idea (553-57).

Here the connotations of order in "his great Idea" provide the exact antithesis of the view of Chaos before the Creation.

Within the framework of these two views of the whole, the Creation proceeds along lines of rhythm and balance. The six days are from Genesis, of course, and so is the formula for describing each day as "evening and morning," but still in context the refrain emphasizes the order and rhythm of the natural world. At the end of the first two days the Chorus sings the formula, thus recalling Adam and Eve's hymns to the Creator.

Creator his^h they sung,
 Both when first Ev'ning was and when first Morn (259, 60).

The wording here echoes the Evening Hymn of Book IV, where Adam and Eve extol God's goodness, "both when we wake, /And when we seek, as now, thy gift of sleep" (IV, 734, 35). The refrain on the fourth day--the creation of the heavenly bodies--also recalls the emphasis on "setting" and "rising" in Book IV and in the Hymn of Book V:

then first adorn'd
 With their bright Luminaries that Set and Rose,
 Glad Ev'ning and glad Morn crown'd the fourth day
 (384-86).

The concepts of balance, rhythm, and cycle are varying forms of Order. In the account of the Creation they are sometimes thematic concepts, sometimes visual images, and often principles

of structure in the verse. The universe is circumscribed by the divine compass and thus shaped as a perfect sphere. Earth is hung "self-balanc'd on her Centre" (242), and here the balance is thematic. But when the poet says,

For as Earth, so hee the World
Built on circumfluous Waters calm (269, 70),

the balance is at once in the verse and in the world it describes. Both are "far remov'd" from the "loud misrule and fierce extremes" of Chaos which "might distemper the whole frame" (271-43).

Again, when the poet says,

Light the Day, and Darkness Night
He nam'd (251, 52),

the rhythm of the verse is the rhythm of the natural world it describes! In the description,

So high as heav'd the tumid Hills, so low
Down sunk a hollow bottom broad and deep (288, 89),

the counter-balancing upward and downward sweep of the verse recalls the counter-balancing movements of the sun and stars in Book IV, of the War and the Creation in Books VI and VII, and of the Son's descent and ascent before and after the Creation. The visual image of the sun on the fourth day recalls the sunset in Paradise in Book IV.

First in his East the glorious Lamp was seen,
. . . ! less bright the Moon
But opposite in levell'd West was set
His mirror (370, 75-77).

The visual image is one of dynamic balance, just as when the sun "with right aspect" "Levell'd his ev'ning Rays" against the eastern gate of Paradise (IV, 540-43). The poet describes the

creation of fish and birds,

The waters thus
With fish replenisht, and the Air with Fowl (446, 47).

The newly created cattle move, "Those rare and solitary, these in flocks" (461). The verbal texture of the description of the Creation is close to that of Genesis, but the structure of balance is Milton's own. It is closer to the parallel structure of Hebrew verse than to Genesis.¹⁰ The point here is that the balance in the verse reflects both the balance in the natural order which it describes and the structural balance between the War in Book VI and the Creation in Book VII.

What is from one viewpoint balanced movements (setting/rising) is from another viewpoint rhythm and cycle (day/night, light/darkness), and cycle and rhythm are also prominent in the Creation. The heavenly bodies are

. . . for Signs,
For Seasons, and for Days, and circling Years" (341, 42).

The detail is from Genesis, but the poet adds "circling," thus linking the created world with the Heaven of Book VI where "the circling Hours" wake the morning. The further description of the sun, moon, and stars strengthens the impressions of balance and rhythm.

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 Heav'n
To illuminate the Earth, and rule the Day
In their vicissitude, and rule the Night,
And Light from Darkness to divide (346-52).

"The greater to have rule by Day" balances with "The less by Night altern," and "altern" recalls those angels of Book V who alternate "in their course/Melodious Hymns about the sovran Throne/. . . all night long." As Summers has suggested, rhythmic movement is at one with praise. The rule of the stars "In their vicissitude" links the rhythms of man's world with the "grateful vicissitude" of Heaven. The concluding description of the physical world before the creation of man is one of perfect order and harmony:

Now Heav'n in all her Glory shone, and roll'd
Her motions, as the great first-Mover's hand
First wheel'd their course; Earth in her rich attire
Consummate lovely smil'd (499-502).

IV.

I have traced the rhythms of Paradise into the larger order of the cosmos and into the structure of the poem. I wish to return now to Book IV and to a contrasting concept of time. Satan descends like a dark shadow on the timeless rhythms of Paradise. As he alights on Niphates, he is torn by "the bitter memory/Of what he was, what is, and what must be/Worse" (IV, 24-26). He thus possesses a concept of time possible only for a fallen creature--a sense of contrast between what is and what was. The reader can share this concept, but Adam and Eve cannot. Instead of remembering "what . . . was, what is, and what must be/Worse," as Satan does, they extol "Him first, him last, him midst, and without end" (V, 165) who created all things. Satan again breaks out in grief at the

memory of his loss:

O Sun, . . . how I hate they beams
That bring to my remembrance from what state
I fell (IV, 37-39).

In defying the order of Heaven--praise to God--Satan has become the victim of the change he seeks to initiate. Cast out from God and from Heaven's rhythm, he cannot deny that he is "chang'd in outward luster" (I, 97), but he claims to be of "fixt mind," to possess a mind "not to be changed by Place or Time." He boldly asserts that the mind is "its own place" and can be made its own Heaven or Hell (I, 253, 54). Ironically, as Isabel MacCaffrey has demonstrated,¹¹ Satan proves to be correct, for his mind becomes the Hell from which he cannot escape by change of time or place. And one prominent element of that internal Hell is his experience of time as duration, his painful awareness of what is irrevocably past.

This keen sense of change--of the "fallen" time of the reader--is the temporal order of Hell, as a glance at Books I and II will demonstrate.¹² The poet interrupts his opening description of Hell to exclaim, "O how unlike the place from whence they fell!" (I, 75). And in his first speech to Beelzebub, Satan breaks out,

But O how fall'n! how chang'd
From him . . . in the happy Realms of Light (I, 84, 85).

"Is this the region," Satan begins his address to his legions,

That we must change for Heav'n, this mournful gloom
For that celestial light? (I, 242-45).

Satan's own glory is "obscur'd" as when the Sun in eclipse

"with fear of change/Perplexes Monarchs" (I, 598, 99). He looks with remorse and passion on his followers who, "Far other once beheld in bliss," are now "condemn'd/For ever" (606,07). Their glory is "wither'd" (612), as when lightning has blasted a stately wood. Beelzebub's face is, for a fallen angel, "majestic," but it is yet "in ruin" (II, 305). The entire Council in Hell is a desperate attempt to regain something of the joy and light (Heaven's rhythms) that have been lost, and Beelzebub's final speech momentarily turns nostalgic as he contemplates getting closer to the "ancient Seat," where are "Heav'n's fair Light," and "the bright'ning Orient beam," and "the soft delicious Air/To heal the scar of these corrosive fires" (II, 394-401). Upon Satan's departure for the new world, the fallen angels wander restlessly seeking a rhythm for their experience. Their hours are "irksome" (II, 527), as opposed to the "happy hours" (III, 417) of Heaven. They seek truce to their "restless thoughts" (II, 526), but the best activities they can devise are painfully similar to the War in Heaven. Some simulate battles in the sky until, "From either end of Heav'n the welkin burns" (II, 537). Others more violently,

Rend up both Rocks and Hills, and ride the Air
In whirlwind; Hell scarce holds the wild uproar
(II, 540, 41).

As in the War in Heaven, "fallen" time is one with wild disorder. Still others reason "high" in vain wisdom and false philosophy, hoping "with a pleasing sorcery" to "charm/Pain for awhile"; but instead of finding pleasing rhythm, they are "in wand'ring

mazes lost" (II, 558-67). The poet's description of the landscape of Hell sets it exactly opposite to Paradise. It is "dismal" (II, 572), "baleful" (576), "frozen" (587), "dark and wild" (588), "beat with perpetual storms/Of Whirlwind and dire Hail" (588, 89). Instead of the precisely balanced opposites of man's world and of Milton's poem, it has only "fierce extremes." Hell, then, is suffering and weariness intensified by the memory of bliss that is forever lost. Hell is unrhythmic and irredeemable change.

From one viewpoint, Satan's attempt to subvert man ("To wreck on innocent frail man his loss/Of that first Battle, and his flight to Hell," IV, 11, 12) is an attempt to introduce Hell's time into Paradise, for to beguile man from the praise of God is to beguile him from all rhythm and order. Thus the blissful rhythms, the pleasing variety, and the delicate balance of Paradise in Book IV--with their symbolic suggestions of divine Order--are shadowed by the grim certainty (from the reader's viewpoint) of man's fall and of the change which must ensue.

The description of Paradise is broken repeatedly by the reminder that a tragic change is imminent. Satan determines to wrest a part of God's kingdom from him, "As Man ere long, and this new World shall know" (IV, 113). He sits on the Tree of Life, "devising Death/To them who liv'd" (197, 98). Next to the Tree of Life, the poet says, is "Our Death the Tree of Knowledge" (221), and here the pronoun, "Our," explicitly

identifies the world into which Adam and Eve will fall as the world of the poet and the reader. When Paradise is said to be fairer than

that fair field
Of Enna, where Proserpin gath'ring flow'rs
Herself a fairer Flow'r by gloomy Dis
Was gather'd (268-71),

the comparison serves more to create a sense of foreboding than to describe Paradise. Similarly, when the poet describes Eve as "More lovely than Pandora," he laments, "and O too like/ In sad event" (714-16); the function of the simile is emotional rather than visual. The poet's outburst against ^Shame ("And banisht from man's life his happiest life," 317), is more a foreshadowing of the Fall than it is a declamation against ^Shame. In the midst of the idyllic description of Adam and Eve surrounded by frisking animals, the terse parenthesis, "since wild" (341), to describe the animals, again yokes Paradise to the fallen world of the reader. Two passages from Satan's soliloquies summarize the foreboding which repeatedly intrudes itself into the description of Paradise.

Ah gentle pair, yee little think how nigh
Your change approaches, when all these delights
Will vanish and deliver ye to woe
More woe, the more your taste is now of joy (366-69).

Live while ye may,
Yet happy pair; enjoy, till I return,
Short pleasures, for long woes are to succeed (533-35).

Thus one sees side by side in Book IV the timeless rhythms of Paradise as they are experienced by Adam and Eve and the woeful sense of change and duration that Satan brings with him

from Hell. The sense of imminent danger will culminate in the dream-temptation, just as the sense of perfect rhythm will culminate in the Morning Hymn.

V.

As the reader knows they will, the changes foreboded in Book IV do come to pass, in Books IX and X. The changes are brought about, of course, by an act of disobedience, a rejection of discipline and moral order. But the effect, as in the War in Heaven, is an apparent disruption of all order, a loss of "grateful vicissitude" on man's earth. Time thus is not the cause, but the effect of change. It results from "change" and disorder deliberately introduced by Satan and freely chosen by man. The poet is careful to point out that "Sin, not Time, first wrought the change" (IX, 70) in Paradise.

The loss of rhythm and order is first seen in the microcosm. Having sinned against reason, Adam and Eve lose the order which reason maintains.

They sat them down to weep, nor only Tears
Rain'd at their Eyes, but high Winds worse within
Began to rise, high Passions, Anger, Hate,
Mistrust, Suspicion, Discord, and shook sore
Their inward State of Mind, calm Region once
And full of Peace, now toss't and turbulent (IX, 1121-26).

The grateful rhythms of the physical world are also broken up.

As Eve eats the forbidden fruit,

Earth felt the wound, and Nature from her seat
Sighing through all her Works gave signs of woe,
That all was lost (IX, 783-84).

And as Adam eats,

Earth trembl'd from her entrails, as again
 In pangs, and Nature gave a second groan,
 Sky low'r'd, and muttering Thunder, some sad drops
 Wept at completing of the mortal Sin
 Original (IX, 1000-04).

Milton is not merely yielding here to a bent for pathetic fallacies; he is re-affirming the same connection between rational, moral, and physical order that he has shown in the War in Heaven, and he is elaborating St. Paul's statement that the "whole creation groaneth and travaileth in pain together until now" (Romans 8:22). With the rejection of praise and obedience comes inevitable disorder. In Book X the Son, as Judge, pities Adam and Eve standing naked to the air, "that now/ Must suffer change" (211-13). Even from the gates of Hell Death can snuff "the smell/Of mortal change on Earth" (X, 272, 73).

As a result of the Curse (X, 650ff.), earth is rendered strikingly similar to Hell as it is described in Book II (570ff.). The sun is changed to "affect the Earth with cold and heat/ Scarce tolerable"--earth's counterpart to the "fierce extremes" of Hell and of Chaos. The oblique orbit of the sun brings,

change
 Of Seasons to each clime; else had the Spring
 Perpetual smil'd on Earth with vernant Flow'rs (677-79).

One remembers that Heaven is "Th' eternal regions" (III, 349) where Elysian flowers "never fade" (III, 360) and that in Paradise "Universal Pan/ . . . Led on th' Eternal Spring" (IV, 266-68). Earth is no longer Paradise; the "grateful vicissitude" of Heaven has departed. Extremes of weather

symbolize the loss of order on earth.

These changes in the Heav'ns, though slow, produc'd
Like change on Sea and Land, sideral blast,
Vapor, and Mist, and Exhalation hot,
Corrupt and Pestilent (X, 692-95).

Something like Chaos, or the battle of hills in Heaven, ensues on earth. The winds, "Bursting their brazen Dungeon, arm'd with ice/And snow and hail and stormy gust and flaw," "rend the Woods and Seas upturn." Opposing winds "With adverse blast," "black with thundrous Clouds," upturn the seas from the opposite direction. Still other winds "thwart of these as fierce" rush forth "with their lateral noise" (695-706). This clashing and cacophony of the winds is the violence which Heaven brooks not; it is the disorder which is for Milton inseparably linked to unreason and evil. And with the breakdown of physical order, there is the loss of amity in the animal kingdom.

Beast now with Beast gan war, and Fowl with Fowl,
And Fish with Fish; to graze the Herb all leaving,
Devour'd each other (710-12).

In the passage which follows Adam has his first self-conscious experience of "fallen" time, and it is very much like the "bitter memory" which Satan experiences upon his arrival at Paradise in Book IV. Adam's immediate sensation is one of tremendous loss. "O miserable of happy!" he exclaims, "is this the end/Of this new glorious World, and me so late/The Glory of that Glory?" (720-22). "O fleeting joys/Of Paradise, dear bought with lasting woes!" he exclaims again as he blames the Creator for his loss. Added to this loss of the bliss of Paradise, he laments "The sense of endless woes" (753).

He yearns for death, like those denizens of Hell who seek in the waters of Lethe "to lose/In sweet forgetfulness all pain and woe" (II, 607, 08), but he sees himself only "length'n'd out/To deathless pain" (724, 25). He fears that death will be "not one stroke," but "endless misery/From this day onward" which will last "To perpetuity" (808-13). Adam's measure of existence has become linear--a painful sense of duration--rather than rhythmic. The poet observes, as Adam continues his lament, that the night is "not now, as ere man fell,/Wholesome and cool and mild," but "with black Air/Accompanied, with damps and dreadful gloom" (846-48). In a mood akin to Beelzebub's memory of his "ancient Seat," Adam unburdens himself to his Garden:

O Woods, O Fountains, Hillocks, Dales and Bow'rs,
With other echo late I taught your Shades
To answer, and resound far other Song (860-62).

In context "Song" recalls the Hymns in which Adam and Eve have celebrated the rhythms of the created world and also the "song and dance" around the Almighty's throne in Heaven. Adam again fears that death will be prolonged, not sudden, but "a slow-pac't evil,/A long days' dying to augment our pain" (963, 64). Throughout his long night of despair, Adam's mode of existence is essentially the same as the mode of existence in Hell. Time in the fallen world is apparently at one with time in Hell.

After Adam and Eve's repentance, there is a faltering return to order and rhythm in their experience. Morning returns:

To resalute the World with sacred Light/
Leucóthea wak'd, and with fresh dew's imbalm'd
 The Earth (XI, 134-36).

One remembers that with the coming of morning Satan fled Paradise in Book IV, that when the "third sacred Morn began to shine" the Son cast evil out of Heaven, and that "when Morn/Purples the East" the Muse which sings of the orderly Creation visits the poet's slumbers. At the end of Book X Adam has suggested that he and Eve can lead a comfortable life in the fallen world ("To pass commodiously this life," 1083) until they "end" in dust, their "final rest and native home" (X, 1084, 85). And indeed at the coming of dawn they find "Strength added from above, new hope to spring/Out of despair" (138, 39). The movement is toward rhythm, order, peace, and joy. But it is a faltering and incomplete movement. Their joy, the poet says, is "with fear yet linkt" (XI, 139). Eve's description of the morning foreshadows the resolution of Adam and Eve's problem, but it does not resolve it; this first morning in the fallen world is distinguished from those other mornings which have banished evil and re-affirmed the divine rhythm.

But the Field
 To labor calls us now with sweat impos'd,
 Though after sleepless Night; for see the Morn,
 All unconcern'd with our unrest, begins
 Her rosy progress smiling (171-75).

The description is more a contrast between the restless couple and the natural rhythm than it is a total return to order. Eve unwittingly concludes, "Here let us live, though in fall'n state content" (180). But the problem of earthly evil is not

so easily solved, and after "short blush of Morn" (184), Adam and Eve see signs in Eden--animals preying on animals--that "further change" (193) is imminent. Michael's descent, which eclipses the "Morning light" (204) of the natural order, brings the further change and, with it, the resolution to the problem of the Fall.

VI.

The resolution which Michael brings to earth has been as inevitable as the Fall itself from Satan's first intrusion into Paradise in Book IV. It is foreshadowed by the rhythms and the balanced variety of Paradise itself. It is particularly foreshadowed by the ending of Book IV. Thwarted by divine judgment, Satan flees Paradise, and the poet's closing comment, "with him fled the shades of night," prepares for the return to natural order at the opening of Book V:

Now Morn her rosy steps in th' Eastern Clime
Advancing, sowed the Earth with Orient Pearl.

Evil is expelled by an overruling Grace and Order, and the created world returns to its natural rhythm. The reader has in fact foreseen this resolution from the beginning, for the poet's opening annunciation identifies the action of his poem as a cycle: "Disobedience," "Death," "woe," "loss of Eden," "Restore," "regain." The pattern is one of rhythm, balance, cycle--like the rising and setting of the sun or the interchange of night and day, light and darkness, labor and rest. It is the pattern which has been seen, both as theme and structure,

at the heart of the poem: the downward sweep of Heaven purging itself of evil in the War of Book VI, the upward sweep of the Creation in Book VII. The pattern is that of an eruption of self-will, a divine judgment, and a destruction, followed by a regeneration. It is the pattern experienced by Adam and Eve as they pass from despair to repentance and, at the coming of morning, to new joy granted by divine grace.

Thus seen, human history--as well as the total action of Paradise Lost--is one larger rhythm in the same divine Order in which the cycles of Paradise are lesser rhythms. But the cyclic pattern is clear only when time is seen as total pattern, from outside the fallen world. The Almighty provides this total perspective on history in Book III when he looks down "from his prospect high/Wherein past, present, future he beholds" (77, 78) and sees the whole of human history. "Man will . . . transgress the sole Command" (93, 94), he says. "Man . . . shall find grace" (131), "Man shall not . . . be lost, but sav'd who will" (173), he adds, completing the cycle. After the Fall he foresees the balancing actions of judgment and purging, and regeneration. The Son, he says, "shalt judge/ Bad men and Angels," and Hell shall be filled and forever shut. Man's world shall "burn," but "from her ashes spring/New Heav'n and Earth." In this new Paradise the just shall dwell and "See golden days, fruitful of golden deeds/With Joy and Love triumphing, and fair Truth" (330-338). For the inhabitants of the fallen world the total view of history as rhythm can be had

only by divine revelation. The reader shares the Almighty's ⁱview both because of his knowledge of the Christian interpretation of the Old Testament and because of the poet's recurring summaries of the pattern. But Adam has neither the Christian tradition nor Milton's poem, and hence he needs a special revelation, as his and Eve's erring reasoning about the fallen world indicates.

The visions and revelations of Books XI and XII reveal to Adam the rhythmic quality of human history. The vision of the antediluvian world described in the latter half of Book XI stands as a unit and will illustrate the process of Adam's education. Adam reacts to the first visions of death with something like the despair he has experienced the night before:

O Sight
Of terror, foul and ugly to behold,
Horrid to think, how horrible to feel! (463-65)

At the vision of disease and old age in the Lazar-house, Adam weeps and cries out,

O miserable Mankind, to what fall
Degraded, to what wretched state reserv'd!
Better end here unborn (500-02).

In short, Adam first views the fallen world as Hell. Michael points out that temperance may make old age more bearable, but change and decay are inevitable:

thou must outlive
Thy youth, thy strength, thy beauty, which will change
To wither'd weak and gray (538-40).

One recalls the emphasis on "change" in Hell and the "wither'd glory of the fallen angels. The wheel swings farther downward as Michael describes the violence and the debauchery of the antediluvians. Michael's expression, "A World devote to universal rack" (821), recalling the disorder of the War in Heaven and the disorder of Hell, aptly summarizes the depravity of the fallen world. But inevitably there is the purging of the creation from evil--the Flood--followed by the rhythmic upswing of regeneration--a new Creation. God's covenant with man after the flood is that "Day and Night,/Seed-time and Harvest, Heat and hoary Frost/Shall hold their course" (898-900). The detail is from Genesis, but in context and with the added words, "Shall hold their course," it emphasizes the return to rhythmic order. And the detail added by Michael, "till fire purge all things new," looks forward to the final return to the divine rhythm in a movement of purging and regeneration analogous to the Flood. At the beginning of Book XII Michael pauses between the "world destroy'd" and the "world restor'd," thus emphasizing the completion of the cycle.¹³ With the beginning of Book XII the wheel of history will swing downward again as "this latter, as the former World" tends from bad to worse (XII, 105, 06), but the cyclic pattern will be the same. Man's history is one great rhythm encompassing many lesser and similar rhythms (recalling the "orb within orb" of the angels around the Almighty's throne).

In Book XII the large sweep of the cycle is made explicit,

as it has been by the Almighty in Book III, and Adam's education is made complete. Jesus, Michael says,

shall quell
The adversary Serpent, and bring back
Through the world's wilderness long wander'd man
Safe to eternal Paradise of rest (311-14).

Christ shall return, Michael says again, "When this world's dissolution shall be ripe," and he shall "judge th' unfaithful dead" but receive the faithful into "bliss." Then the earth will all be Paradise, "far happier place/than this of Eden, and far happier days" (459-65). Again, Messiah at his coming will "dissolve/Satan with his perverted World," and then he will "raise/From the conflagrant mass, purg'd and refin'd,/New Heav'ns, new Earth, Ages of endless date." Then will be "eternal Bliss" (545-51). Adam thus comes to see time as total pattern, not as duration. "How soon," he says to Michael,

hath thy prediction, Seer blest,
Measur'd this transient World, the Race of time,
Till time stand fixt: beyond is all abyss,
Eternity, whose end no eye can reach (553-56).

The time of Hell proves to be an inverted rhythm--an irredeemable downswing. All the damned are brought, the poet says, "At certain revolutions" to feel "by turns" "fierce extremes"--"extremes by change more fierce,/From Beds of raging Fire to starve in Ice." In ice they "pine/Immovable, infixt, and frozen round" for "Periods of time," and then they are "hurried back to fire" (II, 597-603). Hell's suffering is a parody of Heaven's bliss. "Yearly," the poet reveals in Book X, the fallen angels are turned into serpents--an "annual humbling

certain number'd days/To dash their pride, and joy for Man
seduc't" (575-77). Hell's lot is a "bitter memory" of a
blissful rhythm forever lost: the rhythm of obedience and
praise to the Creator, of which the happy rhythms of Paradise
in Book IV and the larger rhythm of human history in the whole
poem are but variant forms.¹⁴

CHAPTER III, NOTES

¹On one level, of course, Paradise Lost is a narrative in which particular events occur in temporal succession. On this level the primary action of the poem takes place on four different days: the day of Satan's arrival in Paradise (Book IV), the day of Raphael's visit with Adam and Eve (Books V-VIII), the day of the Temptation and the Fall (Books IX, X), and the day of Adam and Eve's expulsion from the Garden (Books XI, XII).

But Paradise Lost is more than a narrative about a man and a woman in a garden. Adam and Eve are in effect all men and all women, and their experience is the experience of the race. Hence the way Milton relates time as a concept to his theme of the fall and redemption of man is of more importance than the lapse of time as such on the narrative level.

²Joseph Summers, "'Grateful Vicissitude' in Paradise Lost," PMLA, LXIX (April 1954), 253.

³Ibid., p. 260.

⁴Ibid., p. 252.

⁵Ibid., p. 264.

⁶MacCaffrey notes that Eve's speech "enacts a timeless recurrence," p. 77.

⁷Answerable Style, p. 25.

⁸Compare Stein's argument that Satan is essentially a materialist who adapts reason and spirit to meet his materialistic ends.

⁹Answerable Style, p. 25.

¹⁰For random examples of parallelism in Hebrew poetry, see the following passages: Job 6:8, "Oh that I might have my request and that God would grant me the thing that I long for!" Ruth 1:16, "Intreat me not to leave thee, or to return from following after thee." Psalm 8:4, "What is man, that thou art mindful of him? and the son of man, that thou visitest him?" Proverbs 1:20, "Wisdom crieth without; she uttereth her voice in the streets." Isaiah 53:6, "all we like sheep have gone astray; we have turned every one to his own way."

¹¹ See Paradise Lost as "Myth," pp. 70-73. The pages which follow (pp. 73-81) give a brief discussion of timelessness in Heaven and Paradise and change in Hell.

¹² Compare MacCaffrey's statement, "Satan brings the poison of time with him into Paradise," p. 8.

¹³ The reference to the antediluvian age as a separate "world" echoes 2 Peter 3:6, ". . . the world that then was, being overflowed with water, perished."

¹⁴ Spenser's "Mutability Cantos" embody a concept of change very similar to that in Paradise Lost. Near the end of the "Cantos" the goddess Nature passes final judgment on Mutability's claim to universal sway:

I will consider all that ye have said,
And find that all things steadfastness do hate,
And changéd be. Yet being rightly weighed,
They are not changéd from their first estate,
But by their change their being do dilate,
And turning to themselves at length again,
Do work their own perfection so by fate.
Then over them Change doth not rule and reign;
But they reign over Change, and do their states
maintain. (Canto vii, stanza 58).

Like Milton, Spenser here treats change as a function of rhythm. He identifies the apparent change of the fallen world as a dynamic equilibrium which is in fact part of a larger stability.

The quotation is from Edmund Spenser: Books I and II of the Faerie Queene, The Mutability Cantos, and Selections from the Minor Poetry, eds. Robert Kellog and Oliver Steele (New York, 1965), p. 435.

CHAPTER IV

CONCLUSION: THE ORDERED WHOLE

In the two preceding chapters I have approached Paradise Lost through the concept of vertical structure and movement and the concept of time conceived as rhythmic movement. These two analyses lead to a recognition of three interrelated aesthetic patterns in the poem: the structure of paradox, the principle of correspondence, and the identification of idea and narrative with physical structure and movement. In this chapter I wish to illustrate each of these patterns briefly and demonstrate how they are interrelated in the poem.

I.

The structure of paradox is primarily thematic--a mode of comprehending truth--but it is also a structural pattern. The numerous parodies and inversions are the aesthetic counterparts of the paradoxical structure of ideas in the poem. As was seen in Chapter Two, one must descend to rise, and one who rises by self-will must inevitably fall. As was seen in Chapter Three, change is not change at all, but only rhythm. Adam's concluding speech in Book XII is an apt summary of the paradoxical structure of the world of Paradise Lost:

Henceforth I learn, that to obey is best,
 And love with fear the only God, to walk
 As in his presence, ever to observe
 His providence, and on him sole depend,
 Merciful over all his works, with good
 Still overcoming evil, and by small
 Accomplishing great things, by things deem'd weak
 Subverting wordly strong, and wordly wise
 By simply meek; that suffering for Truth's sake
 Is fortitude to highest victory,
 And to the faithful Death the Gate of Life (561-71).¹

Good emerges out of evil, by small things God accomplishes great things, weakness overcomes strength, meekness overturns wordly wisdom, suffering is victory, and death proves to be life.

In seeing into the paradoxical structure of the universe, Adam attains the "sum/of wisdom" (575, 76). This insight is the wisdom that Satan never gains as he repeatedly seeks to raise himself, to win victory by military prowess, to gain ascendancy by his own wisdom: given the structure of the universe, Satan wrongheadedly defeats himself.²

In the tradition of paradox in the Renaissance, Milton's use of paradox stands distinguished from the convention of rhetorical paradox ("paradoxica encomium"), where the technique deliberately calls attention to itself and where the tone is often playful and skeptical or satirical.³ In her book, Paradoxia Epidemica, Rosalie Colie links Milton with the traditions of "negative theology"⁴ and "religious transcendence."⁵ In her brief but systematic ^{treatment} of Paradise Lost⁶ she demonstrates that the paradox of divine foreknowledge and human free will is bound up with the paradox of time (seen from man's viewpoint within history) and eternity (seen from the Almighty's viewpoint

"outside" history). Commenting on Adam and Eve's departure from the Garden, she says,

Behind and above their acceptance of their human condition lies their awareness of divine metaphysical truth (i.e., of God's foreknowledge and providence in and from eternity). In this sense one article of the doctrine Milton intended to teach his nation--the inextricable theological paradoxes of time and eternity, of free will and foreknowledge--is exemplified in the action and demonstrated in its structure.⁷

Colie concludes that the structure of paradox in Paradise Lost enables the reader to experience religious truth, whereas there is no thoroughgoing explanation of those truths so that the reader might understand them. Colie thus sees paradox as an alternative to logic in the poem.

It is the nature of paradoxes to embody in one/conceptual structure elements which are in some sense contradictory. Colie observes that paradoxes exploit "relative, or competing value systems" and that they are "always somehow involved in dialectic."⁸ A. E. Mallock^h suggests similarly that paradox is a form which "controls and makes intelligible" a multiple world where logic, which operates upon concepts, does not harmonize with the "world of existent things."⁹ This definition of paradox, as a form which preserves unity in spite of apparent doubleness, has direct implications for a reading of Paradise Lost: there is a cosmic order which transcends the apparent disorder of the fallen world, there is a transcendent God who brings universal and eternal good out of local and temporary evil, ceaseless motion and "change" are aspects of cosmic

stability. In Paradise Lost, therefore, paradox is the inevitable structure by which the experience of the reader in the fallen world is to be "reconciled" with his faith in ultimate moral order.

When one turns from paradox as an abstract form to the specific paradoxes embodied in Paradise Lost, the Bible can be seen as an important informing source. The poetic justice of the Psalms is a form of paradox: the wicked man falls into the pit he has dug for others; he is caught in his own net.¹⁰ The ironic justice of the Hebrew prophets is another form. The nation which exalts itself is brought low.¹¹ The nations which reproach Israel will themselves become a reproach.¹² The New Testament treats the universe as paradoxical in structure. To live, one must die,¹³ and, conversely, one who lives in sin is in fact dead.¹⁴ The poor are exalted, and the rich are brought low.¹⁵ The poor are rich, and the rich are poor.¹⁶ Christ, who was rich, became poor for us so that through his poverty we might be made rich.¹⁷ To be wise, one must become a fool.¹⁸ In weakness man finds his greatest strength.¹⁹

Every paradox has two sides. If one must be meek to gain power, then one who seizes power will be made weak. If the vicissitude of Heaven is not change but rhythm, then the fixity of Hell is in reality change, or loss. In these terms the two major movements of Paradise Lost--the fall of Satan and the Fall of Man--can be viewed as two sides of one

great paradox which contains within it many lesser paradoxes. Satan and his followers suffer the paradoxical justice of the Old Testament. From one viewpoint the rebels receive the evil which they intend for others. Of the wicked, the writer in Psalm 7:16 says, "His mischief shall return upon his own head, and his violent dealing shall come down upon his own pate." The violence which Satan initiates in Heaven in a very literal way turns back upon his own head, in the form of uprooted mountains. Then as the Son rides violently over Satan and his rebels, there is a new dimension to the irony, for the prostrate rebels wish for the mountains "as a shelter from his ire" (VI, 843). Similarly, as I have observed in Chapter Two, Satan uses the form of a serpent to beguile man, and that form becomes his own punishment. In Isaiah's words, "the reward of his hands" is given him (Isaiah 3:11). From a slightly different viewpoint the rebels simply receive the opposite of what they seek. Those "too high aspiring" receive a "fall." Those who seek military renown are "by doom/Cancell'd from Heav'n and sacred memory" and dwell "Nameless in dark oblivion" (VI, 378, 80).

Hell parodies the paradoxical justice of Heaven, but only to be paradoxically defeated. Satan reasons that if the Almighty "Out of evil seek to bring forth good," the rebels must labor to "pervert that end,/And out of good still to find means of evil" (I, 163-65). The poet reminds the reader, however, that while Satan seeks "Evil to others," he only brings "on himself damnation" (I, 215, 16). When Satan resolves, "Evil

be thou my Good" (IV, 110), he confirms himself in his inversion of Heaven's paradox. Beelzebub similarly reasons that to subvert the Almighty's new creation would "interrupt his joy/In our Confusion" and "our Joy upraise/In his disturbance" (II, 370-73).

But Heaven's paradox cannot be perverted by Hell, and if its negative side is the ironical justice seen in the fall of Satan, its positive side is the fortunate fall experienced by Adam and Eve. Satan returns to Hell from Paradise a supposed victor, but he proves to be forever defeated. Man is left in Paradise supposedly lost, but his loss proves to be the means to a higher bliss. Delighted ^{at} to the paradoxical outcome of his fall, Adam exclaims,

O goodness infinite, goodness immensel
That all this good of evil shall produce,
And evil turn to good (XII, 469-71).

Adam's moment of insight completes the movement of the fortunate fall and counter-balances it with the paradoxical fall of Satan.

II.

To speak of "inversion," "counterpart," and "parody" is to suggest another structural pattern in Paradise Lost: the principle of correspondence,²⁰ which gives to the poem an intricate symmetry, balance, and interrelatedness of parts. The principle is a strong unifying force within the poem. The correspondence is sometimes inverted (hence the words parody, contrast, foil) as in the correspondence between Satan's fall and the Son's exaltation, and sometimes parallel (hence

the words foreshadow, analogous) as in the exaltation of the Son and of Abdiel.

Numerous correspondences have been pointed out in the previous two chapters, and here I shall only summarize some of the more obvious patterns. In terms of theme, there is movement and counter-movement. The Almighty asserts his power, Satan generates rebellion, the Almighty purges Heaven and creates man's world, Satan subverts man, the Almighty turns evil to greater good. As has been seen, this pattern of movement and counter-movement can be seen in the structure of the narrative; the Creation of Book VII counter-balances with the War of Book VI. In an added correspondence, Sin and Death's anti-creation of Book X is a parody of the Creation of Book VII.

In the spatial scheme of the poem, Hell is visually and materially counter-balanced with Heaven. Paradise on earth corresponds with the Mount of God in Heaven. In the War in Heaven Lucifer's Palace in the North counter-balances with the Mount of God, both spatially and thematically. Satan, Sin, and Death in Hell are a parody of the Father, Son, and Spirit in Heaven. Satan's "exaltation" in Pandemonium in Book II is a parody of the Almighty's exaltation in Heaven in Book V, and Satan's exaltation in Book II also balances symmetrically with his final exaltation and humiliation in Book X.

The world of the poem corresponds in numerous ways to the postlapsarian world of history. Nimrod, the proud tyrant of Book XII, is analogous to the Satan of Books I and II.

Enoch, Noah, and the poet himself are Miltonic heroes--loyal and brave sufferers--analogous to Abdiel and the Son in the poem. Uxorious Solomon alluded to in the catalog of gods in Book I is analogous to Adam in Book IX. Adam and Eve's fall, repentance, and regeneration are analogous to the fall and regeneration of the race as described in Books XI and XII. Lucifer's Palace and Pandemonium are like Babylon with its towers and Egypt with its pyramids. This correspondence between the world of the poem and the world of history is made even stronger when in the catalog of gods the poet makes a historical connection between the fallen angels and the false gods of the Old Testament.

The linguistic correspondences of different scenes are also a unifying force in the poem.²¹ For one example, the Son's offering of himself for man in Book III ("mee then, mee for him . . ./ . . . on mee let thine anger fall," 236, 37) is echoed twice in Book X. Adam's plaint, "On mee, mee only . . . all the blame lights due" (832, 33), underscores both his faltering movement toward self-knowledge and his ignorance of divine grace. Eve's willing confession, "On me, sole cause to thee of all this wo^e/Mee mee only just object of his ire" (935, 36) echoes Christ's offering and emphasizes Eve's penitent and humble attitude. Such verbal correspondences, along with verbal allusions to the Bible, add ironic or pathetic depth to specific scenes and strengthen the interrelatedness of all the scenes.

In terms of character, theme, action, physical setting, and wording any passage in Paradise Lost moves outward and by an intricate network of correspondences relates itself to the larger world of the poem.

III.

There is also in Paradise Lost a oneness of idea and narrative with physical structure and movement. I have already remarked in Chapter II that there is a diagrammatic quality to the spatial scheme: Heaven-above, Hell-beneath, and Paradise-between constitute an emblem of the moral conflict in the poem. The "fall" of the rebel angels is at once physical and spiritual. Towers in the poem are material structures, and they are also symbols of pride ("those proud Tow'rs"). Adam's lowly bow to Raphael, or to Michael, is a physical act, but it is also an emblem of that meekness which is characterized by its willingness to descend. The rhythms of Paradise are not only natural rhythms, but also symbols of the divine Order and of the cyclic shape of human history. When Adam and Eve descend to the "subjected Plain," the word "subjected" is at once literal and figurative: they descend from the mount of Paradise, and they also enter the "fallen" world of the reader. Physical structures and movements are implicit with meaning.

One clear demonstration of the patterns of paradox, correspondence, and oneness lies in Satan's long pilgrimage from Hell to Heaven to Paradise and back to Hell again. The

journey is at once a movement in space, a progress of the narrative, and an embodiment of the theme of pride. The journey is a paradox, for in attempting to rise Satan falls once more, and in permitting Satan to seduce man the Almighty ultimately exalts man and glorifies himself. And in addition to its being itself a visible correspondence to the fall of Satan from Heaven, the journey corresponds with the total pattern of rising and falling movements in the poem. Isabel MacCaffrey has observed that Satan's journey also gives total "shape" to the poem. She describes this shape as "a great inverted-V" traced by the upward and downward sweep of Satan's journey.²² Within the larger pattern Mrs. MacCaffrey sees lesser V-shaped "sub-units" (or, one might say, "correspondences"). The five major ones, she says, are the summary in Book III of the Son's descent and rise to save man, Eve's rise and fall in the dream-temptation in Book V, the descent and ascent of the Word for the Creation in Book VII, the rise of Sin and Death from Hell, their anti-creation, and their descent to Paradise in Book X, and in Books XI and XII the rise of Adam onto the mount of vision and his descent to the subjected plain.²³ To these "sub-units" one might add the descent of the Son to judge Adam and Eve in Book X, along with numerous smaller movements such as Satan's rise and fall on the winds of Chaos, his leap over the wall of Paradise, and the rise and fall of the river in Paradise. Satan's arrival at Pandemonium in Book X completes the physical movement of the journey, gives symmetry to the narrative by

returning Satan to the place from which he began, and completes the paradox of Satan's fall.²⁴

I began by emphasizing the "wholeness" of Paradise Lost. I now conclude that the wholeness of the poem consists in an intricate and pervasive correspondence, in terms of movements and structures, between the ideas the poem treats and the world it creates, and that the structure thus created takes its shape from the Judeo-Christian concept of the paradoxical structure of the universe. The aesthetic "shape" of the poem may be viewed, from slightly different viewpoints, as an immense vertical structure against which there is the upward and downward sweep of Satan's long pilgrimage, along with an intricate series of lesser rising and falling movements; as a large cycle which contains in it the rhythms of the natural world and the rhythm of man's history, and is itself one rhythm in the larger cosmic order; or as a great two-sided paradox, made up on the one hand of the ironic justice of the fall of Satan and on the other of the paradox of the fortunate fall.

CHAPTER IV, NOTES

¹Much of Adam's speech derives from I Corinthians 1:18-31, where St. Paul argues that although the world calls "the message of the cross" foolishness, it is really the wisdom of God, that although the world calls the message "weakness," it is really the power of God. It is significant that with "wordly wise" in Adam's speech Milton contrasts "meek," not unlearned or ignorant. It is an attitude of pride and self-sufficiency that he objects to.

²It is interesting that over two hundred and thirty years after Paradise Lost was first published, William James in his lectures on the psychology of religion would identify and contrast essentially the same two views of reality that Milton projects in Paradise Lost. In his lecture on "The Divided Self, and the Process of Its Unification" James begins by contrasting "two different conceptions of the universe of our experience." One is "a sort of rectilinear or one-storied affair, whose accounts are kept in one denomination, whose parts have just the values which naturally they appear to have, and of which a simple algebraic sum of pluses and minuses will give the total worth. Happiness and religious peace consist in living on the plus side of the account." In the other view, "the world is a double-storied mystery." "Natural good is not simply insufficient in amount and transient, there lurks a falsity in its very being." "It keeps us from our real good, rather; and renunciation and despair of it are our first step in the direction of the truth." One who holds the latter view speaks of "dying to live" and makes "of paradox and the inversion of natural appearances the essence of God's truth." The Varieties of Religious Experience, New York, A Mentor Book, 1958, pp. 140, 41.

³Rosalie Colie, Paradoxia Epidemica: The Renaissance Tradition of Paradox, (Princeton, 1966), contrasts Milton with those poets who "exploited in rhetorical paradoxes of great brilliance the conventional Christian paradoxes of grace." "Milton," she says, "was no Donne, no Herbert, no Alabaster: he was not concerned with the verbal pyrotechnics of theological wit/ so much as with the straight sense of Christian doctrine and Christian history" (p. 170). She distinguishes again between "the paradoxes of religious transcendence exploited in Paradise Lost and in Donne's Anniversary Poems" and "the forensic paradoxes of Lando's epideixis" (p. 481).

See also Sister M. Geraldine, C.S.J., "Erasmus and the Tradition of Paradox," SP, LXI (1964), 41-63, where the writer argues that in his Paradoxes and Problemes Donne's main purpose

is "The inducing of new awareness of truth" (p. 61), the "cozening of the expectation" (p. 62). Her point is that in this case Donne writes with less serious moral purpose than Erasmus--and I might add, than Milton.

For a survey of the rhetorical tradition, see Henry K. Miller, "The Paradoxical Encomium with Special Reference to its Vogue in England, 1600-1800," MP, LIII (1956), 145-78.

⁴See "Introduction," pp. 23-33. Colie traces the tradition of "negative theology" to the Stoic idea of "Many in One" and ultimately to Plato's Parmenides.

⁵See beginning of "The Rhetoric of Transcendent Knowledge," pp. 396-99.

⁶Ibid., pp. 169-89.

⁷Ibid., p. 189.

⁸Ibid., p. 10. From this fact she reasons that the "intense intellectual activity, with many different ideas and systems in competition with one another" (p. 33) in the Renaissance provided an intellectual climate which accounts in large part for the Renaissance tradition of paradox. Sometimes, she observes, paradox may be turned to the skeptical or satirical end of "challenging some orthodoxy" or criticizing "absolute judgment or absolute convention" (p. 10)--a device intended to force a re-examination of opinions and values. On the other hand (and paradoxically, Colie observes) a paradox "is often designed to assert some fundamental and absolute truth" (p. 10). In these terms, Milton in Paradise Lost both "asserts" eternal providence and also "challenges" the "orthodox" opinion that material appearances should be trusted.

⁹"The Technique and Function of the Renaissance Paradox," SP, LIII (1956), 191-203, quotations from conclusion, p. 203. Malloch traces the juxtaposition of logically incompatible elements in the paradox to the "disputed question" of Peter Abelard and Thomas Aquinas; he concludes that paradoxes "are means of coping with material which is apparently self-contradictory and therefore not amenable to the tools of logic" (p. 203).

¹⁰"He made a pit, and digged it, and is fallen into the ditch which he made. His mischief shall return upon his own head, and his violent dealing shall come down upon his own pate," Psalm 7:15-16.

"Let the wicked fall into their own nets, whilst that I withal escape," Psalm 141:10.

"Who whet their tongue like a sword, and bend their bows to shoot their arrows, even bitter words . . . But God shall shoot at them with an arrow; suddenly shall they be wounded. So they shall make their own tongue to fall upon themselves," Psalm 64:3, 7-8a.

Compare also Isaiah 3:11, "Woe unto the wicked! it shall be ill with him: for the reward of his hands shall be given him."

11 "For the day of the LORD of hosts shall be upon every one that is proud and lofty, and upon every one that is lifted up; and he shall be brought low," Isaiah 2:12; compare also 5:15, 13:11. Compare also Ezekial 29:15, 31:2b-3, 8, 10-11, 18.

12 " . . . because ye have borne the shame of the heathen: therefore, thus saith the Lord God; I have lifted up mine hand, Surely the heathen that are about you, they shall bear their shame," Ezekial 36:6b-7.

A thorough analysis of the paradoxical treatment of "shame" or reproach in Paradise Lost would set the "divine laughter" in a new light, I think. In Book IV, for example, when Satan speaks "fill'd with scorn" to Zephon and Ithuriel, Zephon replies "answering scorn with scorn." Satan is "abasht." Satan then speaks to Gabriel with "contemptuous brow," "in scorn." Gabriel answers "Disdainfully half smiling." The humiliation of Satan which follows (he "fled/Murmuring") is a paradoxical return of his scorn upon his own head. So also in the War in Heaven his verbal irony turns bitterly back upon him. So also his last vaunting boast in Book X that he has outwitted the Almighty turns back on his own head as he is rendered ridiculous. One who falls into his own pit is ridiculous, especially if his aim in digging the pit has been to render ridiculous those who fall into it. Hence the divine laughter.

13 "For whosoever will save his life shall lose it: and whosoever will lose his life for my sake shall find it," Matthew 16:25; compare also Galatians 2:20, Colossians 3:3-4.

14 "But she that liveth in pleasure is dead while she liveth," I Timothy 5:6.

". . . thou hast a name that thou livest, and art dead," Revelation 3:1.

15 "Let the brother of low degree rejoice in that he is

exalted: but the rich in that he is made low," James 1:9-11.

¹⁶"I know thy works, and tribulation, and poverty, (but thou art rich) . . .," Revelation 2:9.

"Because thou sayest, I am rich, and increased with goods, and have need of nothing; and knowest not that thou art wretched, and miserable, and poor, and blind, and naked," Revelation 3:17. Compare also I Timothy 6:17-19.

¹⁷2 Corinthians 8:9.

¹⁸"If any man among you seemeth to be wise in this world, let him become a fool, that he may be wise," I Corinthians 3:18.

¹⁹"When I am weak, then am I strong," 2 Corinthians 12:9-10.

²⁰For a discussion of the principle of correspondence as a part of the world view in the Renaissance, see E. M. W. Tillyard, The Elizabethan World Picture, pp. 83-100.

²¹In her discussion of "Structural Patterns," Isabel MacCaffrey discusses Milton's technique of "retrospection and anticipation." In noting Milton's use of verbal correspondences she makes the following observation about the structure of Paradise Lost: "An awareness of the correspondences in Milton's poetic world is one of the greatest pleasures to be gained by rereading Paradise Lost, and it explains, in large part, why the poem improves with familiarity. The precision of the machinery set in motion, the wheels within wheels of allusion, forecast, and echo, cannot be guessed beforehand. Book I cannot be properly read until we are acquainted with Book XII, though the last book has grown from seeds sown in the first." Paradise Lost as "Myth," p. 81.

²²Ibid., p. 56.

²³Ibid., pp. 59-62.

²⁴Mrs. MacCaffrey observes that the narrative focus shifts from Satan to Adam and that "while Satan falls symmetrically into the deep tract of Hell," the "main pattern" of the poem is completed by Adam's descent to the "subjected plain," p. 62.

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