

English 329
Milton
Spring 2010
Mon-Wed, 3:00-4:20
Hoover 106

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"I was confirmed in this opinion that he who would not be frustrate of his hope to write well hereafter in laudable things, ought himself to be a true poem, that is, a composition and pattern of the best and honorablest things--not presuming to sing high praises of heroic men or famous cities, unless he have in himself the experience and the practice of all that is praiseworthy." (*Apology for Smectymnuus*, 1642)

In her wonderful recent book, *Milton's Paradise Lost: Moral Education*,* Margaret Thickstun points out that England's greatest epic is also a poem "peopled with educators and their students"; a poem that "addresses directly the issues of self-determination and personal responsibility that [college students] face in their lives: peer pressure, sexual desire, the pursuit of happiness, and the choice of life work." Milton's purpose, often stated explicitly, was to lead his readers to full intellectual and moral maturity: to challenge them beyond mere "belief" and "obedience"--through detachment, doubt, and the awareness of alternatives--to a ever-deepening capacity for reasoned ethical choice. Only by *active choosing*, he argued, can individuals discover the true, the beautiful, and the good.

You have made the active choice of signing up for a course on Milton--no doubt aware that this difficult author is famous for having sought a "fit audience though few" (*Paradise Lost* VII.31). Because Milton is easily the most learned of English writers, some readers focus almost exclusively on coming "up to speed" on his incredible learnedness. They see *Paradise Lost* as a sort of literary Everest--as Thickstun puts it, "a Great Book to be feared and revered, rather than a living text with which to engage and wrestle." But she suggests, and I agree, that it is precisely that engagement and wrestling that Milton asks of us: "he provokes the reader into taking his ideas seriously, and into answering back."

Over this semester, I hope you'll encounter Milton as (almost) a living, breathing member of the class. I hope you will indeed take him seriously, as he challenges not just our intellects (and that he will do!) but our hearts and imaginations as well. For Milton *paradise* is a living alternative--available to those willing to recognize their own scary but glorious freedom, and willing to take genuine responsibility for their lives. As Thickstun says, all our lives can be read as stories--stories we write, revise, and emend through our individual choices. And those choices--like Satan's, Abdiel's, Adam's and Eve's--can make a powerful difference in the world, while determining the kind of "poem" each of us will turn out to be. The question for Milton, and for us, is the kind of difference they--and we--make: choices leading to "increasing stasis and despair" (Thickstun,13) or choices leading to glorious liberty and "a paradise within thee happier far" (*PL* XII.587).

* Margaret Thickstun, *Milton's Paradise Lost: Moral Education* (New York: Palgrave, 2007), 1-2; 10.

Required Texts:

William Kerrigan, John Rumrich, and Stephen Fallon, eds. *The Complete Poetry and Essential Prose of John Milton*. New York: The Modern Library, 2007. (Referred to below as *P&P*.)

Any edition of the Bible (ideally, but not necessarily, KJV).

A number of readings and hand-outs.

On Reserve:

Dennis Danielson, ed. *The Cambridge Companion to Milton*. Cambridge: Cambridge UP, 1989. (Referred to below as Danielson.)

Wendy Furman, Christopher Grose, William Shullenberger, eds. *Riven Unities (Milton Studies 28)*. Pittsburgh: U of Pittsburgh P, 1992.

Barbara K. Lewalski, "Innocence and Experience in Milton's Eden," from *New Essays on Paradise Lost*, ed. Thomas Kranidas (U of California P, 1969), 86-117.

Additional Resources: Be sure to note the bibliography of works on *Paradise Lost* in *P & P*, 1336-47, and the (more detailed but older) bibliographies in the *Cambridge Companion*.

Our library is remarkably well-stocked with books and articles on Milton. Two resources you should come to know well are *Milton Studies* (published annually by Pittsburgh University Press, and often including some of the year's most important Milton scholarship) and *Milton Quarterly* (the other leading journal in the field, publishing shorter but often provocative essays). We also have Carlotta Petrina's beautiful original illustrations of *Paradise Lost*, which can be viewed by special arrangement.

You should also visit the official Web site of the Milton Society of America: <http://www.JohnMilton.org>, as well as its still useful predecessor, the Milton-L home page. At this site, you will find on-line texts and illustrations, as well as audio-clips and announcements of events taking place within the Milton community.

Required Work:

1. Reading assignments to be completed *before* the dates for which they are assigned (i.e. in time for class discussion). Although this course may feature more lecture than some other courses, I will always assume your familiarity with the text, and nothing I say will make much sense without that familiarity on your part.
2. Prompt and regular attendance at all class sessions. (If you *must* miss a class, you should get class notes from another student and include them in your course notebook with proper acknowledgment.) More than two absences will affect your final grade. More than six may be regarded as grounds for failure of the course.

3. A reading and class journal in which you (1) answer the questions posed on the syllabus and/or hand-outs for each day's readings; (2) keep notes on both reading and class discussion; and (3) generate your *own* questions on both reading and discussion. This journal will be due at the end of the course, but may be checked in between as needed.
4. Two shorter papers (three to four pages each) dealing with a critical issue in Milton's earlier poetry (1645) and/or in his prose.
5. One longer paper (eight to ten pages), involving library research, on a topic related to *Paradise Lost*.
6. A midterm and a comprehensive final exam--objective and essay.

Factors in Final Grade:

1. Regular, intelligent, informed class participation and journal	20
2. Shorter papers	20
3. Midterm	15
4. Longer paper	20
5. Final exam	<u>25</u>
	100%

Grading Options:

- (1) A - F
- (2) Credit/No-credit (non-majors only)

Note: *All work must be turned in, and of a passing quality (even if it is turned in so late as to have fallen--theoretically--to an F), in order to result in a passing grade in the course.*

Work will be regarded as "on time" if it is handed in at the beginning of class or appears in my mailbox by 5:00 on the day it is due. *Late work will be accepted, but will be marked down one third of a grade (e.g. from a B to a B-) for each school day (not class day) after the due date.* It is much better, however, to turn in a paper a bit late than to miss a class or arrive late in order to complete it.

Extensions without penalty are occasionally considered--provided (1) that I am consulted *in advance* and (2) that the circumstances seem serious enough to warrant such an extension. (A documented illness or three papers due on the same day are examples of such circumstances.) No penalty-free extensions will be granted after the fact or even at the last minute (e.g. by e-mail the night before). The point is to anticipate difficulties and make plans in advance to address them. This includes seeking help on papers (which I strongly encourage!) near the beginning of each assignment period.

Manuscript Style:

Papers are to be typed double-space in a 12-point font (this syllabus is typed in 12-point Times), and printed on a laser-quality printer. They should be handed in on separate sheets of 8 1/2 X 11 paper, *stapled* in the upper left-hand corner. *Margins* should be one inch; *paragraphs* are to be indented one normal tab. Spaces should not be skipped between paragraphs. Any notes or bibliography must follow MLA Style, details of which are available in the library--as well as on its Web page. (The style is also described in most standard handbooks, such as the one you were required to purchase for your college writing seminar.)

Note: Hard copies are required. *No electronic submissions will be accepted* except under special circumstances--and then only with prior permission.

Always keep hard-copies of all your work. Documents can get lost--both from my desk and from your disk. Should this occur, you are expected to produce a copy *immediately*; otherwise, I will be forced to count the paper as late beginning with the day it was due. (See above for general policy on late papers.)

Academic Honesty:

Plagiarism occurs whenever the true author of a piece of prose, of an idea, or of a line of thought is not the person who claims to be the author. Plagiarism can occur in varying degrees, and will be penalized--in this class as in all others at the College--in proportion to its severity. *Papers in which plagiarism is sufficiently serious will receive an F,* and student's name will be turned in to the Dean of Students. *A repeated act of plagiarism will result in an automatic F in the entire course, in addition to any action taken by the Office of Student Life (which can include suspension from the College).* A number of such serious sanctions have been imposed in recent years.

Please be aware that faculty have the tools to identify any work unfairly borrowed from the Web, as well as other sources.

If you are in doubt about the need for documentation of borrowed material, please feel free to consult me or any other professor on campus. Also be sure that you have mastered the material in the 2009-2011 *College Catalog*, 28-30. Ignorance of this material will not be regarded as an excuse.

Classroom Policies and Etiquette:

Preparation and Participation: Our class meetings are only as good as your preparation and your willingness to engage in mature, enthusiastic, and intelligent discussions about these challenging texts. You are expected to read all the materials for class, *to have your annotated text with you*, to have your own questions prepared, and to use class discussion as an opportunity to deepen your own understanding and that of others. While it is sometimes valuable to express personal insights and opinions, those insights and opinions, in order to be of genuine use, *must be grounded in a close and careful reading of the text at hand.* If you have not done the reading, and done so carefully, Milton would certainly say that you will serve the community better with your silence than with your speech.

Punctuality and Maturity: It is also essential to arrive to class *on time* and *to remain in the classroom until the end of the session*. Nothing is less conducive to concentration than people wandering in and out of class to check text messages, grab a bite, use the restroom, etc. Adults are generally capable of sitting in one place for ninety minutes. If this is not possible for you (barring a sudden case of food poisoning or something else of that magnitude and rarity), please speak to me in advance.

Food and Drink: Feel free to bring water or another non-alcoholic beverage to class. Since we meet in the late afternoon, it should not be necessary to bring food into the classroom. If you have some special condition that makes an exception necessary, you need to let me know in advance.

Electronic Devices: *The use of laptops, cell phones, and other electronic equipment will not be tolerated.* Leave these items at home or turn them off and stow them entirely out of sight in the classroom. With the help of Disability Services, exceptions can be negotiated for students who require technology for help with learning or other disabilities. But these negotiations need to take place in advance of any classroom use.

Office Hours and E-mail: Whittier faculty set aside a remarkable number of hours per week to meet with students in their offices--and most of us much prefer such face-to-face interaction. Such interaction is not only more in keeping with our Quaker values, but is more efficient as well.

I offer office hours by appointment in addition to my scheduled hours, in order to make this interaction possible for students, and it is one of the "values added" of a Whittier education.

Nonetheless, a trend has developed lately toward e-mail as many students' preferred method of interaction with faculty, and sometimes work schedules, etc., make such interaction necessary. If you must use e-mail (preferably in addition to personal contact), *please consider your audience and treat your e-mails as the professional correspondence they actually are.* You can help your case immensely with an appropriate salutation (e.g. "Dear Professor Furman-Adams"). (Either "Dr." or "Professor" is appropriate: one indicates rank, the other degree.) In some cases, "Dear Wendy" may be appropriate. (Be aware, though, that some professors prefer *never* to be called by their first names.) But "Hey there!" is never the way to address a professor (and "Mrs." "Miss" both have problems that I'd be happy to explain). I will do my best to respond promptly to your requests, questions, and concerns. But I cannot guarantee a response over the week-end or after the end of the regular school day (about 5:00 p.m.). And, with the volume of e-mail I receive each day, I cannot be expected to download and respond to drafts of a paper. *Drafts need to be brought in person during office hours.*

ADA Policy:

If you have any disabling condition that may require some special arrangements in order to meet course requirements, please begin by contacting the **Office of Disability Services**, located on the ground floor of the Library (extension 4825). I will be happy to provide any accommodations regarded by the Director as appropriate, but am not in a position to offer such accommodations

independently. Short of actual accommodations, however, please feel welcome to talk with me about anything I can do to help you succeed in the course.

Final Exams:

*The final examination for this course will be given only at the published time (Saturday, May 22, 1:00-3:00 p.m.), so plan your departure for the summer accordingly. Plane tickets purchased by students not consulting the schedule (or not informing their families of the schedule) will not be accepted as an excuse for missing (or rescheduling) the exam. If you should find yourself scheduled for three final exams on a single day, you are (as the *Catalog* notes) entitled to request an adjustment.*

Projected Schedule (subject to change as necessary):

February

15 Introduction to the course and to Milton. **Hand-outs:** (1) Milton on Milton; (2) Milton's role in seventeenth-century political and religious conflicts; doctrinal differences in seventeenth-century English theology; (3) "London, 1802" (William Wordsworth).

17 Milton on Milton (A). Read the Chronology of Milton's life, *P&P*, *xxi-xxii*; Invocations to *Paradise Lost*, Books III and VII, *P&P*, 360-62 (to l. 55) and 476-78 (to l. 39); *Second Defense of the English People*, *P&P*, 1079 ("Let us now come")-1084 (ending at "the cause of England"); and 1090 ("Who I am, then")-1096 (ending with "my own integrity"). **Questions to consider:** Who is Milton's muse in the two invocations? How does Milton represent himself in these poetic self-portraits? What are the troubles he complains of? What imagery does he use to express them? What hopes does he express in the midst of these troubles? In the *Second Defense*, what are the charges enemies (specifically Peter de Moulin) have brought against Milton? How does he answer those charges? What is the tone of his reply? What are the main stages of Milton's life, according to the autobiographical sketch he gives us? (See additional questions on **Milton on Milton** hand-out.) **Recommended:** John Aubrey's "Minutes of the Life of Mr. John Milton," *P&P*, *xxiii-xxx*; and John Shawcross, "The Life of Milton," Danielson, 1-19. (Also, continue during the semester to refer to the Chronology in our text.)

22 Milton on Milton (B): The Sonnets. Read Sonnets 7 (*P&P*, 143-44); 9 (145-46); 11 and 12 (147-49); 15 and 16 (152-54); 18 (155-56); 19 (156-58); 22 (160-61); and 23 (161-63).

Questions to consider: Which of the two major types of sonnet do these sonnets represent? Why do you suppose Milton chooses this form? How are these sonnets different from those of Milton's predecessors and contemporaries? For each sonnet, make a note of (1) the date and context; (2) the subject; (3) the movement of the work (i.e. make a brief paraphrase of each sonnet, paying attention to words that are unfamiliar or used in an unfamiliar way, as well as to the "volta" in each--noting exactly where it appears); and (4) what you see to be the poem's conclusion and/ or theme.

24 "Ode on the Morning of Christ's Nativity": Some Traditions Behind the Poem. Slide lecture. Read **Hand-out (4)** The Nativity in English. In your Bible, read Matt. 1.18-2.23; Luke 1.26-

2.40; John 1.1-5, 9-14; Colossians 1.15-20; and Philippians 2.6-11. Also read Virgil's Eclogue IV from **Hand-out (5)**: Pastoral before Milton. **Questions to consider**: What do the poems you have read have in common? How do they differ? Make a few notes on each poem's speaker, imagery, and main idea (being specific enough that each poem will differ from the others in your analysis).

March

1 Milton at 21--Self-Consecration as Poet and Prophet. Milton's Nativity Ode (1629), *P&P*, 18-30. **Questions to consider**: How does this poem both imitate and reject the vision expressed in Virgil's Eclogue IV? (Notice especially the vision of the Golden Age, and where it takes place in the poem, as opposed to in Virgil's.) How does it differ from the other *actual* Nativity poems that you have read? (Remember that Virgil died in 19 B.C.!) How does Milton's representation of the Christchild differ from the representation in earlier poems, such as Crashaw's and Southwell's, for instance? How is the poem's form unique? How is its "message" unique? What about the poet's role in the scene? How does Milton involve himself as a "character" in the story--and how is that involvement different from the imaginative involvement of earlier poets (such as Crashaw, Donne, and Vaughan)?

3 Milton at 25--Courtly Entertainment and the Self-Fashioning of the Virtuous Soul: *A Mask Presented at Ludlow Castle [Comus]* (1634), *P&P*, 61-98. **Hand-outs (6)** The 1645 Poems; and **(7)**, Notes on *A Mask*. (Consider the questions posed on these hand-outs.)

8 Milton's Ludlow Mask, continued. The Uses of Enchantment: Artists' Re-visions of *A Mask*. Slide Lecture. **Hand-outs (8 and 9)**: Illustrations of *A Mask* and Final Thoughts.

10 The Crisis of Vocation--Milton's Pastoral Elegy: "Lycidas" (1638), *P&P*, 99-110. Also read Theocritus, Moschus, and Spenser in **Hand-out (5)** Pastoral Before Lycidas, and answer the questions on **Hand-out (10)** "Lycidas."

15 "Lycidas," continued. **Paper #1 due** (on a sonnet, the Nativity Ode, *A Mask*, "Lycidas," or on an image or theme connecting two or more early works). **Recommended**: Martin Evans' essay in Danielson, 35-50.

17 "Simple, Sensuous, and Passionate": Milton the Idealist and Reformer. Read *Of Education* (1644), *P&P*, 967-81, and answer the questions on **Hand-out (11)**: *Of Education*: Questions to Consider. Also read "L'Allegro and Il Penseroso," *P&P*, 41-52. **Questions to consider on the poems**: What is the relationship between these two companion poems? How would you characterize the imagery in each? What are some of the allusions in each? Does one vision of the good life seem to "win" the "debate" or not? If so, which vision? If not, why not? How do these poems represent Milton's definition of poetry (1) as "subsequent, or indeed rather precedent" to other fields of academic study, and (2) as "simple, sensuous, and passionate"? Can you put into words, finally, what Milton might mean by this statement? How, in other words, does literature serve as both the foundation and the culmination of a liberal education?

22 "Three Varieties of Liberty": Milton the Idealist and Radical. Read *Second Defense of the English People* (1654), *P&P*, 1093 ("The royalist troops") to 1096 (ending with "praise of my own integrity"); *Doctrine and Discipline of Divorce* (1644), Introduction, *P&P*, 853-56, "To the Parliament," 857-65; and Book I, 865-87; *The Tenure of Kings and Magistrates* (1649?), Introduction, *P&P*, 1021-23, and Selections, 1024-55; and *Areopagitica* (1644), Introduction, *P&P*, 923-26, and the text, 927-66. Also see **Hand-out (12)**, In Liberty's Defense: An Overview of Milton's Prose. **Questions to consider:** What are the three varieties of liberty Milton seeks to defend? How are they related? What underlying assumptions about the nature, capacity, and purpose of human beings underlie his radical project? What are Milton's main reasons for proposing that divorce be made legal in England? Can you find any one principle underlying these reasons? What, according to Milton, is the source of a monarch's authority? How does he contrast this view with that of the Royalists? What is the problem, for Milton, with the Royalist view? What are Milton's main reasons for opposing the prior censorship of books? Can you find an underlying principle underlying all these reasons? Why, finally, is liberty such an overwhelmingly important value for Milton?

24 *Paradise Lost* (1674): (1) Biblical Iconography Before Milton. Slide Lecture. Read Introduction to the poem, *P&P*, 251-81, and take notes on Milton's Cosmos; on his Theology; on the poem's genre, prosody, style, and diction; and on the three critical controversies over the characters of Satan, God, and Eve. **Note:** Your final paper may well take up one of these topics or controversies, so consider as you read what you find to be especially interesting. **Hand-out (13)**, Biblical Iconography before Milton. **Recommended:** Barbara K. Lewalski, "The Genres of *Paradise Lost*," Danielson, 79-95.

29 *Paradise Lost* (2): "Things unattempted yet in prose or rhyme"; Satan and his Legions waking up on the Lake of Fire. Read **Book I**, *P&P*, 349-378. Also see Romans 5.12-21. **Hand-outs (14 and 15):** Epic before Milton; *Paradise Lost* outline. **Questions to consider:** Who is the muse the epic voice addresses at the beginning of the poem? What is the poet's epic theme? To what extent is Satan represented as an epic hero in this book? What are some examples of his epic stature? Why do you think Milton has chosen to make him, initially at least, so formidable? What do you make of the rhetoric in Satan's first five speeches? To what extent is that rhetoric supported by logic? Find (and record) an example of an epic simile. How does the simile work to underscore meaning in the passage in which it is embedded? What kind of place is Pandemonium? How is it created? What, finally, is your initial impression of Satan?

31 *Paradise Lost* (3): The Council in Hell and Satan's epic journey to the Upper World. Read **Book II**, *P&P*, 323-58. **Questions to consider:** How democratic is the council scene in hell? Who are the main speakers, and what is the argument of each? What is the relationship between Beelzebub and Satan? What is the plan the fallen angels finally decide to pursue? Whose plan is it and how inevitable is its victory in the debate? How heroic is Satan's offer to undertake the journey to earth? What is the familial relationship of Satan, Sin, and Death? How are Sin and Death represented? What is Sin's role in Satan's journey? Who is Chaos and what is the deal Satan makes with him? **Paper #2 due** (on a quotation from Milton's prose, connecting that quotation to at least one of the earlier poems).

April

Spring Break--April 3-11

12 Midterm Exam (comprehensive to date, excluding *Paradise Lost*).

14 *Paradise Lost* (4): The Council in Heaven and Satan's arrival on Earth. Read **Book III**, *P&P*, 359-83. Also see Psalm 2; review Colossians 1.15-20 and Philippians 2.5-11. **Questions to consider:** Who is the muse the poet invokes at the beginning of Book III? How is she related to the muse in Books I and VII? How is this particular invocation--and this particular muse--related to what immediately follows in the narrative? As you think about this second council scene, what retrospective light does it shed on the council scene in Book II? How is the setting similar, how different? Who are the main speakers? How is the Son's offer similar to, and different from, Satan's traditionally heroic offer in Book II? What would be Satan's opinion of the Son's form of heroism? Could the Son choose *not* to make this offer? I.e. is he genuinely free to choose? What would happen if, like most of us, he made no such offer? Why does Uriel fail to discern Satan's true identity when the fiend arrives at the Sun? Is there any irony in Satan's disguise? If so, what is that irony? Does this failure on Uriel's part to recognize evil constitute a sin? If not, why not?

19 *Paradise Lost* (5): Satan's entry into Paradise and our first glimpse (through his eyes) of prelapsarian life. Read **Book IV**, *P&P*, 384-417. **Questions to consider:** How do Satan's response to Paradise and his soliloquy upon arrival change or complicate your sense of his character? What new do you learn here about his psychology? What has he learned--or almost learned? Do you think his inner debate could end differently--and perhaps lead to a different future for the cosmos and for humankind? Why or why not? How is Paradise described? What are some of its most striking features? Describe our first parents. What do they look like? What is the nature of their relationship to God, to nature, to themselves, and to one another? What is the significance of Eve's story--especially her experience with the "liquid plain" and her choice of Adam over her own reflection? Why do you think Milton shows us Adam and Eve's lovemaking? What is Satan's initial, and then "corrected," response to their happiness and love? What are the disguises Satan adopts during the course of Book IV? Why, when his true nature is revealed, doesn't Gabriel immediately recognize him? What does it mean when God hangs his golden scales in the air? **Recommended:** Diane McColley, "Milton and the Sexes" in Danielson, 175-92; essays by Ilona Bell and Wendy Furman in *Riven Unities*, 91-161.

21 *Paradise Lost* (6): Eve's dream, Adam and Eve's orisons, and their luncheon with Raphael in Eden. Read **Book V**, *P&P*, 418-44. **Questions to consider:** What is the nature of the dream Eve describes to Adam? Is she in some sense fallen or guilty after having this dream? Why or why not? What is Adam's theory about why the dream has occurred? What is the missing piece in his explanation? What is the immediate apparent result of their morning prayer? Whose guest is Raphael? What is the significance of Raphael's long discourse on food? What is the motivation for Satan's revolt against God? What, according to Abdiel, does Satan not understand? What is the significance of Abdiel's standing fast, despite the fact that all the other angels in his company choose to fall? On what basis does he choose to remain faithful? **Required:** Barbara K. Lewalski, "Innocence and Experience in Milton's Eden," from *New Essays on Paradise Lost*, ed.

Thomas Kranidas, 86-117 (on reserve in Wardman Library. If you would like a copy to keep, you may photocopy one of the copies before returning it to the reserve desk.). **Recommended:** Wendy Furman and Virginia Tufte, "With Other Eyes: Legacy and Innovation in Four Artists' Views of the Dinner Party in *Paradise Lost*," *Milton Studies* XXXV (1997), 134-78.

26 *Paradise Lost* (7): The War in Heaven. Read **Book VI**, P&P, 445-75. **Questions to consider:** If you have read other epics, such as *The Iliad* or *The Aeneid*, how does this war compare in terms of epic scale, weaponry, etc.? Why does God allow only an equal number of good angels to fight Satan's legions over the first two days of battle? What is the tone of Raphael's narration, and what does it suggest about Milton's attitude, in retrospect, toward the English Civil Wars? How long would the war go on, were the Father to withhold any special involvement? What do you make of Satan's enthusiasm for "endless war"? How is the conflict resolved? How, if at all, does the resolution change your initial impression of Satan--especially when you realize that this is the "back story" to Books I and II?

28 *Paradise Lost* (8): The Creation of the World. Read **Book VII**, P&P, 476-496. Also read Genesis 1 and 2. **Questions to consider:** What is the role of this creation account in Milton's attempt to "assert eternal providence,/ and justify the ways of God to men" (I.25-26)? What, after the violence of Book VI, does it tell us about the nature of Milton's God? Who is the muse Milton addresses in this third of three poetic invocations in the poem? How is she related to the muses of Book I and III, and how is she particularly appropriate to inspire this account of the creation? Why does Adam think (l. 62) that the creation of the world "nearer might concern him" than the account of the angels' fall from heaven? Is he correct in thinking so? Why or why not? Briefly describe the days of creation. How has Milton embellished each day of the account from Genesis 1? Carefully follow his account of the creation first of light, then of the sun and the moon. How is this account gendered? Are there other instances of specific gendering in the creation account? (Keep looking for this theme of a gendered cosmos in Book VIII.)

May

3 *Paradise Lost* (9): Adam's story. Read **Book VIII**, P&P, 497-516. **Questions to consider:** Why, at least ostensibly, does Eve excuse herself from the luncheon table to return to her flowers? Why, dramatically speaking, does Milton need to remove her from the scene? What is the significance of Raphael's warning about knowledge? How does Adam's story of his first coming to consciousness differ from, and parallel, Eve's? What does Adam mean when he asks God for an "equal"? Does Adam see Eve as an equal? What is Raphael's big worry about Adam's passion for Eve? Does he suggest that Adam should never take her advice? How complete is Raphael's understanding of Adam's love for Eve? What, if anything, does he seem to get wrong? Does your reading of *The Doctrine and Discipline of Divorce* shed any light on what Adam most values in Eve? Why do you suppose Milton includes Adam's question--and Raphael's answer--about lovemaking in Heaven? What role does it (perhaps) play in Milton's theodicy? **Proposal for final paper due.**

5 *Paradise Lost* (10): The Fall. Read **Book IX**, P&P, 517-59. Also read Genesis 3.1-7. **Questions to consider:** How is the story of the humankind's fall "Not less but more heroic" than the plots of traditional epic? What is Satan's psychological state in his final soliloquy, leading up

to the fall? How much, finally, has he liberated himself from God? What is the significance of Adam and Eve's conversation? Is either party completely wrong, completely right? Is there anything sinful in Eve's going off to garden by herself? Does Adam sin by letting her go? What has God said in Book III about their ability to withstand temptation? Is Eve's choice inevitable? Is Adam's? What are the arguments Satan uses to seduce Eve? Which ones don't work? Which one finally does? Where do you suppose he got it? Is there anything ironic in the effect he promises Eve if she chooses to eat the fruit? What changes *actually* occur in Eve after she eats the fruit? What change might have occurred had she continued to resist? What is *Adam's* motive for eating the fruit? Is his motive better or worse than Eve's? What are the immediate effects of the fall on Adam and upon their relationship? **Recommended:** Dennis Danielson's "The Fall of Man and Milton's Theodicy," Danielson, 113-51.

10 *Paradise Lost* (11): After the Fall: Repercussions in Heaven, in Hell, and on Earth. Read **Book X**, *P&P*, 552-84. Also read Genesis 3.8-19. **Questions to consider:** What is the response of God the Father to Adam and Eve's transgression? Is there any irony to Adam's response (embellished from his Genesis response) when the Son interrogates him about why he has eaten the fruit? If so, what is it? What are the three "curses" the Son announces upon the serpent, the woman, and the man? How are the curses on Eve and Adam both gendered and universal? Is the curse on the serpent entirely a curse? What does Satan's success make possible for Sin and Death? If you were to draw a diagram of Heaven, Earth, and Hell, how have the "physical" connections among them changed? What is the fallen angels' response to Satan's victorious return? What is God's (grim) joke on Death? What begins to happen to the climate on earth? How would you describe Adam's psychological state starting in about line 715? How does it progress through the course of his soliloquy? What do you make of his misogynic outburst at Eve (ll. 867 ff.)? Is this, as some critics have suggested, Milton expressing his true opinion of women? What are Eve's options on hearing this outburst? What would *you* do? What does *she* do? Whose previous act in the epic does hers resemble? What is the effect of her choice? Compare the end of Book X with the end of Book IX. What has changed? Who has brought the change about? (As you'll see at the beginning of Book XI, there is more than one answer to this question.)

12 *Paradise Lost* (12): Michael's revelation of human history; the expulsion from Eden *into* history. Read **Books XI-XII**, *P&P*, 585-630. Also read Romans 8.26-27; Genesis 4.1-16; 6.1-8; 7; 8.1-19; 11.1-9; Hebrews 11 and 12.1-4; Luke 1.26-38; and Genesis 3.22-25. **Questions to consider:** Notice the postures of Adam and Eve at the end of Book X and the beginning of Book XI. Has Milton simply failed in consistency here, or is he giving us the same scene from a different point of view? How is the Son's reaction to their penitence somewhat different from his Father's?

Can you reconcile their views? What is Michael's educational errand? How is it unlike Raphael's errand? How is it similar? How good a student is Adam? What is different about his learning process in this new teaching situation? Why does Michael have to switch from vision to narration after the great flood of Genesis 6-9? Can you see a theme that unifies the stories in Book XII? How easy is life for those who try to live righteously in a fallen world? Take a close look at XII.552-87. What has Adam learned, finally, from his history lesson? Has this been a *better* education--i.e. has he learned more--than he might have learned by remaining obedient? Why or why not? When Adam goes to wake Eve, what does he discover? Who speaks the last

human lines in the poem? How hopeful is the poem's ending? Is it a tragedy, a comedy, or both? Be prepared to explain.

17 Last day of class. Catching up and review. **Questions to consider:** As you look back on Milton's career (and I wish we could look forward to *Paradise Regained* and *Samson Agonistes*), what recurring themes and concerns do you see that span across his poetry and prose? What new insights has *Paradise Lost* given you on education, on marriage, on liberty and authority, and on the role of choice in the development of an adult human life? Has the experience of reading Milton made any difference in your view of innocence and experience, of gender, of the earth and its care, of human freedom--and of what human beings can become? Choose one of these areas and write briefly what it is that you have learned.

19 Reading Day. **Final paper due in department office (or under my door) by 5:00 p.m.**

22 (Saturday)--Final Exam (1:00-3:00 p.m.) Journals collected at the beginning of the exam. Any not returned by the end of the exam period will be placed in campus mailboxes, along with your paper and final exam.