CAPITOLO

3

Civil War and *Paradise Lost*

"Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties."
— John Milton, Areopagitica (1644)

OBIETTIVI

1. I can explain how the conflict between Charles I and Parliament led to civil war, to the execution of the king and to the Commonwealth (1625–1660).
2. I can present Milton's life and works and the form, structure and main characters of *Paradise Lost*, and define invocation, epic simile and *in medias res*.
3. I can analyse the invocation of *Paradise Lost*, Satan's first speech in Hell and Milton's sonnet on his blindness.
4. I can use inversion after negative and restrictive adverbials (*Never have I..., No sooner... than...*) and recognise literary inversion in Milton.
5. I can concede a point and counter-argue in a discussion, and write an argumentative essay with a rebuttal.
6. I can compare Milton's Satan with Dante's Lucifer, and Milton's invocation and epic similes with their models in Homer, Virgil and Dante.

INDICE DEL CAPITOLO

3.1 History and Society: Crown against Parliament 2
3.2 Literature: John Milton and the Christian Epic 6
3.3 Texts: the Poet, the Devil and the Blind Servant 10
3.4 Language: Inversion after Negative Adverbials 16
3.5 Skills: Conceding and Counter-arguing 20
3.6 Connections: Muses, Devils and a Visit to Galileo 24

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In 1640 England was a kingdom with a king who had ruled for eleven years without Parliament. Twenty years later it had fought a civil war, tried and beheaded that king, lived as a republic under a soldier, Oliver Cromwell, and then called the dead king's son home again. No other period of English history changed so much, so fast. It was also an age of words: thousands of pamphlets, sermons and newspapers argued about who should rule, how people should worship and whether anyone had the right to silence a book.

At the centre of these arguments stood John Milton, the poet who put his poetry aside for twenty years to write prose for the Revolution, lost his sight in the service of the Republic, and then, blind and defeated, dictated the greatest epic poem in English. In this chapter you will follow the war and its aftermath, read three passages by Milton — the opening of *Paradise Lost*, Satan's first speech in Hell and the sonnet on his blindness — learn to use inversion for emphasis, and practise conceding a point before you counter-argue.

3.1 History and Society: Crown against Parliament

In chapter 1 you saw James I defend the Divine Right of Kings, the Puritans ask for a plainer Church, and Charles I govern without Parliament from 1629 to 1640, the Personal Rule. This chapter tells how that quarrel turned into war. The timeline (Figura 3.1) shows how quickly the conflict moved from argument to battle, and how Milton's life followed every stage of it.

3.1.1 Paying for the Personal Rule

Charles I was shy, serious and deeply religious, and he believed even more firmly than his father that a king answered to God alone. During the eleven years without Parliament — his critics later called them the "Eleven Years' Tyranny" — he could not raise new taxes, so his ministers revived old rights of the Crown. The most hated was **Ship Money**, an old tax which coastal towns paid in wartime to build ships for the navy. In 1635 Charles extended it to the whole country, in peacetime, without asking Parliament. A Buckinghamshire landowner, John Hampden, refused to pay; in 1637–38 the judges decided against him by seven votes to five, but the narrow result turned him into a national hero.

Religion made things worse. Archbishop William Laud (chapter 1) wanted order and beauty in worship: altars at the east end of churches behind rails, ceremonies, bowing, rich decoration. To the Puritans this looked like a return to the Catholic Church, and the Catholic chapel of Queen Henrietta Maria (chapter 2) at court seemed to confirm their fears.

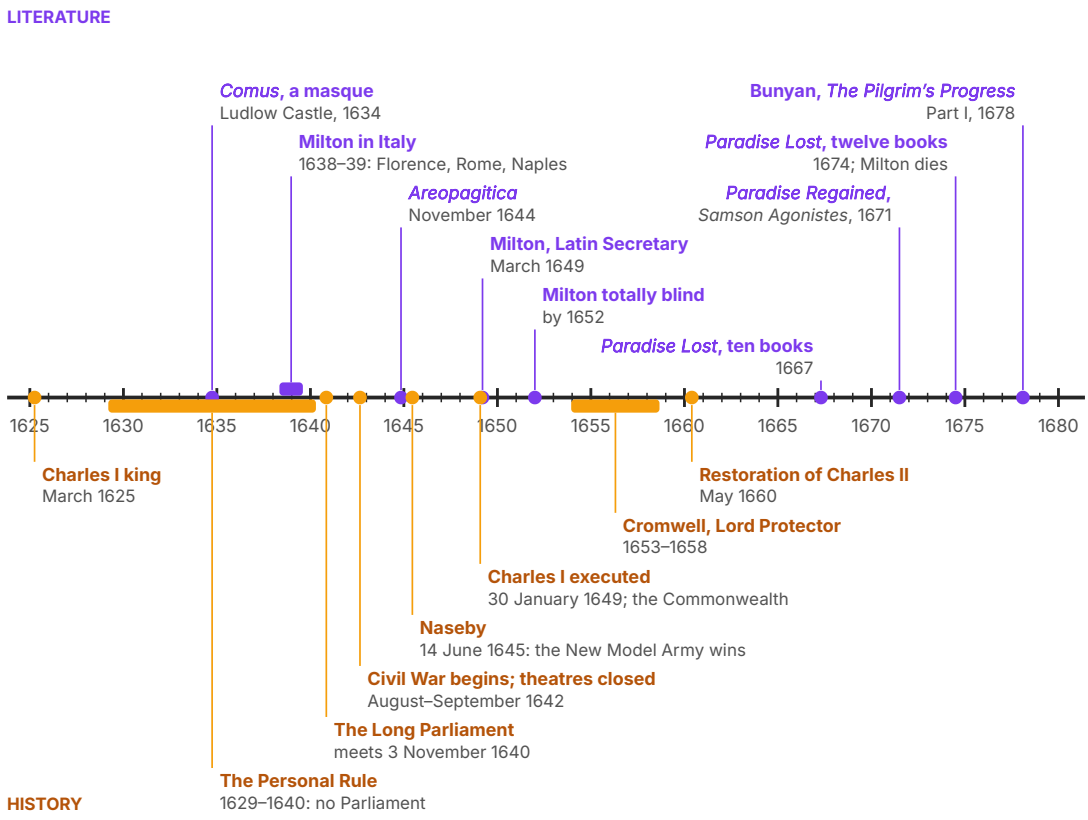


Figura 3.1 From the Personal Rule to *The Pilgrim's Progress*, 1625–1680, on a proportional time axis (ticks every year, labels every 5 years). Above the axis, literature (violet); below it, history (amber). Bars show spans of years.

3.1.2 From Scotland to the Long Parliament

The crisis that ended the Personal Rule began in Scotland. In 1637 Charles ordered the Scots to use a new Prayer Book close to the English one. There was a riot in St Giles' Cathedral in Edinburgh, and in 1638 thousands of Scots signed a National Covenant to defend their own Church. Two short "Bishops' Wars" followed (1639–40), and the king lost both. Defeated and without money, he had to call Parliament again.

The first Parliament of 1640, the Short Parliament, lasted three weeks. The second met on 3 November 1640 and was not formally dissolved until 1660: it is known as the **Long Parliament**. Its members, led by John Pym, sent the king's chief minister, the Earl of Strafford, to the scaffold (May 1641), imprisoned Laud and declared Ship Money illegal. In October 1641 a rebellion broke out in Ireland, and Parliament refused to trust the king with an army to put it down. In January 1642 Charles entered the House of Commons with soldiers to arrest five members, who had already escaped. A few days later he left London. He would return only as a prisoner.

3.1.3 The Civil War, 1642–1651

On 22 August 1642 Charles raised his royal standard at Nottingham: the war had begun. The king's supporters were nicknamed **Cavaliers**; Parliament's supporters were called **Roundheads**. The division was not simply one of class or region, and many families were split. On the whole, though, the king was strongest in the north, in Wales and in the west, and made Oxford his capital, while Parliament held London, the south-east, the navy and most ports — and therefore most of the country's money (Figura 3.2).

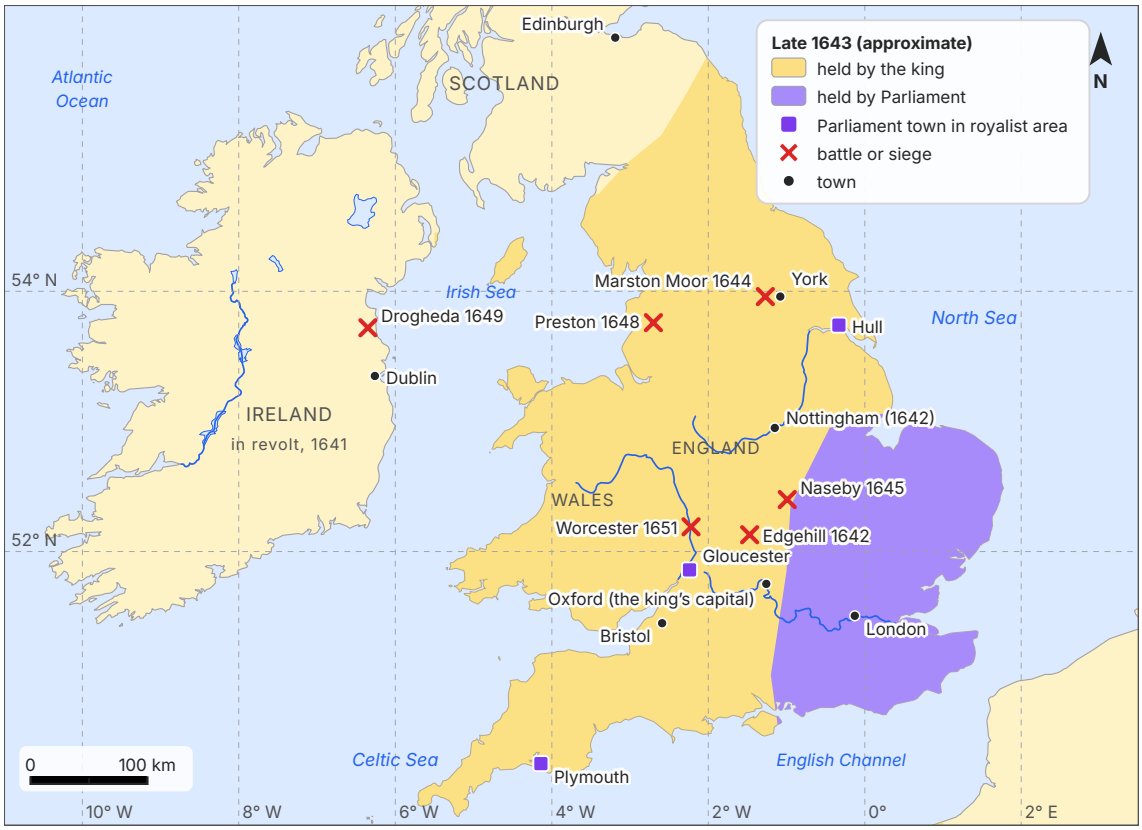


Figura 3.2 England, Wales, Scotland and Ireland in the Civil War. The areas held by the king and by Parliament are those of late 1643 and are approximate; the battles span 1642–1651. Projection: equirectangular; coastlines and rivers from Natural Earth.

The first battle, at Edgehill (23 October 1642), had no clear winner. In 1643 Parliament made an alliance with the Scots, and on 2 July 1644 their joint army defeated the royalists at Marston Moor, near York. Early in 1645 Parliament reorganised its forces into the **New Model Army**: a national, professional army, regularly paid, commanded by Sir Thomas Fairfax, with Oliver Cromwell as commander of the cavalry. Officers were promoted for their ability rather than

their birth, and many soldiers were fervent Puritans who sang psalms before battle. On 14 June 1645 the New Model Army destroyed the king's main army at Naseby, in Northamptonshire. In 1646 Charles surrendered.

Historians today often speak of the **Wars of the Three Kingdoms**, because England, Scotland and Ireland were all involved, and each war affected the others. Even after his defeat Charles negotiated with everyone at once — Parliament, the army, the Scots — and in 1648 a Second Civil War broke out. Cromwell crushed it, and the army decided that the king could no longer be trusted.

> **APPROFONDIMENTO**
>
> **Two insults that stuck.** "Cavalier" comes, through French, from the Spanish *caballero* and the Italian *cavaliere*: a horseman, a gentleman. Parliament's supporters used it as an insult for swaggering, violent royalist soldiers. "Roundhead" mocked the short-cropped hair of the London apprentices who demonstrated against the bishops, while fashionable gentlemen wore their hair long. Both words began as abuse and ended as labels. The royalists soon called themselves Cavaliers with pride; the name Roundhead was used mainly by their enemies. Many Puritan gentlemen, Cromwell included, actually wore their hair long.

3.1.4 Regicide and the Commonwealth

In December 1648 soldiers led by Colonel Thomas Pride stopped more than a hundred members from entering the House of Commons ("Pride's Purge"). The remaining members, called the Rump, set up a special court to try the king for treason against his own people. Charles refused to recognise its authority: no court on earth, he said, could judge a king. He was found guilty and beheaded on 30 January 1649 on a scaffold outside the Banqueting House in Whitehall. The killing of a king is called **regicide**, and the men who signed his death warrant were known as the regicides. Never before had a reigning king been tried and executed by his own subjects in the name of the law.

In March 1649 the monarchy and the House of Lords were abolished, and in May England was declared a **Commonwealth**, a republic governed by Parliament and a Council of State. Radical groups hoped for more. The **Levellers**, led by John Lilburne, wanted a written constitution, a vote for most men, religious toleration and equality before the law; in 1647, in the Putney Debates, soldiers and officers had argued about these ideas in the army's own council. The Commonwealth suppressed the Levellers in 1649.

In August 1649 Cromwell landed in Ireland. In September his army stormed the town of Drogheda and killed its royalist garrison after it had refused to surrender, together with Catholic priests and an uncertain number of civilians; Wexford followed in October. The number of the dead is disputed, but the massacres are remembered in Ireland as one of the darkest episodes of its history. In Scotland the Scots crowned Charles's son as Charles II, but Cromwell defeated

his army at Worcester on 3 September 1651, and the young king escaped to France. The wars were over.

3.1.5 The Protectorate and the end of the Republic

Cromwell grew impatient with the Rump and dissolved it in 1653. In December 1653 a written constitution, the Instrument of Government, made him **Lord Protector** of England, Scotland and Ireland, ruling with a Council and a Parliament. In 1657 Parliament offered him the crown; after weeks of hesitation he refused it. The Puritan state tried to reform people's morals: the theatres had been closed by Parliament on 2 September 1642 and stayed closed, Christmas was abolished as a religious feast in 1647, and many traditional pastimes were discouraged. Cromwell also allowed Jews to live in England again, for the first time since 1290 — an informal decision of 1656 rather than a law.

Cromwell died on 3 September 1658. His son Richard could not control the army, and after months of confusion General George Monck marched south from Scotland with his army and brought about the election of a new Parliament, which invited Charles II to return. He entered London in May 1660: the Restoration, the subject of chapter 4.

> **DA RICORDARE**
>
> **1629–1640** the Personal Rule · **1640** the Long Parliament · **1642** the Civil War begins; theatres closed · **1645** Naseby · **30 January 1649** Charles I executed; the Commonwealth · **1653–1658** Cromwell, Lord Protector · **1660** the Restoration.

3.2 Literature: John Milton and the Christian Epic

3.2.1 A poet who prepared all his life

John Milton was born in London on 9 December 1608, the son of a prosperous scrivener (a kind of notary and money-lender) who also composed music. He studied at St Paul's School and at Christ's College, Cambridge (1625–1632), where his fellow students nicknamed him "the Lady of Christ's" for his fine features and serious habits. Instead of becoming a clergyman, as his family expected, he spent almost six more years reading at his father's house in the country: Greek, Latin, Hebrew, Italian, history, theology, mathematics. He was preparing, he believed, for a great poem.

The early poems already show his range: the ode "On the Morning of Christ's Nativity" (1629); "L'Allegro" and "Il Penseroso" (the cheerful and the thoughtful man, with Italian titles); *Comus*, a masque performed at Ludlow Castle in 1634; and "Lycidas" (1637), an elegy for a drowned Cambridge friend that is also an attack on corrupt clergy. In 1638–39 he travelled to France and Italy, the journey you will follow in the Connections section of this chapter. In Italy he

heard news of the crisis at home and decided to return: it would be shameful, he later wrote, to travel for pleasure while his fellow citizens were fighting for liberty.

3.2.2 Prose for the Revolution

For the next twenty years Milton wrote mainly prose, in English and in Latin. He attacked the bishops (1641–42); after his first wife, Mary Powell, left him a few weeks after their wedding, he wrote four tracts arguing that an unhappy marriage should end in divorce (1643–45) — a scandalous idea at the time. When Parliament replaced the old royal censorship with its own Licensing Order (June 1643), Milton answered with *Areopagitica* (November 1644), published without a licence. It attacks **licensing**, the system by which every book had to be approved by an official censor before it could be printed. Truth, Milton argues, does not need protection: "Let her and Falsehood grapple; who ever knew Truth put to the worse, in a free and open encounter?" Good and evil grow together in this world, and virtue that has never met temptation is not worth praising. The freedom he asked for had limits, however: he explicitly refused toleration to Catholics, whose Church he saw as a political threat.

Two weeks after the king's execution Milton published *The Tenure of Kings and Magistrates* (February 1649), which defended the people's right to judge a tyrant. The new Council of State appointed him Secretary for Foreign Tongues — the **Latin Secretary** — because letters to foreign governments were written in Latin. He also wrote, in Latin, the official defence of the regicide for a European readership (1651). His sight had been failing for years; by 1652 he was totally blind. He went on working with assistants, among them Andrew Marvell (chapter 2).

In 1660 the Restoration destroyed everything he had worked for. Two of his books were burned by the public hangman, and Milton went into hiding; he was arrested and imprisoned for a short time, then released, probably thanks to friends. He was fifty-one, blind, poor and on the losing side. In these conditions he finished *Paradise Lost*.

3.2.3 *Paradise Lost*

Paradise Lost was published in 1667 in ten books; in the second edition of 1674 Milton divided two of them and the poem took its final form in twelve books. He dictated it, a few lines at a time, to whoever could write for him. Its subject is the Fall: the rebellion of Satan and his angels against God, their defeat, and the temptation of Adam and Eve, who disobey God and are expelled from the Garden of Eden. Milton states his aim at the end of the opening passage: to "assert Eternal Providence, / And justify the ways of God to men" (I.25–26) — to show that God is just, even though he allows evil and suffering.

It is an epic, the most ambitious form a Renaissance poet could attempt, and it deliberately competes with Homer and Virgil — and with Ariosto and Tasso. Like them, Milton opens with an **invocation**, the poet's appeal to the Muse for inspiration (T1); but his Muse is the Holy Spirit of the Bible, not a goddess of Mount Helicon. Like them, he begins ***in medias res***, "in the middle of things": when the poem opens, the war in Heaven is already lost and the rebel angels lie on a

lake of fire. The war itself is told later, by the archangel Raphael to Adam (Books V–VI). Like them, too, he uses the **epic simile**, a long comparison developed over several lines, often with a story of its own. Satan's shield, for example, hangs on his shoulders "like the moon", and the simile grows to include an astronomer looking at the moon through a telescope (I.287–291; see the Connections section of this chapter). The fallen angels lie on the lake "Thick as autumnal leaves that strow the brooks / In Vallombrosa" (I.302–303), a valley near Florence.

Milton wrote the poem in blank verse (English 3, chapter 10). In a note added in 1668 he defended this choice: rhyme, he said, was not necessary to great poetry, and Homer and Virgil had not used it. His sentences are long and Latinate: he often places the object before the verb, separates words that belong together and makes one sentence run over many lines. The result is a style of great dignity and power, sometimes called the "grand style", which you will meet in T1.

IN SINTESI

Tabella 3.1 *Paradise Lost* at a glance.

Dates	1667 (ten books); 1674 (twelve books)
Form	Christian epic in blank verse (unrhymed iambic pentameter)
Subject	the rebellion of Satan and the Fall of Adam and Eve, from Genesis 1–3
Aim	"justify the ways of God to men" (I.26)
Books I–II	Hell: Satan rouses the fallen angels; their council; Satan's journey through Chaos
Books III–IV	Heaven: the Son offers to die for humankind; Satan reaches Eden
Books V–VIII	Raphael tells Adam of the war in Heaven and of the Creation
Books IX–X	the temptation and the Fall; the consequences
Books XI–XII	Michael shows Adam the future; Adam and Eve leave Eden
Epic devices	invocation, *in medias res*, epic similes, catalogues, speeches, councils, a journey

The universe of the poem (Figura 3.3) is built for this story. At the top is Heaven; at the bottom, Hell; between them stretches Chaos, a dark ocean of unformed matter. After the rebel angels fall, God creates our world, which hangs from Heaven on a golden chain. Satan crosses Chaos to find it, and through it to reach Adam and Eve.

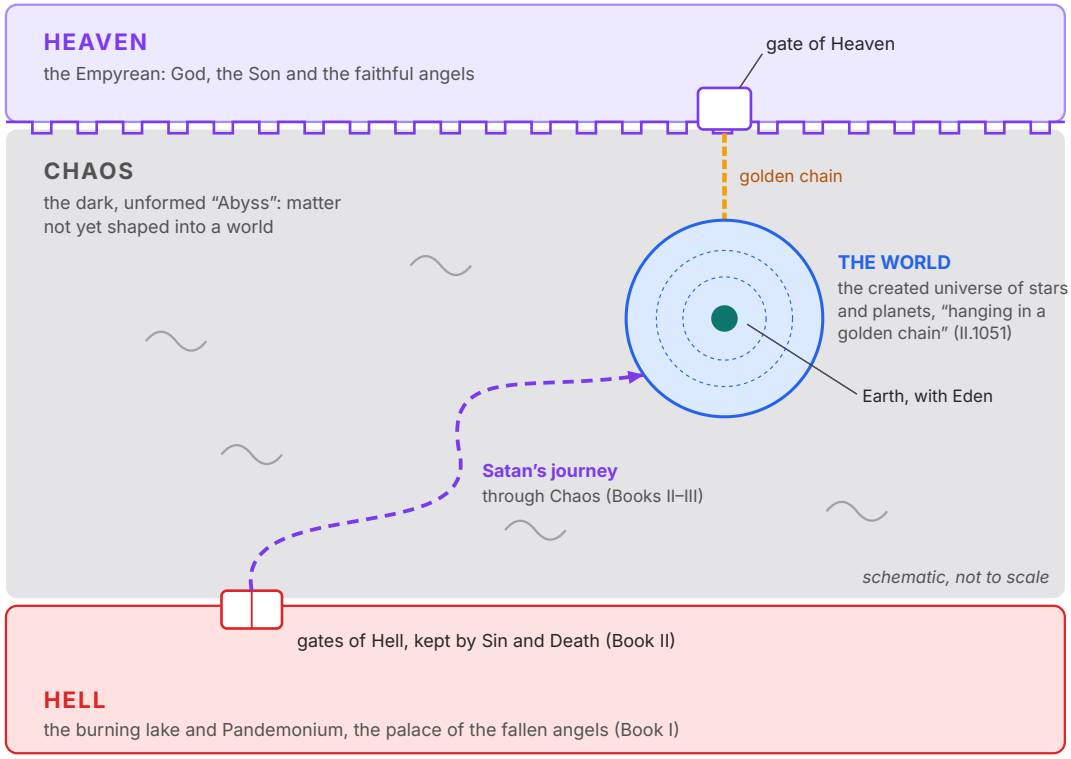


Figura 3.3 The cosmos of *Paradise Lost* as it appears after Book II: Heaven above, Hell below, Chaos between them, and the newly created World hanging from Heaven. The diagram is schematic and not to scale; Milton never gives a complete map, and readers have drawn it in different ways.

The characters include God the Father, the Son (who defeats the rebels and offers to die for humankind), the archangels Raphael and Michael, Adam and Eve, and the fallen angels: Satan and his second-in-command Beelzebub. Satan dominates the first two books. He is proud, brave, eloquent and wounded, and generations of readers have found him the most fascinating character in the poem. Around 1790 William Blake wrote that Milton "was a true Poet and of the Devils party without knowing it" (Blake's spelling), and the Romantics (Part IV) admired Satan as a rebel against tyranny. That is a later reading, not Milton's intention. In the poem Satan steadily degrades: he is "like a cormorant" in Book IV, then "Squat like a toad, close at the ear of Eve" (IV.800), then hidden in a serpent; in Book X he is turned into a snake, and his speech of triumph is answered by "A dismal universal hiss" (X.508).

After *Paradise Lost* Milton published *Paradise Regained*, on Christ's temptation in the wilderness, and *Samson Agonistes*, a tragedy on the Greek model about the blind hero of the Bible, in one volume in 1671. He died in November 1674, a few months after the second edition of his epic appeared.

ERRORE FREQUENTE

✗ «*Paradise Lost* è scritto in versi liberi.» → ✓ È scritto in *blank verse*, cioè pentametri giambici non rimati: in italiano **endecasillabi sciolti**, non «versi liberi» (che non hanno metro regolare).

✗ «"Better to reign in Hell than serve in Heaven" esprime il pensiero di Milton.» → ✓ È una battuta di **Satana**. Milton gli dà parole splendide proprio perché la tentazione deve essere seducente; il poema mostra poi che quella libertà è un inganno.

✗ «Milton intitolò il sonetto *On His Blindness*.» → ✓ Il titolo è stato aggiunto da un editore del Settecento; nell'edizione del 1673 il sonetto ha solo un numero.

3.2.4 John Bunyan and *The Pilgrim's Progress*

John Bunyan (1628–1688) came from a very different world. The son of a tinker (a man who mended pots and pans) in Bedfordshire, he had little schooling, served as a teenage soldier in Parliament's army and became a Nonconformist preacher. After the Restoration preaching without a licence from the Church of England was forbidden; Bunyan refused to stop and spent twelve years in Bedford gaol (1660–1672). *The Pilgrim's Progress* (Part I, 1678; Part II, 1684) was probably begun in prison. It is an allegory (English 3, chapter 7) in prose, presented as a dream, as its opening sentence announces: "As I walked through the wilderness of this world, I lighted on a certain place where was a Den, and I laid me down in that place to sleep: and, as I slept, I dreamed a dream." The Den is the prison; the dreamer sees a man called Christian, with a book in his hand and a burden on his back, who leaves the City of Destruction for the Celestial City. On the way he falls into the Slough of Despond, is tried at Vanity Fair and is imprisoned by Giant Despair in Doubting Castle. Written in the plain English of the Bible, the book became one of the most widely read and translated in the language. Milton and Bunyan, the scholar and the tinker, both wrote their masterpieces after their cause had lost.

3.3 Texts: the Poet, the Devil and the Blind Servant

Three passages show three voices of Milton: the epic poet announcing his subject, the fallen archangel defying God, and the blind man asking what God wants from him. Read each one aloud at least twice before you study it: Milton's long sentences make sense to the ear before they make sense to the eye.

3.3.1 T1 · John Milton, *Paradise Lost*, l.1–16: the invocation

Context. These are the first sixteen lines of the poem. They form a single sentence, in which the poet announces his subject and asks for the inspiration he needs to sing it.

Tabella 3.2 T1 — *Paradise Lost*, l.1–16. Text of the second edition (1674) in modernised spelling (Project Gutenberg eBook #26), checked line by line against the first edition of 1667 (eBook #20). Line numbers are those of Book I.

Of Man's first disobedience, and the fruit	
Of that forbidden tree whose mortal taste	
Brought death into the World, and all our woe,	
With loss of Eden, till one greater Man	
Restore us, and regain the blissful seat,	5
Sing, Heavenly Muse, that, on the secret top	
Of Oreb, or of Sinai, didst inspire	
That shepherd who first taught the chosen seed	
In the beginning how the heavens and earth	
Rose out of Chaos: or, if Sion hill	10
Delight thee more, and Siloa's brook that flowed	
Fast by the oracle of God, I thence	
Invoke thy aid to my adventurous song,	
That with no middle flight intends to soar	
Above th' Aonian mount, while it pursues	15
Things unattempted yet in prose or rhyme.	

Glosses. *the fruit / Of that forbidden tree*: the fruit of the tree of the knowledge of good and evil (Genesis 2–3; the Bible never says it was an apple); *mortal taste*: a taste that brought death; *one greater Man*: Christ; *the blissful seat*: Paradise, the happy home; *Oreb, Sinai*: the mountain where God spoke to Moses; *That shepherd*: Moses, traditionally the author of Genesis; *the chosen seed*: the people of Israel; *Sion hill, Siloa's brook*: the hill and the spring of Jerusalem, where the Temple, *the oracle of God*, stood; *adventurous*: daring; *middle flight*: a flight at a modest height; *th' Aonian mount*: Helicon, the mountain of the Greek Muses; *unattempted*: never tried before.

Analysis

Syntax. The sentence keeps its main verb waiting. Five lines describe the subject of the song — "Of Man's first disobedience… and the fruit" — before the verb arrives: "Sing, Heavenly Muse" (l. 6). This order, object first and verb later, is a Latin habit, and it gives the opening a sense of

weight and suspense: the whole history of humankind is in front of us before the poet asks to sing it.

Allusions. Lines 6–12 move through sacred places: Sinai, where Moses received the Law and, according to tradition, the story of Creation; Jerusalem, the hill of Sion and the spring of Siloam. Milton's Muse is the voice that inspired the Bible. When he says that his song will soar "Above th' Aonian mount", he means above Helicon, the mountain of the classical Muses: a Christian subject, he claims, is higher than any pagan one. In the last line, "Things unattempted yet in prose or rhyme", a reader of Italian hears Ariosto's promise to tell "cosa non detta in prosa mai né in rima" (*Orlando furioso* I.2): Milton borrows his rival's boast in order to beat him at it.

Verse. The lines are blank verse with frequent enjambment: the sense runs on from line to line ("the fruit / Of that forbidden tree"), so that the sentence, not the line, is the real unit. Look at line 2, "Of THAT for-BID-den TREE whose MOR-tal TASTE", a perfectly regular iambic pentameter; the regular beat gives a solemn, almost ceremonial rhythm.

- Find the main verb of the sentence and its subject. How many lines come before them?
- What are the three consequences of the "mortal taste" in ll. 3–4?
- Which places in ll. 6–12 belong to the Bible, and which in ll. 13–16 to classical myth?
- Find the words that describe Milton's poem as a flight. What kind of poet does he want to be?
- Why do you think Milton begins with "disobedience" rather than with Satan or Adam?

ESEMPIO SVOLTO

Finding your way through a long Miltonic sentence. Use four steps on T1.

1. **Look for the main verb**: the first finite verb that is not inside a relative clause (*whose…, that…, who…*). In T1 it is the imperative *Sing* (l. 6). Its subject is the person addressed: *Heavenly Muse*.
2. **Ask "sing of what?"**: the object is the prepositional phrase of ll. 1–5, *Of Man's first disobedience, and the fruit…*
3. **Bracket the relative clauses**: [whose mortal taste brought death…] (ll. 2–5), [that… didst inspire that shepherd] (ll. 6–7), [who first taught…] (ll. 8–10).
4. **Rewrite the skeleton in normal order**: *Heavenly Muse, sing of man's first disobedience and of the fruit that brought death into the world. If you prefer Jerusalem to Sinai, I call on you from there to help my daring song, which intends to fly higher than the classical poets.*

Now the long sentence has a shape: an object, a command, a place, a request.

3.3.2 T2 · John Milton, *Paradise Lost*, I.242–263: “Better to reign in Hell”

Context. Satan and Beelzebub have raised themselves from the burning lake and stand on the shore of Hell. Satan looks at the place for the first time and speaks to his companion.

Tabella 3.3 T2 — *Paradise Lost*, I.242–263. Same edition as T1; the 1667 text prints “Heav'n”, as one syllable, in l. 263.

“Is this the region, this the soil, the clime,”	
Said then the lost Archangel, “this the seat	
That we must change for Heaven?—this mournful gloom	
For that celestial light? Be it so, since he	245
Who now is sovereign can dispose and bid	
What shall be right: farthest from him is best	
Whom reason hath equalled, force hath made supreme	
Above his equals. Farewell, happy fields,	
Where joy for ever dwells! Hail, horrors! hail,	250
Infernal world! and thou, profoundest Hell,	
Receive thy new possessor—one who brings	
A mind not to be changed by place or time.	
The mind is its own place, and in itself	
Can make a Heaven of Hell, a Hell of Heaven.	255
What matter where, if I be still the same,	
And what I should be, all but less than he	
Whom thunder hath made greater? Here at least	
We shall be free; th’ Almighty hath not built	
Here for his envy, will not drive us hence:	260
Here we may reign secure; and, in my choice,	
To reign is worth ambition, though in Hell:	
Better to reign in Hell than serve in Heaven.	

Glosses. *clime*: region; *seat*: home; *change for*: exchange for; *Be it so*: so be it; *he / Who now is sovereign*: God (Satan avoids his name); *dispose and bid*: arrange and command; *farthest from him is best / Whom reason hath equalled, force hath made supreme*: it is best to be far from the one who is our equal in reason and superior only in force; *profoundest*: deepest; *possessor*: owner; *all but less than he*: in everything equal to him, only less powerful; *for his envy*: as a place he would envy us; *hence*: from here.

Analysis

Rhetoric. Satan speaks like a general and a politician. He begins with a question that is really an exclamation of disgust, then turns quickly to acceptance ("Be it so"), to insult — God rules by "force", not by "reason" — and to defiance. The farewell to Heaven and the greeting to Hell ("Farewell, happy fields… Hail, horrors!") are a formal antithesis, and the speaker who says goodbye to joy calls himself Hell's "new possessor", as if he had bought a house.

The mind is its own place. Lines 254–255 are the philosophical centre of the speech: "The mind is its own place, and in itself / Can make a Heaven of Hell, a Hell of Heaven." The second line is a chiasmus (a pattern A–B / B–A). The idea sounds noble, and it has an ancient source in the Stoic belief that the wise man is free even in chains. But the whole poem tests it, and in Book IV Satan himself admits the opposite: "Which way I fly is Hell; myself am Hell" (IV.75). His mind does not make a Heaven of Hell; it carries Hell everywhere.

Freedom and reigning. The final lines move from "we" to "I": "Here we may reign secure" becomes "in my choice, / To reign is worth ambition". The famous last line is a perfect antithesis in which "reign" is set against "serve" and "Hell" against "Heaven". Satan calls his choice freedom, but what he really wants, the line reveals, is to rule. This is why many critics see the speech as heroic and self-deceiving at the same time.

- Find all the words Satan uses for Hell and for Heaven. Which group is longer, and why?
- How does Satan describe God? Which words show that he refuses to call him by name?
- Which word in l. 252 makes Hell sound like property? What is the effect?
- Explain the chiasmus in l. 255 in your own words. Do you agree with the idea?
- In the last three lines, where does "we" become "I"? What does this reveal about Satan?

3.3.3 T3 · John Milton, "When I consider how my light is spent"

Context. Milton wrote this sonnet in the 1650s, after he had become completely blind; the exact year is uncertain (scholars propose dates between 1652 and 1655). It was printed in his *Poems* of 1673 as Sonnet XVI (many modern editions number it 19); the title by which it is often known, "On His Blindness", is not Milton's but was added by an eighteenth-century editor. The poem depends on the parable of the talents (Matthew 25:14–30): a master gives his servants money, called "talents", before a journey; when he returns, he praises those who have used it and punishes the servant who buried his talent in the ground.

Tabella 3.4 T3 — Milton's sonnet, in the modern-spelling text of F. T. Palgrave, *The Golden Treasury* (1861; Project Gutenberg eBook #19221), checked against the 1673 *Poems*; dashes typeset.

When I consider how my light is spent	
Ere half my days, in this dark world and wide,	
And that one talent which is death to hide	
Lodged with me useless, though my soul more bent	
To serve therewith my Maker, and present	5
My true account, lest He returning chide,—	
Doth God exact day-labour, light denied?	
I fondly ask:—But Patience, to prevent	
That murmur, soon replies; God doth not need	
Either man's work, or His own gifts: who best	10
Bear His mild yoke, they serve Him best: His state	
Is kingly; thousands at His bidding speed	
And post o'er land and ocean without rest:—	
They also serve who only stand and wait.	

Glosses. *light*: sight, but also life and talent; *Ere half my days*: before half my life is over; *talent*: both a sum of money in the parable and a gift, here the gift of poetry; *which is death to hide*: which it is fatal to leave unused; *Lodged with me useless*: given to me, but now useless; *bent*: eager; *account*: a record of what one has done; *lest He returning chide*: for fear that God, returning like the master of the parable, may reproach me; *exact*: demand; *fondly*: foolishly; *prevent*: here "anticipate, come before" (Latin *praevenire*); *murmur*: complaint; *yoke*: the wooden bar on the necks of working oxen (Christ's "yoke is easy", Matthew 11:30); *post*: travel fast.

Analysis

Form. This is a Petrarchan sonnet (English 3, chapter 9): an octave rhyming *abbaabba* (spent, wide, hide, bent / present, chide, denied, prevent) and a sestet rhyming *cdecde* (need, best, state / speed, rest, wait). But Milton does not wait for line 9 to turn the argument. The volta comes in the middle of line 8 — "But Patience, to prevent / That murmur" — and Patience's answer runs over the gap between octave and sestet. The impatient question is interrupted before it is even finished.

Argument. The octave is one long, anxious sentence: the speaker's gift is useless, he wants to serve God, he fears punishment, and he asks a bitter question — does God demand a day's

work from a man without light? Then Patience, personified, replies with calm, short clauses. God does not need human work: he is a king, served by "thousands" of angels who fly over land and sea. And there is another kind of service: the angels who stand ready around his throne also serve. The last line, "They also serve who only stand and wait", turns waiting from a failure into a form of obedience.

Two kinds of pride. Put T3 next to T2. Satan refuses to "serve in Heaven"; the speaker of the sonnet discovers that he can serve even by standing still. One poem ends with a proud man choosing to rule; the other with a humbled man accepting to wait.

- Which two meanings of "light" and of "talent" are active in ll. 1–3?
- Underline the speaker's question. Why does he ask it "fondly"?
- Where exactly does the volta come? Why might Milton place it there?
- Who are the "thousands" in l. 12, and who are those who "stand and wait"?
- Is the ending a consolation, a command, or both? Give a reason.

3.4 Language: Inversion after Negative Adverbials

3.4.1 What you already know

In English the subject normally comes before the verb. You already know two exceptions: questions (*Have you read it?*) and short answers with *so* and *neither* (*So do I. Neither have I.* — English 2). A third kind of **inversion** — auxiliary before subject — happens in a statement, when we place a **negative or restrictive adverbial** at the beginning of the clause for emphasis: *I have never seen such a crowd → Never have I seen such a crowd.* The result is formal and rhetorical. You find it in speeches, essays, history books, news reports and literature, and it is a typical feature of B2 writing.

The order of the inverted clause is always the same (Figura 3.4): adverbial, auxiliary, subject, main verb. If the normal sentence has no auxiliary (present or past simple), we add *do*, *does* or *did*, exactly as in a question: *The theatres reopened only in 1660 → Only in 1660 did the theatres reopen.* With the verb *be* as main verb, *be* itself moves: *Nowhere is Satan more persuasive than in Book I.*



Figura 3.4 Inversion after a negative or restrictive adverbial: the adverbial comes first, then the auxiliary, the subject and the main verb. The normal order is given under each example.

Tabella 3.5 Adverbials that cause inversion when they begin the clause.

Adverbial	Meaning	Example
Never (before), *Rarely*, *Seldom*	not ever, not often	*Never before had* an English king *been* tried by his subjects. *Seldom has* a poet *risked* so much.
Hardly / Scarcely … when; *No sooner … than*	one event immediately after another	*Hardly had* Parliament *met when* it arrested Strafford. *No sooner had* the king *left* London *than* both sides began to arm.
Not only … but (also)	addition, with emphasis	*Not only did* Milton *write* poetry, *but* he *also* served the Republic.
Little	not at all (with *know, think, realise, suspect, imagine*)	*Little did* Charles *imagine* that his own subjects would judge him.
Only then / Only later / Only after… / Only when… / Only by…	not before / in no other way	*Only after* Naseby *did* the king's cause *collapse*.
Not until…	not before a time or event	*Not until* 1667 *was* the poem *published*.
Under no circumstances / On no account / At no time / In no way	absolutely not	*At no time did* Charles *accept* the court's authority.

Nowhere	in no place	*Nowhere is* Milton's ambition *clearer* than in the invocation.

3.4.2 One event after another: *hardly*, *scarcely*, *no sooner*

These three adverbials describe two past events that happen almost at the same moment. The first event is in the past perfect, with inversion; the second is in the past simple. *Hardly* and *scarcely* are followed by *when* (sometimes *before*); *no sooner* is a comparative, so it is followed by *than*:

- *Hardly had* the Long Parliament met *when* it arrested the Earl of Strafford.
- *Scarcely had* Satan woken on the burning lake *when* he began to plan his revenge.
- *No sooner had* Mrs Hill set the essay *than* Sam started writing.

The same ideas can be expressed without inversion, with the adverbial in mid position: *The Long Parliament had hardly met when…*; or more simply: *As soon as the Long Parliament met…*

GRAMMAR IN ITALIANO

L'inversione dopo un avverbiale negativo o restrittivo. Se una frase affermativa comincia con un'espressione negativa o limitativa (*never, rarely, seldom, little, nowhere, at no time, under no circumstances, not only, only then…*), l'ausiliare va **prima** del soggetto, come in una domanda: *Never **have I** seen…*; se manca l'ausiliare si usa *do / does / did*: *Little **did he** know…*

Quando si usa. È una struttura di registro formale ed enfatico: discorsi, saggi, testi storici e letterari. Nella conversazione si preferisce l'ordine normale (*I've never seen…*).

Confronto con l'italiano. L'italiano ha un ordine delle parole più libero e non ha questa regola: «Mai avevo visto una folla simile» non sposta nessun ausiliare davanti al soggetto. In inglese, invece, «Mai ho visto» calcato parola per parola dà ✗ *Never I have seen*: l'ausiliare deve passare davanti al soggetto.

3.4.3 *Only* and *not until*: where the inversion goes

When *only* or *not until* is followed by a whole clause, the inversion happens in the **main** clause, not in the adverbial clause:

- *Only when Cromwell died* **did** the Republic **begin** to fall apart. (✗ *Only when did Cromwell die…*)
- *Not until the king had been defeated* **could** Parliament **abolish** the monarchy.
- *Only by reading it aloud* **can** you **hear** the music of blank verse.

Not every *only* causes inversion. When *only* refers to the subject, there is no inversion: *Only the teacher had read the whole poem.* Inversion follows only adverbials of time, place, manner or condition.

3.4.4 Emphasis and contrast: *not only*, *little*, *under no circumstances*

Not only inverts the first clause; the second clause, introduced by *but (also)*, keeps normal order: *Not only did Milton lose his sight, but he also lost his cause. Little* in this use means "not at all" and goes with verbs of knowing and thinking: *Little did the readers of 1667 suspect that Satan would become a Romantic hero.* Expressions with *no* (*at no time, under no circumstances, on no account, in no way*) are strong negatives, typical of rules and official statements: *Under no circumstances may candidates use a dictionary.*

GRAMMAR IN ITALIANO

Hardly / Scarcely… when, No sooner… than. Corrispondono a «non appena…», «appena… che»: due azioni passate quasi contemporanee. La prima va al *past perfect* con inversione, la seconda al *past simple*: *No sooner* ***had*** *he* ***arrived*** *than it* ***started*** *to rain* = «Era appena arrivato che cominciò a piovere». Attenzione alle coppie fisse: *hardly / scarcely* + *when*; *no sooner* + *than* (è un comparativo).

Only* e *not until* + frase.** L'inversione va nella frase **principale**: *Only when he read it aloud* ***did he understand *it* = «Solo quando lo lesse ad alta voce lo capì». *Not until* = «solo quando, non prima che»: *Not until 1660 did the theatres reopen* = «I teatri riaprirono solo nel 1660».

ERRORE FREQUENTE

✗ *Never I have read such a speech.* → ✓ *Never* ***have I*** *read such a speech.* (ausiliare prima del soggetto)

✗ *Hardly had the war begun* ***than*** *the theatres closed.* → ✓ *Hardly had the war begun* ***when****…* (oppure ✓ *No sooner had the war begun* ***than****…*)

✗ *Not only Milton wrote poems, but also pamphlets.* → ✓ *Not only* ***did Milton write*** *poems, but he also wrote pamphlets.*

✗ *Only after the battle the king surrendered.* → ✓ *Only after the battle* ***did the king surrender****.*

✗ *Seldom did Satan admitted…* → ✓ *Seldom did Satan* ***admit****…* (dopo *did* la forma base)

3.4.5 Literary inversion in Milton

Poets, Milton above all, move words much more freely, for the sake of metre, emphasis or a Latin effect. This is called **literary inversion**, and it is different from the grammar above: there is no negative adverbial, and the object or a complement is simply placed before the verb or the subject. You need to **recognise** it in order to read Milton, but you should not imitate it in your own writing.

- *Of Man's first disobedience… / Sing, Heavenly Muse* (I.1–6) = *Heavenly Muse, sing of man's first disobedience*

- *what in me is dark / Illumine* (I.22–23) = *illuminate what is dark in me*
- *Him the Almighty Power / Hurled headlong flaming from th' ethereal sky* (I.44–45) = *the Almighty Power threw him down*, in flames, *from the sky*
- *Such place Eternal Justice had prepared / For those rebellious* (I.70–71) = *Eternal Justice had prepared such a place for the rebels*

ESEMPIO SVOLTO

Rewriting a sentence with inversion. Normal sentence: *Charles had never imagined that Parliament would put him on trial.*

1. **Choose the adverbial** and move it to the front: *Never…* (or, for a stronger effect, *Little…*).
2. **Find the auxiliary**: *had*. If there is none, use *do / does / did*.
3. **Put the auxiliary before the subject**: *Never had Charles…*
4. **Add the main verb and the rest**, unchanged: *Never had Charles imagined that Parliament would put him on trial.* With *little*: *Little did Charles imagine that Parliament would put him on trial* (no past perfect: *did* + base form).

Check: the clause after *that* keeps normal order — only the clause that begins with the adverbial is inverted.

3.5 Skills: Conceding and Counter-arguing

3.5.1 Vocabulary: war, freedom and censorship

The Civil War and the debates around it produced, or made common, many words we still use when we talk about power and free speech.

Tabella 3.6 War, freedom and censorship: key words.

Word	Meaning	Example
censorship (n), **censor** (n, v)	the control of what may be published or performed	Milton attacked pre-publication censorship.
licence (n) / **license** (v)	official permission (BrE spelling: noun with *c*, verb with *s*)	*Areopagitica* was printed without a licence.
liberty of the press	the freedom to print without censorship	He defended the liberty of the press.
tyranny (n), **tyrant** (n), **tyrannical** (adj)	cruel, unjust use of power	Parliament accused the king of tyranny.
regicide (n)	killing a king; also a person who does it	The regicides were punished after 1660.

republic (n), **republican** (adj, n)	a state with no monarch	England was a republic from 1649 to 1660.
army (n), **raise an army**	organised armed forces; to gather them	Parliament raised an army in London.
siege (n), **besiege** (v), **lay siege to**	surrounding a town to force it to surrender	The royalists laid siege to Gloucester in 1643.
ban (n, v), **banned** (adj), **impose / lift a ban**	(to make) an official order that forbids something	Stage plays were banned in 1642; the ban was lifted in 1660.
rebel (n) / **rebel** (v), **rebellion**	a person who fights authority; to fight it	Satan rebels against God.

Pronunciation. In some pairs the stress moves: a *REB-el* (noun) but to *re-BEL* (verb).

Word formation: verbs in *-en*. The suffix *-en* turns some adjectives into verbs meaning "make or become more…": *dark → darken*, *wide → widen*, *weak → weaken*, *less → lessen*, *short → shorten*, *deep → deepen*, *sharp → sharpen*. A few such verbs come from nouns: *strength → strengthen*, *length → lengthen*. The suffix attaches to short words ending in a consonant like *k, t, d, p, s*: it does not work after a vowel or after *l, m, n, r* — ✗ *slowen*, ✗ *greenen*, ✗ *longen* (use *slow down*, *turn green*, *lengthen*). Do not confuse it with the prefix *en-* (*enrich, enlarge*; English 3, chapter 8). A few verbs have both: *en-* + *light* + *-en* = *enlighten*; *em-* + *bold* + *-en* = *embolden*.

3.5.2 Reading: Is Satan the Hero?

Sam is writing his A-level coursework on *Paradise Lost* and posts his ideas on his blog before Mrs Hill marks the final essay. Read the post and answer the questions.

Tabella 3.7 Reading text — Is Satan the hero of *Paradise Lost*?

Is Satan the Hero of *Paradise Lost*?
Sam's English Literature blog · Hillside Academy, Year 13 coursework
When Mrs Hill told us that our coursework would start with Book I of *Paradise Lost*, I expected twelve books of angels being polite to each other. Little did I know that the first character to speak at length would be the Devil — and that he would be the best speaker in the room.
Read his first speeches aloud and you will see what I mean. Satan has just been thrown out of Heaven. He wakes up on a lake of fire, defeated, next to his second-in-command, Beelzebub. Most of us would give up. Not Satan. Within a few lines he is calling his army to its feet and telling Beelzebub that "the mind is its own place" and that it is "Better to reign in Hell than serve in Heaven". Never have I met a villain with so much energy. He is brave, he is loyal to his followers and he has style. No wonder some readers fall for him.
Some of those readers were famous. Around 1790 William Blake wrote that Milton was "of the Devils party without knowing it" (his spelling). For Blake, and later for Shelley, Satan was a rebel against a tyrant, the kind of hero an age of revolutions admired. And it is true that God, when he finally speaks in Book III, sounds more like a judge explaining the law than a character you could love.

Fair enough. But is that the whole story? I don't think so, for three reasons.

First, look at what Satan does, not only at what he says. His great speech is full of claims that the poem later proves false. He says that no place can change his mind. Yet in Book IV, alone on the edge of Paradise, he admits: "Which way I fly is Hell; myself am Hell." The mind is its own place, all right — and his mind is a prison.

Second, Satan keeps shrinking. In Book I he is compared to Leviathan, the biggest creature in the sea. In Book IV he sits on the Tree of Life like a cormorant, and then crouches "like a toad" at Eve's ear. In Book IX he hides inside a serpent. In Book X he returns to Hell expecting applause and hears only "A dismal universal hiss", because he and his followers have been turned into snakes. Not only does he lose his shape; he also loses his voice. The great orator ends up hissing.

Third, think about what a hero is. At the start of Book IX Milton says that the old epics celebrated war, and that patience and martyrdom are a better kind of courage. By that standard the heroes are the Son, who offers to die for humankind, or perhaps Adam and Eve, who fall, repent and walk out of Eden hand in hand.

So is Satan the hero? I would say he is the most exciting character, which is not the same thing. Milton gives him the best lines on purpose: a temptation that did not attract us would tempt nobody. Only when we feel his charm do we understand how Eve could fall — and how easily we could fall too.

I admit I haven't settled the question. Comments are open — Giulia, Elena, what do you think in Turin?

- What did Sam expect before reading Book I, and what surprised him?
- Which two Romantic readers does he quote or mention, and how did they see Satan?
- Which point of view does Sam concede, and with which phrase does he move to his counter-argument?
- Summarise his three reasons in one sentence each.
- Find three examples of inversion in the post. Why do they suit a piece of argument?

LEARNING TO LEARN

Make an argument map. A long poem is easier when you can see its arguments. For any speech or passage, draw a small map:

- **Who speaks, to whom?** T2: Satan → Beelzebub (and, indirectly, the reader).
- **What does the speaker claim?** Write each claim in a box: "God rules by force, not reason"; "the mind is its own place"; "here we shall be free".
- **What is the conclusion?** Draw arrows from the claims to it: "Better to reign in Hell than serve in Heaven".
- **What does the poem say back?** Add, in a different colour, the evidence that contradicts the claims (IV.75: "myself am Hell").

The same map works for Cicero's speeches in Latin, for the speeches of Thucydides and for the debates of Greek tragedy (Antigone and Creon in Sophocles), for the speeches of Dante's characters (Ulysses in *Inferno* XXVI), and for any argumentative text you have to summarise in Italian or in history.

3.5.3 Speaking: conceding a point and counter-arguing

In a good discussion you do not simply repeat your view more loudly. You show that you have listened: you **concede** what is true in the other person's argument, then you **counter-argue**. The concession makes your answer fairer — and more convincing.

Tabella 3.8 Useful language — conceding and counter-arguing.

Function	Expressions
Conceding a point	*I take your point. · Fair enough. · That may be true. · You've got a point there. · I accept that… · Granted, … · I'll admit that…*
Counter-arguing	*…but even so, … · That said, … · However, … · The problem with that is… · I'm not sure that follows. · Yes, but look at it this way: … · But surely…?*
Holding the floor	*Let me just finish my point. · Coming back to what I was saying, …*
Finding common ground	*We both agree that… · Where we differ is…*

- **Pairs.** Student A argues that Satan is the hero of *Paradise Lost*, student B that he is not. Speak for three minutes. Before each counter-argument, concede one point with a different expression from the table.
- **Groups of four.** Discuss the statement: "Schools should decide which books students may read." Two students argue for, two against. At the end, each student says one thing he or she has conceded and one thing he or she still believes.

3.5.4 Writing: an argumentative essay

An argumentative essay takes a clear position on a debatable question and defends it. Unlike a for-and-against essay, which balances both sides and reaches a conclusion only at the end, it states its thesis at the start; but it must still deal honestly with the strongest opposing view, by stating a counter-argument and answering it with a rebuttal (English 3). Read the model.

Tabella 3.9 Model text — an argumentative essay

Should Any Book Ever Be Banned?
In 1644 John Milton warned that destroying a good book was almost as bad as killing a man. Nearly four centuries later, books are still removed from libraries and schools in many countries. In my view, banning a book is almost never the right answer, because it harms readers far more than it protects them.
Firstly, a ban treats adults like children. Citizens have the right to read ideas, judge them and reject them for themselves. Only by meeting bad arguments can we learn to answer them: a society that hides them does not make its citizens wiser, only more defenceless.

Secondly, bans rarely work. Forbidden books become famous, and today almost any text can be found online in seconds. Censorship often gives a book more readers, not fewer.

It could be argued that some texts are genuinely dangerous, for instance those that encourage violence against a group of people. That is a fair point, and I accept that the law must punish incitement to violence. However, punishing a crime after publication is very different from deciding, before anyone has read a book, what people may think. The first protects citizens; the second protects those in power.

To sum up, although a few extreme texts may need limits set by a court, no book should be banned simply because its ideas are shocking or unpopular. Not until we trust readers will we deserve a free press.

Structure. Title as a question → introduction: a hook (Milton) and the **thesis** → two body paragraphs, each with one argument and support → a paragraph with the **counter-argument** (*It could be argued that…*), a **concession** (*That is a fair point…*) and the **rebuttal** (*However…*) → conclusion that restates the thesis in new words and ends with a strong sentence (here an inversion).

Checklist. ✓ a clear thesis in the first paragraph · ✓ one main idea per paragraph, with a topic sentence · ✓ at least one counter-argument, conceded and rebutted · ✓ linkers (*Firstly, Secondly, However, To sum up*) · ✓ formal register: no contractions, no exclamation marks · ✓ one or two inversions for emphasis, not more · ✓ 220–260 words.

Task. Write an argumentative essay (220–260 words): "Should schools be allowed to remove books from their libraries?" **Research (TIC):** find one real case of a banned or challenged book, using a reliable source (a national library, a newspaper of record, a library association); note the source and the date, and check the facts in a second source before you use them.

3.6 Connections: Muses, Devils and a Visit to Galileo

3.6.1 Milton in Italy

In the spring of 1638 Milton, aged twenty-nine, left England for the journey that every educated Englishman dreamed of. After Paris he spent two months in Florence, where he read his Latin poems in the private academies and made friends among the young Florentine literati. He went on to Rome and then to Naples, where he was welcomed by the old Marquis Giovanni Battista Manso, who had been the friend and patron of Torquato Tasso; Milton thanked him with a Latin poem, *Mansus*. On his way back he stopped again in Rome and Florence, visited Venice and returned home through Geneva in the summer of 1639. He wrote five sonnets and a *canzone* in Italian, printed in his *Poems* of 1645 — one of the very few English poets to write verse in our language.

The most famous meeting of the journey is one we know only from Milton himself. In *Areopagitica*, five years later, he told Parliament what he had seen in Italy: "There it was that I found and visited the famous Galileo, grown old, a prisoner to the Inquisition, for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." Galileo had been con-

demned in 1633 and lived under house arrest at Arcetri, near Florence. For Milton the old scientist became the symbol of what censorship does to a nation: Italy, he argued, had silenced its greatest mind, and England must not do the same.

3.6.2 Galileo in *Paradise Lost*

Galileo is the only contemporary of Milton named in the poem. In Book I he is not named but described: Satan's shield hangs on his shoulders

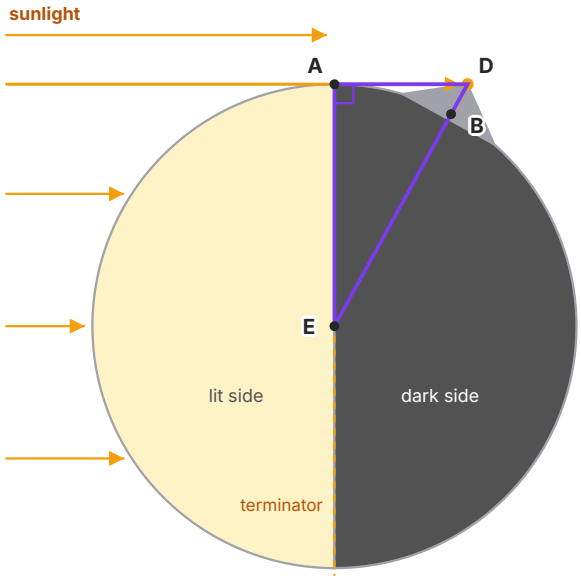
> *like the moon, whose orb*
> *Through optic glass the Tuscan artist views*
> *At evening, from the top of Fesole,*
> *Or in Valdarno, to descry new lands,*
> *Rivers, or mountains, in her spotty globe.*

(I.287–291). The "optic glass" is the telescope, the "Tuscan artist" is Galileo, and Fesole is Fiesole, above Florence. In Book V he is named, observing "Imagined lands and regions in the moon" (V.261–263). In Book VIII, when Adam asks about the motions of the heavens, Raphael refuses to choose between the old system and the new one: "whether the sun, predominant in Heaven, / Rise on the earth; or earth rise on the sun" (VIII.160–161).

COLLEGAMENTI

Astronomy and geometry: measuring a mountain on the Moon. Milton's "spotty globe" recalls the discovery you met in chapter 2: with his telescope Galileo saw that the Moon has mountains. In the *Sidereus Nuncius* (1610) he even estimated their height with simple geometry (Figura 3.5). When the Sun rises over the Moon, its rays touch the surface at the boundary of light, the terminator (A); a mountain summit beyond it (D) is already lit while the plain below is still dark. Galileo saw bright summits more than a twentieth of the Moon's diameter away from the terminator. The triangle EAD has a right angle at A, so by Pythagoras $ED^2 = EA^2 + AD^2$. With his figures (a lunar radius of 1,000 Italian miles, AD = 100), ED is about 1,005 miles, and the summit stands about 5 miles above the surface: "more than four Italian miles", he concluded.

Try it: today we take the Moon's radius as about 1,737 km. Repeat Galileo's calculation with AD = a tenth of the radius, in kilometres. Then find in a reliable source (a space agency or a university page) the height of the highest lunar mountains, check it in a second source, and compare: what could make Galileo's measurement of AD inaccurate?



Galileo's numbers (in Italian miles)

EA = Moon's radius = 1,000

AD = distance of the bright summit D from the terminator = 100 (1/20 of the diameter, 2,000)

Angle at A = 90°, so by Pythagoras:

$ED^2 = 1{,}000^2 + 100^2 = 1{,}010{,}000$

$ED \approx 1{,}005$

height $BD = ED - EB \approx 1{,}005 - 1{,}000 = 5$

"more than four Italian miles"

not to scale: AD and the mountain are drawn much larger

Figura 3.5 Galileo's estimate of the height of a lunar mountain (*Sidereus Nuncius*, 1610), with his own numbers. Not to scale: AD and the mountain are drawn much larger than in reality, where AD is a tenth of the radius and the mountain only about 1/200 of it.

3.6.3 Satan and Lucifer

Milton knew the *Commedia* well, and Satan's fall from Heaven belongs to the same tradition as Dante's Lucifer. But the two devils could hardly be more different. Dante finds Lucifer at the very bottom of Hell, in the frozen lake of Cocytus (Cocito):

> *Lo 'mperador del doloroso regno*
> *da mezzo 'l petto uscia fuor de la ghiaccia;*

("The emperor of the realm of pain / stood out from the ice from the middle of his chest" — *Inferno* XXXIV.28–29, translation by the editors.) A few lines later Dante recalls what he once was:

> *S'el fu sì bel com'elli è ora brutto,*
> *e contra 'l suo fattore alzò le ciglia,*

("If he was as beautiful as he is now ugly, / and raised his brows against his maker" — XXXIV.34–35.) Dante's Lucifer has three faces and six wings, and in each mouth he chews a traitor: Judas, Brutus and Cassius. He is gigantic, frozen, silent and almost mechanical, the end point of all evil. Milton's Satan, by contrast, moves, plans, travels across the universe and above all speaks. Dante shows evil as the opposite of everything human; Milton shows how attractive and how

human it can sound. That is why readers have never argued about whether Lucifer is the hero of the *Inferno*.

3.6.4 From Homer to Milton: the invocation and the falling leaves

When Milton wrote *Paradise Lost* he was competing with poems you have read, or are reading, in Greek and Latin. Its first sentence (T1) is built on the openings of the two ancient epics. Homer puts the theme in the first word and the invocation in the second:

> μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος

(*mênin áeide theá Pēlēïádeō Achilêos*, "Sing, goddess, the wrath of Achilles, son of Peleus" — *Iliad* I.1, translation by the editors.) Virgil begins in his own voice, "Arma virumque cano" ("I sing of arms and the man"), and calls on the Muse only in line 8, after seven lines on Aeneas and Rome:

> *Musa, mihi causas memora, quo numine laeso,*

("Muse, tell me the causes: what offence to her divine power..." — *Aeneid* I.8, translation by the editors; the sentence runs on to line 11.) Milton takes something from each. Like Homer, he opens on his theme, "Of Man's first disobedience", and uses Homer's imperative, "Sing"; like Virgil, he makes the reader wait for the Muse, who arrives in line 6. Tasso had done the same in Italian in 1581 — "Canto l'arme pietose e 'l capitano" (*Gerusalemme liberata* I.1.1) — before invoking a heavenly Muse in his second stanza. Milton's change is the one T1 announces: his Muse is the Spirit of the Bible, and his song will rise "above th' Aonian mount" (Tabella 3.10).

The second inheritance is the epic simile. One image travels through the whole tradition: the souls, or the men, compared to falling leaves (Figura 3.6). In the *Iliad* the Trojan ally Glaucus, challenged on the battlefield to say who he is, answers Diomedes:

> οἵη περ φύλλων γενεὴ τοίη δὲ καὶ ἀνδρῶν.
> φύλλα τὰ μέν τ᾽ ἄνεμος χαμάδις χέει, ἄλλα δέ θ᾽ ὕλη
> τηλεθόωσα φύει, ἔαρος δ᾽ ἐπιγίγνεται ὥρη·
> ὣς ἀνδρῶν γενεὴ ἣ μὲν φύει ἣ δ᾽ ἀπολήγει.

("As the generation of leaves, so is that of men. The wind scatters some leaves on the ground, but the forest in bloom puts out others, when the season of spring comes; so one generation of men is born and another passes away" — *Iliad* VI.146–149, translation by the editors.) Virgil moves the image to the underworld, where the dead crowd to the river bank, as many "quam multa in silvis autumni frigore primo / lapsa cadunt folia" ("as the leaves that loosen and fall in the woods at the first cold of autumn" — *Aeneid* VI.309–310, translation by the editors). Dante, who knew Virgil well but could not read Homer's Greek, slows it down at the shore of Acheron:

Come d'autunno si levan le foglie
l'una appresso de l'altra, fin che 'l ramo
vede a la terra tutte le sue spoglie,

("As in autumn the leaves come away one after another, until the branch sees all its spoils on the ground" — *Inferno* III.112–114, translation by the editors.) Milton, who read all three in the original, gives the image its last turn. His fallen angels lie on the burning lake "Thick as autumnal leaves that strow the brooks / In Vallombrosa, where th' Etrurian shades / High over-arched embower" (I.302–304): the leaves are no longer falling but already fallen, like the angels themselves, and they lie in a real Tuscan valley east of Florence, the city where Milton had stayed in 1638 and 1639.

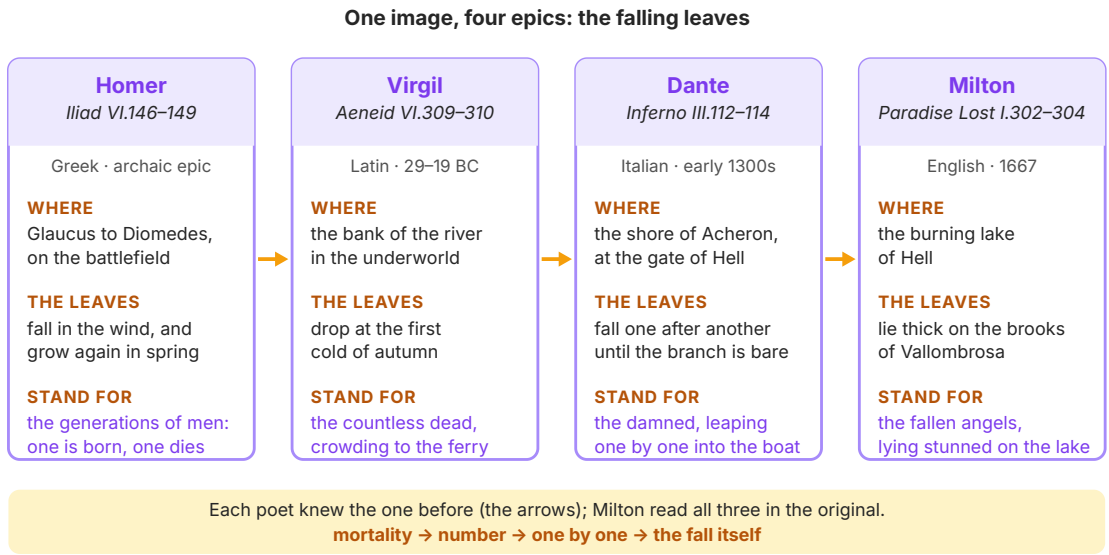


Figura 3.6 The simile of the falling leaves from Homer to Milton. Each poet reworks the image of the one before; the line at the bottom sums up what the leaves stress in each. References as quoted in this section.

COLLEGAMENTI

Greek and Latin: how four epics begin. Compare where the theme and the Muse appear, and who "sings".

Tabella 3.10 The openings of four epics.

Poem	First words	Who sings?	The Muse
Homer, *Iliad*	μῆνιν ἄειδε ("the wrath — sing")	the goddess	line 1
Virgil, *Aeneid*	*Arma virumque cano*	the poet (*cano*)	line 8
Tasso, *Gerusalemme liberata*	*Canto l'arme pietose*	the poet (*canto*)	stanza 2, a heavenly Muse
Milton, *Paradise Lost*	*Of Man's first disobedience*	the Muse, through the poet	line 6, the "Heavenly Muse" of Sinai

Try it: add the *Odyssey* ("ἄνδρα μοι ἔννεπε, μοῦσα", "Tell me, Muse, of the man") as a fifth row, then write two sentences in English on what changes when the poet, not the Muse, says "I sing".

- Why did Galileo become, for Milton, an argument against censorship?
- Compare Lucifer and Satan in three adjectives each. Which is more frightening to you, and which more dangerous?
- Milton's invocation takes something from Homer and something from Virgil. What, and what does he change?
- In which of the four similes do the leaves seem to you most alive, and in which most dead? Quote one word from each text.

SINTESI

- During the Personal Rule (1629–1640) Charles I paid for government with Ship Money, extended to the whole country in 1635, while Archbishop Laud's ceremonies angered the Puritans.
- The Scottish crisis forced him to call the Long Parliament (November 1640); in 1642 the Civil War began between Cavaliers and Roundheads. Parliament held London, the south-east and the navy.
- Parliament won at Marston Moor (1644) and, with the New Model Army, at Naseby (1645); historians call the conflict the Wars of the Three Kingdoms.
- Charles I was tried and executed on 30 January 1649; the Commonwealth abolished the monarchy and the House of Lords. Cromwell crushed the Levellers, conquered Ireland (Drogheda, 1649) and became Lord Protector (1653–1658). The Restoration came in 1660.
- John Milton (1608–1674) wrote early poems (*Comus*, "Lycidas"), travelled in Italy (1638–39), defended free printing in *Areopagitica* (1644) and served the Republic as Latin Secretary; he was blind by 1652.
- *Paradise Lost* (1667 in ten books, 1674 in twelve) is a Christian epic in blank verse on the Fall, written to "justify the ways of God to men"; it uses the invocation, *in medias res* and epic similes.
- Satan is the most fascinating character of the poem; the Romantic view of him as a hero (Blake, Shelley) is a later reading, and the poem shows him degraded and self-deceived.
- Bunyan's *The Pilgrim's Progress* (Part I, 1678) is a prose allegory told as a dream, written in plain biblical English.
- T1, the invocation, delays its main verb (*Sing*, l. 6) and claims to surpass classical poetry; T2, Satan's speech, turns defeat into defiance ("The mind is its own place"); T3, the sonnet on blindness, moves from complaint to acceptance ("They also serve who only stand and wait").
- Inversion: after a negative or restrictive adverbial at the start of the clause the auxiliary comes before the subject (*Never have I..., Little did he know...*); *hardly / scarcely... when*, *no sooner... than*; with *only* and *not until* + clause the main clause is inverted.
- Milton met Galileo in Florence and made him a symbol of free thought; his Satan is eloquent and mobile, Dante's Lucifer silent and frozen; his invocation reworks Homer's and Virgil's openings, and his simile of the leaves (I.302–304) closes a chain that runs from the *Iliad* through the *Aeneid* and the *Inferno*.

ESERCIZI

History and Literature

1. ● Ship Money was…
   A. a tax on wine imported from France.
   B. an old tax for the navy that Charles I extended to the whole country without Parliament.
   C. a loan that London merchants made to Parliament in 1642.
   D. a fine paid by Puritans who did not go to church.

2. ● The New Model Army…
   A. was the royalist army that Prince Rupert led at Edgehill.
   B. was a Scottish army that invaded England in 1640.
   C. was created by Parliament in 1645 as a professional, regularly paid army, and won at Naseby.
   D. was the army that restored Charles II in 1660 under Cromwell.

3. ● *Paradise Lost* was first published in…
   A. 1644, in twelve books.
   B. 1652, the year Milton became blind.
   C. 1660, at the Restoration.
   D. 1667, in ten books.

4. ● True or false? Correct the false statements. a The Long Parliament first met in November 1640. b Charles I raised his standard at Oxford in August 1642. c The battle of Naseby was a victory for the king. d Charles I was executed outside the Banqueting House in Whitehall. e Cromwell accepted the crown in 1657. f Plays were officially banned from 1642 until the Restoration.

5. ●● Match each work (1–5) with its author and its date (i–v). 1 *Areopagitica* · 2 *Paradise Lost*, twelve books · 3 *The Pilgrim's Progress*, Part I · 4 *Samson Agonistes* · 5 *Comus* — authors: Milton, Bunyan — i 1634 · ii 1644 · iii 1671 · iv 1674 · v 1678

6. ● Complete the timeline with the correct year. a Charles I begins to rule without Parliament: … b The Long Parliament meets: … c The battle of Naseby: … d Charles I is executed: … e Cromwell becomes Lord Protector: … f Charles II returns to London: …

7. ●● Explain each term in one or two sentences in your own words: a regicide · b Commonwealth · c Levellers · d licensing (in *Areopagitica*) · e invocation · f *in medias res*.

8. ●●● Answer two of these questions in 50–70 words each. a Why did Charles I have to call Parliament in 1640? b In what ways is *Paradise Lost* a classical epic, and in what ways is it different? c Why is *The Pilgrim's Progress* called an allegory, and how did Bunyan's life shape it?

Text Analysis

9. ● In T1 Milton asks the Heavenly Muse for help because…

   A. he wants to sing a subject that no poem has attempted before.

   B. he wants to translate Homer into English.

   C. he has just lost his sight.

   D. the Muse lives on Mount Helicon.

10. ●● T1. Find in the passage: a the main verb of the sentence and its line; b the two names of the mountain where God spoke to Moses; c the line in which Milton claims to rise above classical poetry; d an example of enjambment; e the words that refer to Christ.

11. ●● Scansion. Copy T2, l. 263 (*Better to reign in Hell than serve in Heaven*). Divide it into syllables and mark the stressed syllables in CAPITALS. a Which syllable is stressed in the first foot, and what is this variation called? b How must *Heaven* be pronounced for the line to have ten syllables, and how does the 1667 edition show it?

12. ●● T2. Paraphrase in modern English: a ll. 254–255; b ll. 261–263.

13. ●● T3. a Write the rhyme scheme. b Where exactly is the volta? c Who answers the speaker's question? d Explain the two meanings of "talent".

14. ●●● Compare T2 and T3 (80–100 words). How do Satan and the speaker of the sonnet react to a loss, and what does each of them think about serving God?

15. ●●● Write a PEE paragraph (80–100 words) on this point: "Satan's speech in T2 is persuasive but self-deceiving."

16. ●●● Classical models. Read the four similes of the falling leaves in the Connections section (Figura 3.6). a What do the leaves stand for in Homer, in Virgil and in Milton? b Which detail in Dante's simile is not in Virgil's? c Why are "autumnal leaves" a fitting image for the angels in *Paradise Lost*? Answer in 60–80 words.

Language

17. ● Choose the correct option. a Never *have I / I have* read a longer sentence than the invocation. b Hardly had the war begun *when / than* the theatres were closed. c No sooner had Parliament met *than / when* it attacked the king's ministers. d Only after Naseby *the king lost / did the king lose* all hope of winning. e *Little did / Little had* Charles suspect what the court would decide. f Not until 1660 *the theatres reopened / did the theatres reopen*.

18. ●● Rewrite each sentence with inversion, beginning with the words given. a Charles had rarely listened to his Parliaments. Rarely … b Milton did not know that he would lose his sight. Little … c The king had no sooner left London than both sides began to arm. No sooner … d Parliament won only after it created the New Model Army. Only after … e You must not use your phone during the exam under any circumstances. Under no circumstances … f Milton wrote poetry and also defended the Republic in prose. Not only …

19. ●● Find and correct the mistake in each sentence. a ✗ Never I have seen such a beautiful library. b ✗ Hardly had the speech begun than the audience started to shout. c ✗ Not only Milton wrote in English, but he also wrote in Latin and Italian. d ✗ Only when Charles was defeated Parliament could abolish the monarchy. e ✗ Seldom did Satan admitted that he was wrong. f ✗ No sooner had the play started when the lights went out.

20. ● Complete with the correct auxiliary. a At no time _____ Charles accept that Parliament could judge him. b Nowhere _____ Milton's ambition clearer than in the invocation. c Not until 1674 _____ the twelve-book edition published. d Seldom _____ a blind man written so much. e Under no circumstances _____ the king agree, he said, to give up control of the army. f Only by reading aloud _____ you hear the music of blank verse.

21. ●● _____ had the theatres been closed when many actors joined the king's army.

A. No sooner
B. Hardly
C. Not only
D. Never

22. ●● Not only _____ the war divide the country, but it also divided families.

A. was
B. had
C. did
D. does

23. ●● Write sentences with inversion from the prompts. a never before / England / try / its own king (before 1649) b little / Charles / imagine / that the court would condemn him c only in the 1660s / Milton / be able to / finish his epic d at no time / Satan / admit / that he had been defeated

24. ●●● Translate into English, using inversion. a Mai prima di allora un re inglese era stato processato dai suoi sudditi. b Milton era appena tornato dall'Italia quando la crisi politica precipitò. (*No sooner…*) c Solo dopo la Restaurazione Milton riuscì a pubblicare il suo poema.

25. ●● Literary inversion. Rewrite these lines of *Paradise Lost* in normal modern word order. a "what in me is dark / Illumine" (I.22–23) b "Him the Almighty Power / Hurled headlong flaming from th' ethereal sky" (I.44–45) c "Such place Eternal Justice had prepared / For those rebellious" (I.70–71) d "Of Man's first disobedience, and the fruit… / Sing, Heavenly Muse" (I.1–6)

Vocabulary

26. • Complete the text with these words: *banned, censorship, licence, liberty of the press, regicide, republic, siege, tyranny*. In 1643 Parliament restored _____ of books: every book needed a _____ before printing. Milton answered that the _____ was the first of all liberties. Meanwhile the war went on: in the summer of 1643 the royalists laid _____ to Gloucester. After the war Parliament accused the king of _____ , and his execution — a _____ carried out in the name of the law — made the country a _____ . Plays remained _____ until 1660.

27. •• Complete with a verb in *-en* from the word in brackets, in the correct form. a Smoke _____ (dark) the sky over Naseby. b Blindness did not _____ (weak) Milton's will. c The war _____ (wide) the gap between king and Parliament. d Temptation, says *Areopagitica*, _____ (strength) true virtue. e Nothing could _____ (less) Satan's pride. f Which of these adjectives cannot take *-en*? *deep, green, flat, slow, red*

28. •• Match the verbs (1–6) with the nouns (a–f) to make collocations, then use three of them in sentences about the Civil War. 1 raise · 2 lay siege · 3 lift · 4 sign · 5 impose · 6 declare — a a ban (on something) · b an army · c a petition · d to a town · e a republic · f a ban (so that something is allowed again)

Writing and Speaking

29. ••• Write an argumentative essay (220–260 words): "Should schools be allowed to remove books from their libraries?" State your thesis in the introduction, develop two arguments, deal with one counter-argument (concede and rebut) and use at least one inversion.

30. •• Speaking. In pairs, discuss: "Satan is the hero of *Paradise Lost*." Each of you speaks for about one minute and must concede one point before counter-arguing. Use at least three expressions from Tabella 3.8.

Towards B2

31. •• Key-word transformations. Complete the second sentence so that it means the same as the first, using the word in capitals. Use between two and five words, including the word given. a As soon as Milton arrived in Naples, he visited Manso. SOONER — No _____ in Naples than he visited Manso. b Charles never accepted the authority of the court. TIME — At _____ the authority of the court. c I didn't realise how difficult Milton's syntax was until I read it aloud. DID — Only when I read Milton aloud _____ how difficult his syntax was. d The king had no idea that his own army would turn against him. LITTLE — _____ that his own army would turn against him. e You must not open this door in any situation. CIRCUMSTANCES — Under _____ this door.

32. ●● Open cloze. Write ONE word in each gap. In 1643 Parliament decided that no book could be printed (1) _____ an official licence. Milton, (2) _____ had already published several pamphlets, was furious. In *Areopagitica* he argued that truth was strong enough to defend (3) _____ in a free and open encounter. Not only (4) _____ he attack the new law, but he also reminded Parliament (5) _____ Galileo, a prisoner of the Inquisition. Censorship, he said, would make England (6) _____ Italy, where learning had been silenced. Parliament took no notice (7) _____ his pamphlet, and the law stayed in force; (8) _____ the less, *Areopagitica* is still quoted today in debates on free speech.

33. ●● Word formation. Use the word in capitals to form a word that fits the gap. Under the Republic the (1) _____ (CENSOR) of plays was total. Milton defended the (2) _____ (FREE) to print, but his (3) _____ (TOLERATE) did not include Catholics. In 1660 his books were burned and his (4) _____ (SAFE) was at risk. He was (5) _____ (LUCK) enough to be released after a short time. The (6) _____ (PUBLISH) of *Paradise Lost* in 1667 was a (7) _____ (REMARK) achievement for a blind man, and the poem proved enormously (8) _____ (INFLUENCE) for later poets.

34. ●●● Multiple-choice cloze. Choose the word (A–D) that best fits each gap. Bunyan's *Pilgrim's Progress* (1) _____ an immediate success. Its hero, Christian, sets (2) _____ for the Celestial City with a heavy burden on his back. On the way he (3) _____ many dangers, and he is almost (4) _____ by despair. Readers of every class (5) _____ in the plain language of the Bible, and the book was soon (6) _____ into many languages. — 1 A made B became C turned D got · 2 A off B up C away D on · 3 A meets B knows C makes D does · 4 A won B beaten C overcome D lost · 5 A enjoyed B delighted C pleased D liked · 6 A converted B translated C changed D transferred

PER APPROFONDIRE

- [NOR] S. Greenblatt (ed.), *The Norton Anthology of English Literature*, vol. B: the introduction to the early seventeenth century and the section on Milton, with *Paradise Lost* and *Areopagitica*.
- [SAN] A. Sanders, *The Short Oxford History of English Literature*: the chapter on the literature of the Civil War, Milton and Bunyan.
- [MOR] K. O. Morgan (ed.), *The Oxford History of Britain*: the chapter on the Stuarts, from the Personal Rule to the Restoration.
- [ABR] M. H. Abrams, G. G. Harpham, *A Glossary of Literary Terms*: the entries "epic", "epic simile" and "invocation".
- [SWA] M. Swan, *Practical English Usage*: the entries on inversion and on *hardly*, *no sooner* and *only*.
- [HEW] M. Hewings, *Advanced Grammar in Use*: the units on inversion after negative adverbials.

Glossario del capitolo

Cavalier
cavaliere, realista — a supporter of Charles I in the Civil War; originally an insult.

Commonwealth
Commonwealth (repubblica) — the English republic proclaimed in 1649 after the execution of Charles I.

Epic simile
similitudine epica — a long comparison developed over several lines, typical of the epic.

In medias res
in medias res — "in the middle of things": beginning a story in the middle and telling earlier events later.

Inversion
inversione — placing the auxiliary (or the verb) before the subject, as after a negative adverbial: *Never have I…*

Invocation
invocazione — the poet's appeal to the Muse for inspiration at the beginning of an epic.

Levellers
livellatori — a radical movement of the 1640s that asked for a wider vote, religious toleration and equality before the law.

Licensing
censura preventiva — the system by which a book had to be approved by a censor before printing; attacked in *Areopagitica*.

Long Parliament
Lungo Parlamento — the Parliament that met in November 1640 and was not formally dissolved until 1660.

Lord Protector
Lord Protettore — Oliver Cromwell's title as head of state from 1653 to 1658.

Negative adverbial
avverbiale negativo — an expression such as *never, hardly, at no time, not until*, which causes inversion when it begins a clause.

New Model Army
New Model Army (esercito di nuovo modello) — the professional army created by Parliament in 1645, which won at Naseby.

Regicide
regicidio; regicida — the killing of a king, or a person who takes part in it.

Roundhead
testa rotonda — a supporter of Parliament in the Civil War; the name mocked the short hair of London apprentices.

Ship Money
Ship Money (tassa per la flotta) — an old tax for building warships, extended by Charles I to the whole country in 1635 without Parliament's consent.

Wars of the Three Kingdoms
guerre dei tre regni — the linked wars of 1639–1653 in England, Scotland and Ireland, of which the English Civil War was part.

Soluzioni

1. B.

2. C.

3. D.

4. a T · b F — at Nottingham; Oxford became his capital · c F — it was a decisive victory for Parliament's New Model Army · d T · e F — he refused the crown and remained Lord Protector · f T.

5. 1 Milton ii · 2 Milton iv · 3 Bunyan v · 4 Milton iii · 5 Milton i.

6. a 1629 · b 1640 · c 1645 · d 1649 · e 1653 · f 1660.

7. Model answers: a the killing of a king; also the name for the men who signed Charles I's death warrant · b the republic that governed England (and later Scotland and Ireland) after the abolition of the monarchy in 1649 · c a radical group of the 1640s, led by John Lilburne, who wanted a written constitution, a vote for most men, religious toleration and equality before the law · d the system by which every book had to be approved by an official censor before printing; Milton attacked it in 1644 · e the poet's appeal to the Muse, at the beginning of an epic, for the inspiration to sing · f "in the middle of things": an epic that begins in the middle of the story and tells earlier events later.

8. Model answers (traccia): a He had tried to impose a new Prayer Book on Scotland; the Scots rebelled and defeated him in the Bishops' Wars (1639–40). Without Parliament he could not raise new taxes, so to pay for the war he had to call it again, first the Short Parliament, then the Long Parliament. · b It is an epic: long, in elevated style, on a subject of universal importance, with an invocation, a beginning *in medias res*, epic similes, councils, speeches and a journey. But its subject is biblical, its Muse is the Holy Spirit, it is written in blank verse, and it praises patience and obedience rather than war. · c It tells one story (a man's journey to the Celestial City) that stands for another (the Christian's life from conversion to salvation), with characters and places named after ideas (Despair, Vanity Fair). Bunyan was a Nonconformist preacher imprisoned for twelve years; the dream is said to come to him in a "Den", the prison.

9. A.

10. a *Sing*, l. 6 · b Oreb (Horeb) and Sinai · c l. 15 ("Above th' Aonian mount"), with ll. 14–16 · d for example ll. 1–2 ("the fruit / Of that forbidden tree") or ll. 4–5 · e "one greater Man" (l. 4).

11. BET-ter to REIGN in HELL than SERVE in HEAV'N: a the first foot is stressed on its first syllable (BET-ter), a trochaic inversion (trochee instead of iamb), which gives force to the opening · b as one syllable, *Heav'n*; the 1667 edition prints "Heav'n" with an apostrophe.

12. Model answers: a The mind creates its own world: it can turn Hell into Heaven, or Heaven into Hell. · b Here we can rule safely, and in my opinion ruling is worth our ambition, even if it is in Hell: it is better to rule in Hell than to be a servant in Heaven.

13. a *abbaabba cdecde* · b in the middle of l. 8, at "But Patience" · c Patience, personified · d a talent is a sum of money in the parable of Matthew 25, and also a natural gift — here Milton's gift for poetry, which his blindness seems to make useless.

14. Traccia: both speakers have lost something great (Heaven; sight). Satan reacts with defiance: he accepts Hell but transforms it with words, says the mind is its own place and refuses to "serve in Heaven"; his freedom is really a wish to rule. The speaker of T3 begins with an anxious, almost bitter question, but Patience teaches him that God needs no one's work and that waiting is also service. One poem moves from loss to pride, the other from complaint to humility.

15. Model answer: Point — Satan's speech persuades through rhetoric, but it deceives the speaker himself. Evidence — he claims that "The mind is its own place, and in itself / Can make a Heaven of Hell", and ends "Better to reign in Hell than serve in Heaven". Explanation — the chiasmus and the final antithesis sound memorable and noble, but they hide a contradiction: Satan calls his choice freedom, yet what he desires is to "reign". In Book IV he admits "myself am Hell", so his mind, far from transforming Hell, carries it everywhere.

16. Traccia: a Homer: the generations of men, which die and are replaced as leaves fall and grow again; Virgil: the countless souls of the dead crowding to the river; Milton: the fallen angels, lying in great numbers on the burning lake. b Dante shows the leaves falling "l'una appresso de l'altra", one after another, until the branch is bare — the souls leap into the boat one by one, not as a crowd. c The leaves have fallen, as the angels have fallen from Heaven; they are many ("Thick") and lifeless, as the angels lie stunned; and autumn suggests the end of a season of glory. Milton's Vallombrosa also adds a real Tuscan place.

17. a have I · b when · c than · d did the king lose · e Little did · f did the theatres reopen.

18. a Rarely had Charles listened to his Parliaments. · b Little did Milton know that he would lose his sight. · c No sooner had the king left London than both sides began to arm. · d Only after it (had) created the New Model Army did Parliament win. · e Under no circumstances must you use your phone during the exam. (also: should you / may you) · f Not only did Milton write poetry, but he also defended the Republic in prose.

19. a Never have I seen… · b …when the audience started to shout (or: No sooner had the speech begun than…) · c Not only did Milton write in English… · d …was defeated could Parliament abolish… · e Seldom did Satan admit… · f …started than the lights went out (or: Hardly had the play started when…).

20. a did · b is · c was · d has (also: had) · e would · f can (also: could).

21. B.

22. C.

23. Model answers: a Never before had England tried its own king. · b Little did Charles imagine that the court would condemn him. · c Only in the 1660s was Milton able to finish his epic. · d At no time did Satan admit that he had been defeated.

24. a Never before had an English king been tried by his own subjects. · b No sooner had Milton returned from Italy than the political crisis came to a head. (accept: …than the political crisis broke / grew worse) · c Only after the Restoration did Milton manage to publish his poem. (accept: was Milton able to publish)

25. a Illuminate what is dark in me. · b The Almighty Power hurled him headlong, in flames, from the sky. · c Eternal Justice had prepared such a place for those rebels. · d Heavenly Muse, sing of man's first disobedience and of the fruit…

26. censorship · licence · liberty of the press · siege · tyranny · regicide · republic · banned.

27. a darkened · b weaken · c widened · d strengthens · e lessen · f green and slow (✗ greenen, ✗ slowen; ✓ deepen, flatten, redden).

28. 1 b · 2 d · 3 f · 4 c · 5 a · 6 e. Example sentences: Parliament raised an army in London. The royalists laid siege to Gloucester in 1643. Parliament declared a republic in 1649.

29. Traccia: title as a question; introduction with a hook and a clear thesis (e.g. schools may remove books only for clear, public reasons such as age suitability, never because ideas are uncomfortable); body 1: the school's responsibility towards younger students; body 2: removal teaches avoidance instead of discussion, and students can find any book online; counter-argument conceded and rebutted ("It could be argued that parents have the right to protect their children. That is a fair point; however…"); conclusion restating the thesis, with an inversion ("Only by discussing difficult books can schools…"). Check the word count (220–260), formal register and linkers.

30. Model answer: A: “Satan is clearly the hero: he is brave, he never gives up and he has the best speeches in the poem.” B: “I take your point — his speeches are the most powerful in Book I. That said, a hero is not just a good speaker. Look at what happens to him: he becomes a cormorant, a toad and a serpent.” A: “Fair enough, he degrades. But surely that makes him tragic, like Macbeth?” B: “Granted, there is something tragic about him. Even so, a tragic hero recognises his error, and Satan never really does — at no time does he repent.”

31. a sooner had Milton arrived · b no time did Charles accept · c did I realise · d Little did the king know (also: suspect / imagine / realise) · e no circumstances should you open (also: must you / may you).

32. 1 without · 2 who · 3 itself · 4 did · 5 of · 6 like · 7 of · 8 none.

33. 1 censorship · 2 freedom · 3 toleration (also: tolerance) · 4 safety · 5 lucky · 6 publication · 7 remarkable · 8 influential.

34. 1 B · 2 A · 3 A · 4 C · 5 B · 6 B.