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SATAN AND ADAM: CHARACTER OPPOSITES IN MILTON'S DIDACTIC VISION IN *PARADISE LOST*

Abstract

Even at a cursory glance, opposites of all sorts prevail in Milton's works, from his early poems like *L'Allegro* and *Il Penseroso*, his masque *Comus*, to three most known works, *Paradise Lost*, *Paradise Regained* and *Samson Agonistes*. These opposites provide the proliferation of different perspectives and opinions on a host of ideas; they are effectively the element that keeps these works still fresh and relevant since their inception in the second half of the 17th century, judging from the sheer number of subsequent critical reviews published on Milton. The most important oppositional relation in these works is the one between the characters, and contemplation of these makes Milton's didactic statement richer and more complex as opposed to the simple moralizing that is sometimes present. Despite the obvious moral dimension of the well-known Biblical stories such as the Fall, the rebellion in Heaven, temptation of Jesus and Samson, occasional ambiguous aspects of the supposedly good and evil, merciful and cruel, modest and arrogant characters may yield unexpected results in the way one can view morality and the ability of a character to relate to us. Thus, Milton's morality vision can go beyond the basic duality of good and evil and be closer to the complexity of life itself. In *Paradise Lost*, Satan and Adam are portrayed quite differently, with the first being the charismatic war leader and an evil adventurer, while the other is meek, obedient and peaceful Christian hero. However, upon closer inspection, one can find surprising similarities and ambiguities between them.

Key words: Milton, *Paradise Lost*, opposites, virtues, heroism, morality, ambiguity

1. Hellenic and Biblical Hero in Paradise Lost

For more than three centuries critics and readers alike have been establishing their hero in this epic, the one which corresponds with their own notion of what a hero should be like, despite the fact that everybody knows Adam is good and Satan is evil; so morally speaking, the question should be simple, or not present at all. Satan and Adam seem to fit in the mould of the two contrasting types of heroes, although again, the relationship is not always binary. The types are Hellenic and Biblical, as explained by Herman in his article *Heroism and Paradise Lost*. The first type is the hero of old epics, myths and legends while the second is associated primarily with the Bible. Milton opposed old heroic values and traits; for him, the true hero should possess Christian or Biblical characteristics. This makes Satan Milton's antihero, and Adam his hero. Although it is obvious Milton advocated for Adam while denigrating Satan, the representatives of Christianity and Classical culture respectively, the readers' reaction does not always go along these lines. Similarly, Milton's often perceived propagation of Christianity at the expense of classical culture and mythology may not always be so straightforward.

Generally speaking, a Hellenic hero is individualistic, self-determined, complex in character, not shackled by morality, courageous, physically powerful; he fights for a cause against great odds and usually suffers a tragic fate. He is rebellious, conflicted, tormented by inner feelings and doubts, self-destructive and can feel like a pawn in some greater plan. The Biblical hero does not necessarily exclude all of these characteristics and can possess a few of them. The main difference is moral, not physical strength, and obedience to a single God. He is humble, compassionate, redeeming, merciful and meek, although there are exceptions (Old Testament Judges like Samson and Gideon come to mind). Biblical heroes fight for the glory of God, while Hellenic heroes are interested in personal glory. The Hellenic hero can receive divine help and hindrance from different gods, which cannot happen to the Biblical hero. The relationship between heroes and the divine is also different. While obedience is of paramount importance to the Biblical

hero, the conflict of the Hellenic hero and the gods is different, as Herman explains: "Conflict with the gods is not in terms of will or obedience; for the will of the gods is capricious and conflicting; the conflict is in terms of honor, of propitiation, and proper thanks" (Herman, 1959: 14). The consciousness of these heroes is also different; Hellenic hero may not know what is good for one god and bad for another, while the Biblical hero should always know what is right by God's will. Hellenic heroes are typically openly defiant to one god since they usually enjoy the protection of another, while Biblical heroes who stray from the righteous path usually try to hide their sin in themselves.

Viewed from the Hellenic perspective, Satan fits into the mould of the Classical hero in many respects; his words and actions reveal a defiant and immensely charismatic war leader who undertakes a quest against insurmountable odds. He defies the divine order openly and he refuses to be obedient to the perceived injustice. Satan's reasons for rebellion are congruous with something a Hellenic hero would do, as Herman writes: "Satan's criticisms of God's actions, moreover, are consistently Hellenic in nature; they touch on merit, honor, and proper reward" (15). Satan incites the rebellion because he does not want to bow down to the Son, feeling that his title and nature do not allow it. Here Satan illustrates his own set of values he acts upon, just like Achilles. He is brave and strong during the battle in Heaven, just like Hercules. He is cunning and crafty on many occasions, just like Odysseus. His rhetoric is influential; the logic is false and twisted, but the power of his words is unquestionable. God requires above all else obedience, but Satan's personality cannot come to terms with that, as Herman notes: "Within this context, Satan is making demands for freedom, in the Hellenic sense of that word: the right of self-determination in act, thought and word" (15). Milton throughout the poem attributes a myriad of epic similes to Satan; starting from the vivid descriptions of his shield and armor (homage to Homer), to direct comparisons to Aeneas, Odysseus, Atlas, Prometheus, Hector and numerous other classical figures.

By his very nature and actions, Adam is the embodiment of a Christian hero, although he still possesses some of the Hellenistic qualities.

He is obedient throughout the epic (except for once); he is loyal, and worships his creator. He is god-fearing and exhibits humility and reverence towards Him and His angels. He is self-aware, curious, intelligent, hard-working and developing constantly. He possesses superior faculties, like reason, intuition and knowledge. He inquires about not only himself and his surroundings, but also of the abstract nature of things beyond him. He is not arrogant or prideful. Adam is loyal and loving in marriage. Hellenic qualities would be his driving curiosity, burning passion, lust, intense love and adoration for Eve, which some say greatly contributed to his downfall. However, it is his staying with Eve and not renouncing her in the darkest times, along with his unquenchable love for her that are perhaps his greatest qualities. He is devoid of fighting prowess of old Biblical heroes, but in the Bible he does not nor needs to fight anyone. Adam is human and feels lust, shame and fear after transgression, but he eventually admits his sin and sincerely repents, which is an important Christian quality.

2. Satan as a Tragic Hero

Satan's classical traits are best exemplified during the war in Heaven. He manages to sway the third of the angelic host to his side by the brilliance of his charisma and cunning oratory. The war is imminent, and during the two days of battle, Satan demonstrates his leadership abilities, battle prowess, courage, strategic intelligence, cunning and biting condescendence and sarcasm of war taunts which are the hallmark attributes of a great Classical warrior and leader.

Raphael narrates the war in heaven to Adam in a manner comprehensible to human understanding. He describes God's proclamation of obedience to His Son; all angels rejoice, except for Satan. Raphael describes him as follows: "he of the first, / If not the first Arch-Angel, great in Power, / In favour and præeminence" (V, 659 – 661). However magnificent, Satan is envious of the Son. Pride and injured merit soon follow, because Satan has no intent to bow down to him. Satan soon acquires his followers:

and superior voice
Of thir great Potentate; for great indeed
His name, and high was his degree in Heav'n;
His count'nance, as the Morning Starr that
guides
The starrie flock, allur'd them, and with lyes
Drew after him the third part of Heav'ns Host.
(V, 705 – 710)

The Morning Star is Satan's real angelic name, Lucifer. After confrontation with the faithful angel Abdiel, Satan with his army attacks, and a fierce battle soon ensues. It is so far an even combat, and Satan shows great prowess: "Satan, who that day / Prodigious power had shewn, and met in Armes / No equal" (VI, 246 – 248). In a true heroic fashion, two greatest angelic warriors, Satan and Michael, engage in a parley, where Michael also wonders how his charisma could lure so many angels and condemns him for causing strife in Heaven. Satan retorts that "The strife which thou call'st evil, but wee style / The strife of Glorie: which we mean to win" (VI, 289 – 290), and asserts his courage and confidence by confronting him. After the parley is over, the battle starts. Satan's sword, however, is no match for Michael's, God's champion, who delivers a crippling strike. Satan's followers drag him away from the battlefield, humiliated: "Gnashing for anguish and despite and shame / To find himself not matchless, and his pride / Humbl'd by such rebuke" (VI, 340 – 342).

The battle stops until the next day, and in the meantime, Satan through his cunning instructs his angels to construct infernal siege machines which wreak total havoc on the bewildered angels; he, pleased with the result, indulges his arrogance with piercing sarcasm, puns and derision:

O Friends, why come not on these Victors proud?
Ere while they fierce were coming, and when wee,
To entertain them fair with open Front
And Brest, (what could we more?) propounded terms
Of composition, strait they chang'd thir minds,
Flew off, and into strange vagaries fell,
As they would dance, yet for a dance they seemd

Somwhat extravagant and wilde, perhaps
For joy of offerd peace: but I suppose
If our proposals once again were heard
We should compel them to a quick result.
(VI, 609 – 619)

Luxon notes on the difference between the traditional conduct of the rebel and heaven's army: "Insults were commonplace in epic battles of the *Iliad* and the *Aeneid*, but it is notable that the sinless angels do not participate in them, and are not concerned with their own honor; thus, they have no need to return scorn for scorn" (Luxon). This highlights Milton's aversion to the typical warrior's demeanor and war itself. Heaven's army soon recuperates and counterattacks by dislodging mountains and hills and throwing them at the rebels. The battle is once again even, and God on the third day of war decides to end it by sending His Son who, by the power of faith, defeats the rebels by merely showing himself.

Despite all of these descriptions of Satan as a belligerent rebel against God's order and justice, the character possesses considerable dramatic value also because of the opposites of fatalism and free will. Considering that God is omnipotent, omnipresent, and omniscient and also Satan's creator, one has to wonder why it was only Satan who could first feel pride and envy in Heaven. Exiled to Hell, Satan is allowed to act on his infernal schemes, for the purposes of the eventual greater good in God's grand plan. One cannot help but sometimes see Satan merely as a pawn and a figure that keeps the action going towards God's intentional result. It is a question how much of his doings is of his own accord, and how much of it is through God's interference. Satan's inexorable role in this master plan has the elements of a true tragic figure which is destined to inevitably achieve God's already preconceived events, a fate similar with other notable tragic figures, like Oedipus.

There are many parts of the plot in *PL* which can be viewed from this perspective. One of the most important is the issue of man's creation. We are told that the reason is the absence of fallen angels, something which Satan confirms in Book III: "Who justly hath driv'n out his Rebell Foes / To deepest Hell, and to repair that loss / Created this new happie Race

of Men" (III, 677 – 679). But this creation was contemplated before the rebellion, as Satan says in Book I: "There went a fame in Heav›n that he ere long / Intended to create" (I, 651 – 652), and again in Book X: "The new created World, which fame in Heav'n / Long had foretold" (X, 481 – 482). Why would the creation be foretold before the war when Heaven was in harmony and there was no reason to create man? No reason unless something was about to happen, like the said rebellion. It is puzzling to see God declaring the creation of man after exiling the fallen angels (since the rumor was known to everybody well before that) like "the idea has just occurred to him, as a natural consequence of the depletion Heaven has suffered" (Peter, 1960: 83). The plan was set in motion by God and nothing or nobody can deter its realization. What broke the harmony in Heaven was God's introduction of the Son; since all angels used to bow only to God, Satan views this as unjust and as a violation of their nature and rights. Abdiel explained to Satan later the reasons for God's introducing the son: "bent rather to exalt / Our happie state under one Head more neer / United" (V, 829 – 831). But the mystery is why the Son was not presented by God from the start, so that all angels knew from the beginning they should bow to him. Why introduce the Son later, if not to stir the envy and pride in Satan, qualities which God knew he possessed?

It is interesting to see Satan's behavior once he decides not to submit to the Son: he with his crew leaves to the north to abide by his own rules, as Revard points out: "His removal to the North seems to indicate merely his desire to escape the Messiah's rule and to exist under his own" (Revard, 1967: 130). Retreating to North would indicate that Satan wanted to rule his followers, not contest with God over rule in Heaven: "he resolv'd / With all his Legions to dislodge, and leave / Unworshipt, unobey'd the Throne supream" (V, 668 – 670). When Satan breaks from God's rule, he apparently automatically challenges his power, although he does not at first seem to realize this, or else he would be immediately attacking God once he decided to disobey. God, unlike Satan, knows what his retreat to north will soon become; hence the first mention of armed rebellion and open war comes from God, not Satan.

God says this immediately after Satan leaves with his crew, so it appears that Satan leads them away under false pretenses. He has not held any inflammatory and rebellious speeches yet, but God already knows what will happen; since he is omniscient, this is no surprise, but it goes to show how God reveals to the Son his plan before it actually happens, which in turn may show that Satan's rebellion is predetermined. After Satan and his followers reach the North, the isolation turns into deceitful speeches and contest over God's power, as Revard notes: "From his first 'break in union' Satan has been led, unconsciously and almost without choice, from one false intellectual tenet to another. His projected attempt against God's throne is the inevitable, though not his planned, result" (131).

Another thing of interest is the way God behaves during the war in Heaven; He claims that he let the combatants fight without His involvement: "For to themselves I left them, and thou knowst, / Equal in thir Creation they were form'd" (VI, 689 – 690), but then He directly interfered by giving Michael the sword which was capable of wounding Satan. Another instance is when He influences Satan's intent to fight Uriel by showing him the golden scales. Before that, it was God who unchained Satan from the burning lake. God also intervenes in case of Adam and Eve by sending Raphael to Adam to educate him on various issues like the dangers of passion, importance of temperance and obedience and tells him of the war in heaven. He also warns Adam several times about Satan's intentions to corrupt him. Also, when Eve is enamored by her image in the pool, God again intervenes and guides her to Adam, thus influencing her choice to His plan. As Wilma Armstrong remarks on the issue: "Why does this not happen in the Temptation scene with the Serpent? To insist on answers leads to the conclusion that free will exists when it suits God, but not otherwise" (Armstrong, 1992: 103). In light of God's interferences when it suits Him, it is not hard to see that in these instances the characters in *Paradise Lost* move on the predestined path not because of their own choice.

Albeit fallen, glimpses of Satan's angelic nature sometimes surface in his famous and emotionally charged soliloquies. They offer us a

more detailed and personal insight into his mind, his emotional side, impressions, reasoning, motivations, justifications, and delusions. They present a different picture from the usual conception of a proverbial one-dimensional villain hell-bent on evil and destruction; instead, he is closer to being a tragic hero. Satan's soliloquies occur twice in Book IV and twice in Book IX. Before the first soliloquy, Milton presents Satan as irrevocably doomed: "The Hell within him, for within him Hell / He brings, and round about him" (IV, 20 – 21), but then we encounter something interesting and unusual: the awakening of Satan's conscience: "Now conscience wakes despair / That slumberd, wakes the bitter memorie / Of what he was, what is, and what must be" (IV, 23 – 25). If Satan was irredeemably fallen and represented hell, then why would his conscience arise in the first place? Upon seeing the beauty of sun and Eden, he in disdain addresses the sun and laments his doom and, what is very important, recognizes the reasons and futility of his rebellion:

> *That bring to my remembrance from what state*
> *I fell, how glorious once above thy Spheare*
> *Till Pride and worse Ambition threw me down*
> *Warring in Heav'n against Heav'ns matchless*
> King. (IV, 38 – 41)

Even more surprisingly, Satan reveals to himself that God did not deserve such deeds from him: "Ah wherefore! he deservd no such return / From me, whom he created what I was" (IV, 42 – 43) and that his service to God was not hard. After this tumultuous stream of emotions and thoughts, he comes the closest to repentance: "O then at last relent: is there no place / Left for Repentance, none for Pardon left?" (IV, 79 – 80). This is where a very interesting point can be made; Thomas Luxon remarks on Satan's plea: "Satan, however, cannot repent, because repentance, according to Milton's God, is not possible without divine prompting" (Luxon). However, Nidhani de Andrado disagrees with this opinion: "He [Satan] refuses to consider the fact that God could grant sufficient grace to bring about true reconcilement, provided he seeks God's help, as Adam and Eve do after their fall" (Andrado, 1998). However, when we look at God's words in the following lines: "Man shall not

quite be lost, but sav'd who will, / Yet not of will in him, but grace in me / Freely voutsaft (III, 173 – 175) and then: "for I will cleer thir senses dark, / What may suffice, and soft'n stonie hearts / To pray, repent, and bring obedience due" (III, 188 – 190), it seems that God has reserved repentance for Man only, not for Satan. God proclaims: "Man falls deceiv'd / By the other first: Man therefore shall find Grace, / The other none" (III, 130 – 132) and this seems to confirm that Satan cannot receive divine inspiration, i.e. Grace, for repentance. But if this be the case, than Satan's freedom of choice, i.e. his free will, is severely compromised and would oppose the idea that God instilled in all of his creatures free will; compare God's statement in Book III:

> *Sufficient to have stood, though free to fall.*
> *Such I created all th' Ethereal Powers*
> *And Spirits, both them who stood and them who faild;*
> *Freely they stood who stood, and fell who fell.*
> (III, 99 – 103)

Is Satan free to repent? Some would dismiss these arguments as pointless since Satan does not want to repent anyway. However, for repentance Satan needs to have a chance at repenting, which he, it seems, does not have because God does not allow it. Nonetheless, Satan (under duress?) plays his part and refuses to repent and rationalizes against it first by feeling dread of shame among those whom he had seduced. Knowing that he simply cannot serve and that his wounds are too deep to heal, the repentance would be a temporary one and even greater fall would soon follow. The first soliloquy ends not only with despair and seemingly firm resolution of going along with his mission: "So farewel Hope, and with Hope farewel Fear / Farewel Remorse: all Good to me is lost; / Evil be thou my Good" (IV, 108 – 110), but also with delusion: "by thee at least / Divided Empire with Heav'ns King I hold / By thee, and more then half perhaps will reigne" (IV, 110 – 112). As Nidhani de Andrado puts it, "Satan has deluded himself to the point of imagining himself in possession of a 'Divided Empire'" (Andrado, 1998).

In the second soliloquy he gazes in wonder at the heavenly pair, Adam and Eve. Although awestruck by their beauty, his envious and

malicious side overcomes him faster: "yee little think how nigh / Your change approaches, when all these delights / Will vanish and deliver ye to woe" (IV, 366 – 368). A familiar pattern of delusional thoughts emerge yet again, where Satan tries to justify his intention by imagining that the common good of him, his devils and empire is a greater good and a necessary need:

> *And should I at your harmless innocence*
> *Melt, as I doe, yet public reason just,*
> *Honour and Empire with revenge enlarg'd,*
> *By conquering this new World, compels me now*
> *To do what else though damnd I should abhorre.*
> (IV 388 – 392).

In the third soliloquy Satan finds himself back in Paradise marvelling at its beauty and lamenting his inability to enjoy it: "With what delight could I have walkt thee round, / If I could joy in aught, sweet interchange / Of Hill, and Vallie, Rivers, Woods and Plaines" (IX, 114 – 116). He knows what he has lost, and can only deal with it through destruction: "For onely in destroying I find ease / To my relentless thoughts" (IX, 129 – 130). This time the soliloquy ends not in delusion, but in Satan's rationalization of his ambition and justification of his descent: "who aspires must down as low / As high he soard" (IX, 169 – 170). He again displays his obdurate nature by realizing that revenge backfires in the long term, but sticks with it nonetheless.

In the fourth and final soliloquy Satan in serpent's shape finds Eve alone and is even more dazzled by her beauty; so much, in fact, that it temporarily overcomes his malevolence and ill intentions. Despite again briefly displaying his angelic capacity for appreciating beauty, he again confesses that only through destruction can he respond to these thoughts. After Satan calms himself and regains his infernal composure, determination sets in again; he is glad that Adam, whom he considers more formidable and wiser than Eve is not with her. The fact that Satan thinks of Adam as a dangerous foe confirms how he has descended from being, not so long ago, a war leader of the third of the heavenly host.

Satan here strongly resembles a tragic hero with his rejection of established order, his leadership, sense of power, self-regret, criticism and emotional struggle. Others would claim that the fact that Satan always chooses evil at the end is indisputable, so all of his struggles do not change him in the end, but here the point of God's denial of Satan's free will can be raised again. Some view Satan as Milton's intent to warn of the dangers of excessive ambition and delusion which can degrade even an archangel, as Andrado says, "Through his portrayal of Satan, Milton convincingly demonstrates how an archangelic being of superior intelligence ruins its perfection through a process of self-deception and disobedience" (Andrado, 1998). But why does Satan, fallen the way he is, admit his mistakes and flaws more than once and almost repents? Why is not Satan in at least one of his soliloquies completely sure and undaunted about his intention? The genuineness of these emotional eruptions is contested among critics. Some, like Waldock, view these conflicts as Milton's faulty degradation technique and nothing else: "The tragedy of Satan is essentially a shadow-show: he is put through the motions of a tragic conflict, and that is all" (Waldock, 1947: 90). Other critics, like Stein, appreciate these struggles as a valid dramatic device; they are not looking for the logical consistency of his character, they are interested in the dramatic effect of an intelligent figure which questions his judgments and actions. Stein notes: "Yet to dismiss him as ridiculous is also to dismiss him as a dramatic character, without allowing ourselves to experience his failure. That is to substitute logical judgment for dramatic experience" (Stein, 1953: 4).

Milton describes Satan as weeping in front of his gathered legion after the Fall, which goes to show the emotional expression Satan is capable of, even during the moment where he should be stoic and confident: "Thrice he assayd, and thrice in spight of scorn / Tears such as Angels weep, burst forth: at last / Words interwove with sighs found out thir way." (I, 619 – 621). Also, in Book III, Satan mournfully addresses the sun (lines 32 – 41) and it is believed that this was the sketch of Milton's unwritten tragedy *Adam Unparadized*, which eventually became the epic *Paradise Lost*. These theatrical and dramatic utterances,

descriptions of inner conflict through powerful emotional outbursts and similes with the tragic heroes paint a tragic picture of Satan, a multifaceted figure still shining with an afterglow of a fallen morning star.

3. Adam as a Christian Hero

Milton's Adam represents the embodiment of Christian virtues. His marvelous appearance and his superior faculties are the testimony of God's grace, who created Adam in His image. The faculties and virtues in question are reason, piety, humility, obedience, passion and curiosity (although these two are presented in a more ambiguous light) and loyalty in marriage. Adam is described more concretely as having "His fair large Front and Eye sublime declar'd / Absolute rule" (IV, 300 – 301); these lines are very indicative of not only Adam's intelligence and capacity for reasoning, but also of his obedience and piety to the source of that power. Interestingly, he is then portrayed as beautiful, virile and strong by classical similes: "and Hyacinthin Locks / Round from his parted forelock manly hung / Clustring, but not beneath his shoulders broad" (IV, 301 – 303). Luxon offers a more detailed explanation:

> The poem compares Adam to Hyacinthus, the boy beloved of Apollo in Orpheus's song from Ovid's *Metamorphoses* 10.163 – 219. Milton likens Adam to Apollo's 'beloved' as an example of ideal male beauty. The word "Clustring" also alludes to a similar description in Aeneid, when Venus bestows grace upon Aeneas: "A clear sunbeam smote / his godlike head and shoulders. Venus' son / of his own heavenly mother now received / youth's glowing rose, an eye of joyful fire, / and tresses clustering fair." (1.591 – 595). Perhaps Milton imagines an Adam not unlike Michelangelo's David. (Luxon)

The expression "his shoulders broad" is another classical reference and represents his strength and might. When Adam eloquently narrates the account of his creation to Raphael, this does not surprise the archangel, as he informs Adam:

for God on thee
Abundantly his gifts hath also pour'd
Inward and outward both, his image faire:
Speaking or mute all comliness and grace
Attends thee, and each word, each motion formes.

(VIII, 219 – 223)

Adam speaks of the dream he had in which God spoke to him directly; indeed, this is the privilege which only the Son and Adam have in *Paradise Lost*. Coffin explains the importance of the dream in the following way: "[It] shows Adam's capacity for transcendental experience and for an acceptance of a radical modification of his total perspective" (Coffin, 1962: 10). God endowed Adam with superior faculties, the most important of those is reason. With this ability, Adam perceives and comprehends his environment and makes decisions accordingly, unlike Satan, who uses it for trickery and deceit. Milton introduces the importance of reason in Book III, where God explains the need for free will and reason in His creation: "What pleasure I from such obedience paid, / When Will and Reason (Reason also is choice) / Useless and vain, of freedom both despoild" (III, 107 – 109). Adam himself confirms the greatest importance of reason among other faculties and gives an example of his reasoning powers in Book V, when he comforts Eve after her troublesome dream: "But know that in the Soule / Are many lesser Faculties that serve / Reason as chief" (V, 100 – 102) and explains that fancy, or imagination comes after reason. Adam then explains the role and relationship of both reason and fancy in processing the things we experience:

of all external things,
Which the five watchful Senses represent,
She forms Imaginations, Aerie shapes,
Which Reason joyning or disjoyning, frames
All what we affirm or what deny, and call
Our knowledge or opinion.

(V, 103 – 108).

Luxon compares this rather advanced view with Freud's position on dreams and further observes on this surprising connection: "Adam's

theory is clearly the pre-scientific one Freud describes, but still it is hard for us not to think Eve's unconscious somehow had a part in producing the dream, especially when Adam recognizes 'resemblances' from their bedtime discourse" (Luxon).

Another example of Adam's reasoning is when he debates with God about solitude that he feels. God, as if testing Adam's reasoning ability, wonders about this solitude when Paradise is filled with living creatures. He is pleased with Adam's retort that all creatures are in pairs, but still continues the discussion, claiming that He is alone for all eternity because no one is not even close to His power. If He wants to, He can also converse with beings so much lesser. Adam humbly argues that God's perfection does not need companionship, but man with his imperfections does. God at the end of argument expresses his contentment about Adam's reason and free spirit and later grants his wish by creating Eve.

The moment he was created, Adam intuitively turned his glance skyward, knowing that he is somehow connected to it: "Strait toward Heav'n my wondring Eyes I turnd, / And gaz'd a while the ample Skie" (VIII, 227 – 228), thus displaying the cherished virtues of piety and obedience: "Not of my self; by some great Maker then, / In goodness and in power præeminent" (VIII, 278 – 279). Adam instinctively knows that his purpose is to worship his maker: "how may I know him, how adore, / From whom I have that thus I move and live, / And feel that I am happier then I know" (VIII, 280 – 282). The worshiping is ever-present in Paradise, as Adam reminds Eve of the songs of praise they hear continuously. Luxon points out the manner of their prayers: "Adam and Eve addres God in their spontaneous (and spontaneously poetic) evening prayers of thanksgiving and praise" (Luxon). This spontaneous praise which comes from their hearts and is devoid of any repetitive rituals is something that Milton commends and advocates: "This said unanimous, and other Rites / Observing none, but adoration pure / Which God likes best" (IV, 736 – 738).

Adam's another Christian virtue is humility, best exemplified during his meeting and discussion with Raphael. Milton makes an important distinction between greeting God and angels, as Adam is described

as "Neerer his presence Adam though not awd" (V, 358). This means that only God can be worshipped, not angels. However, it is proper to show politeness, humility and meekness towards angels and Adam does exactly that: "Yet with submiss approach and reverence meek, / As to a superior Nature, bowing low" (V, 359 – 360). Adam also addresses Raphael with respect: "Native of Heav'n, for other place / None can then Heav'n such glorious shape contain" (V, 361 – 362). Adam is very curious about many questions Raphael could answer, but because of his respect and admiration for Raphael, he humbly asks them: "and his wary speech / Thus to th' Empyreal Minister he fram'd" (V, 459 – 460).

Adam can barely contain his curiosity concerning the war in Heaven, but again with compliments and reverence asks about it: "But more desire to hear, if thou consent, / The full relation, which must needs be strange, / Worthy of Sacred silence to be heard" (V, 555 – 557). Adam's appreciation of Raphael's knowledge about celestial objects and similar themes is high, again coupled with titles: "How fully hast thou satisfi'd me, pure / Intelligence of Heav›n, Angel serene" (VIII, 180 – 181). This shows that Adam is not a dull hedonist who is not interested in the things above him. He then to a great degree expresses his humility, admiration and respect for Raphael's visit and teachings; it is as if he is gently persuading the angel to talk about higher things:

> *For while I sit with thee, I seem in Heav›n,*
> *And sweeter thy discourse is to my eare*
> *Then Fruits of Palm-tree pleasantest to thirst*
> *And hunger both, from labour, at the houre*
> *Of sweet repast; they satiate, and soon fill,*
> *Though pleasant, but thy words with Grace Divine*
> *Imbu'd, bring to thir sweetness no satietie.*
>
> (VIII, 210 – 216)

Adam's curiosity about the universe, planets, spheres and heavenly events show that his interest and intellect go much beyond Paradise and that he, in a way, is not satisfied with mentally functioning only in a confined space, even though God instructed him to be as such, through his directive not to eat from a certain Tree and not to seek forbidden knowledge.

Throughout *Paradise Lost*, Adam feels strong passion for Eve, so strong that several critics have pointed it out as the main reason for his fall, i.e. giving in to Eve and yielding to temptation. Milton himself seems to indicate it as the reason for the fall. His position on passion in marriage and love is influenced by his own views, where he values conversation, friendship and companionship much more than passion. It seems that Milton uses passion as a warning for something which should be strictly under control, or it could lead to sin; he also considers it almost separable from love and certainly less important that the aforementioned things he values instead. It is interesting to compare it to Satan's passion for himself, which produced monstrosities of Sin and Death, which were created from Satan's own head. There are even opinions that Adam's passion for Eve is also a form of self-love, since Adam feels the divine image in Eve also, and interestingly, Eve was created from Adam, just like Sin was from Satan. Satan's passion is mainly put in a classical aspect, with its uncontrollable intensity and potency. Adam's passion, although ostensibly the reason for is fall, is still put in an ambiguous light, since it is interchangeable with lust and love; it is certainly not timid or vapid feeling. Adam chronologically first describes passion to Raphael, during the narration of his and Eve's creation, when he saw her in a vision: "so lovly faire, / That what seemd fair in all the World, seemd now / Mean" (VIII, 471 – 473). Some see this as Milton's subtle clue what will cause Adam's fall. Adam then proceeds with more intensity: "And in her looks, which from that time infus'd… / The spirit of love and amorous delight" (VIII, 474 – 477). After Adam and Eve consummate their marriage, he describes to Raphael to what extent does his passion go, that he is unmoved and superior by the all other beauties of Paradise except for the beauty of Eve and wonders the cause for it: "in all enjoyments else… / Not proof enough such Object to sustain" (VIII, 531 – 535). Adam's passion for Eve seems strongest in the following lines, and apparently an indicative of what would be his downfall, i.e. that passion will overcome reason:

yet when I approach
Her loveliness, so absolute she seems
And in her self compleat, so well to know
Her own, that what she wills to do or say,
Seems wisest, vertuousest, discreetest, best;
All higher knowledge in her presence falls.
(VIII, 546 – 551)

As Luxon notes: "Eve was made chiefly to remedy Adam's original solitude; she, therefore does not suffer the desire, originally part of Adam's nature, for companionship. She does not have that single defect, so she must appear more complete than Adam" (Luxon). Raphael "with contracted brow" (VIII, 560) disapproves Adam's overzealous descriptions of passion and tells him not to blame nature and instead to place his trust on his wisdom, mainly when he needs it the most. Raphael does not say that passion for Eve's beauty is something bad in itself, but that Adam should be temperate about it: "fair no doubt, and worthy well / Thy cherishing, thy honouring, and thy love, / Not thy subjection" (VIII, 568 – 570). Raphael, being Milton's mouthpiece, speaks to Adam about love's origin and nature, how he should view love in order to ascend to higher form of existence in Heaven and sternly warns him of things beneath his stature:

In loving thou dost well, in passion not,
Wherein true Love consists not; love refines
The thoughts, and heart enlarges, hath his seat
In Reason, and is judicious, is the scale
By which to heav'nly Love thou maist ascend
Not sunk in carnal pleasure, for which cause
Among the Beasts no Mate for thee was found.
(VIII, 588 – 594)

Adam is "half abash'd" (VIII, 595) at what Raphael perceived as mere sexual attraction, and is quick to defend his position from this apparent misunderstanding. Adam in his previous statements said that he admired not only her physical beauty, but behavior, movements and speech as well (lines 549 – 550). He considers passion indistinguishable from love:

So much delights me as those graceful acts,
Those thousand decencies that daily flow
From all her words and actions mixt with Love
And sweet compliance, which declare unfeign'd
Union of Mind, or in us both one Soule;
Harmonie to behold in wedded pair
More grateful then harmonious sound to the eare.
(VIII, 600 – 606).

Thus, Adam's passion for Eve stems not from outward effect she has on him, but from the heart. He with these words asserts that passion is within love, not some byproduct of it. Waldock feels that Raphael's treatment of Adam's confessions is somewhat unjust, and that it serves mainly as Milton's warning on passion:

> May not one fairly suggest that a man who speaks like this has already had his thoughts refined and his heart enlarged -- is already passing Raphael's tests tolerably well? Adam ends by protesting that he is not in 'subjection'--that that is not quite the right word for his state--and hints meekly that the angel's strictures may have been a little unfair. (Waldock, 1947: 45)

Coffin also maintains that Adam's response to Raphael clearly indicates his self-awareness of his relationship with Eve:

> Adam's answer, like that on how human life began, is uttered by one speaking with the superior authority of self-knowledge and experience. This is not, I think, a paraphrase of Raphael's bookish words, but a delicate retort. Adam is politely saying that as a free man moving among the objects of sense he is capable of discriminating and approving what is best-and for him, the love of Eve is best. (Coffin, 1962: 16)

Adam then turns to Raphael with the question of angelic love, inquiring in what manner love occurs between them. Raphael seems a bit embarrassed by this question, judging from his "rosie red" (VIII, 619) smile; he tells Adam that spirits know not the membrane of bodies and that they mix in union with pure desire. Stressing the importance of temperance in passion, Milton has Raphael warn Adam one last time:

"take heed lest Passion sway / Thy Judgment to do aught, which else free Will / Would not admit" (VIII, 635 – 637).

Marriage and unity is a significant theme in *Paradise Lost* and Milton stresses its importance repeatedly, with lust and passion being a healthy part of this. Interestingly, love and lust are often put in classical similes, and Milton definitely presents them in a positive light. However, the important factor in all of this is temperance, and it can debated whether Adam fell because of uncontrollable lust, or whether he did the right thing by being loyal to Eve and not abandoning her in a time of great crisis. In Book IV Milton describes their lovely bower in Paradise: "underfoot the Violet, / Crocus, and Hyacinth with rich inlay" (IV, 700 – 701) and then proceeds with the description of their conjugal relations:

> *into thir inmost bowre*
> *Handed they went; and eas'd the putting off*
> *These troublesom disguises which wee wear,*
> *Strait side by side were laid, nor turnd I weene*
> *Adam from his fair Spouse, nor Eve the Rites*
> *Mysterious of connubial Love refus'd.*
>
> (IV, 738 – 743)

Luxon tries to temper Milton's unapologetic description of sex in Paradise:

> Milton probably shocked his earliest readers by suggesting that Adam and Eve had sexual relations before the fall, but we should also note how carefully he has kept anything like sexual desire out of this description: Adam, we are told, did not 'turn' from his wife, and Eve did not 'refuse' the 'Rites mysterious.' The activity sounds like obedience to God's command (line 747) rather than sexual desire. (Luxon)

Milton is quick to defend his portrayal of nuptial love, criticizing the supporters of the supposed "purity" and opposition of this concept as Satan's intent: "Whatever Hypocrites austerely talk… / But our Destroyer, foe to God and Man?" (VIII, 744 – 750). He praises the notion of marriage and its beneficial impact on humans:

Haile wedded Love, mysterious Law, true source
Of human ofspring, sole propriety,
In Paradise of all things common else.
By thee adulterous lust was driv'n from men
Among the bestial herds to raunge, by thee
Founded in Reason, Loyal, Just, and Pure.
(IV, 750 – 755)

Miner further clarifies Milton's commendation to marriage, finding its root in his earlier work: "In *Doc. Christ.* Milton defines the three traditional ends of marriage: society, procreation, and remedy for lust. Paradisal (as in this passage) and angelic sexual relations suggest a positive conflation of the social and pleasurable or remedial" (Miner, *et.al.*, 2004: 192). Milton describes marriage again in Book VIII, when Adam talks of his impressions of Eve to Raphael, confirming his desire to be with her in matrimony.

Bone of my Bone, Flesh of my Flesh, my Self
Before me; Woman is her Name, of Man
Extracted; for this cause he shall forgoe
Father and Mother, and to his Wife adhere;
And they shall be one Flesh, one Heart,
one Soule.
(VIII, 495 – 499)

In conclusion, we can say that although the opposites of Satan and Adam should normally be clear cut and didactically black and white, Milton muddles this view by introducing the shadow of fatalism over Satan, as well as signifying his tragic and dramatic value (which we can relate to, despite the fact that Satan is a supernatural creature). Adam himself is not presented as a tedious and restrained monk, devoid of any passion, lust or love for life, quite the opposite. He also displays intense curiosity and strives to know things beyond him. Both characters exhibit flaws and virtues and, upon deeper contemplation, their didactic comparison and interplay can still make the debate of Milton's hero viable, or at least open up more questions than provide concrete answers.

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