**PARADISE LOST**

 **Book IV**

[Satan](https://www.sparknotes.com/poetry/paradiselost/character/satan/) lands atop Mount Niphates, just north of Paradise, the Garden of Eden. He becomes gripped with doubt about the task in front of him; seeing the beauty and innocence of Earth has reminded him of what he once was. He even briefly considers whether he could be forgiven if he repented. But Hell follows him wherever he goes—Satan is actually the embodiment of Hell. If he asks the Father for forgiveness, he knows it would be a false confession; he reasons that if he returned to Heaven, he still could not bear to bow down. Knowing redemption or salvation cannot be granted to him, he resolves to continue to commit acts of sin and evil. He does not notice that during his internal debate, he has inadvertently revealed his devilish nature. He is observed by Uriel, the archangel he tricked into pointing the way. Uriel notices his conflicting facial expressions, and since all cherubs have permanent looks of joy on their faces, Uriel concludes that Satan cannot be a cherub.

Satan now approaches Eden, which is surrounded by a great thicket wall. He easily leaps over it like a wolf entering a sheep’s pen. Inside he sees an idyllic world, with all varieties of animals and trees. He can see the tallest of the trees, the Tree of Life—and next to it, the forbidden Tree of Knowledge. He perches himself on the Tree of Life, disguised as a cormorant, a large sea bird. Finally, he notices two creatures walking erect among the other animals. They walk naked without shame, and work pleasantly, tending the garden. Satan’s pain and envy intensifies as he sees this new beautiful race, created after he and his legions fell. He could have loved them, but now, his damnation will be revenged through their destruction. He continues to watch them, and the man, [Adam](https://www.sparknotes.com/poetry/paradiselost/character/adam/), speaks. He tells [Eve](https://www.sparknotes.com/poetry/paradiselost/character/eve/) not to complain of the work they have to do but to be obedient to [God](https://www.sparknotes.com/poetry/paradiselost/character/god/), since God has given them so many blessings, and only one constraint: they must not eat the fruit of the Tree of Knowledge. Eve agrees wholeheartedly, and they embrace.

Eve tells Adam of her first awakening as she came to life and how she wondered who and where she was. She found a river and followed it upstream to its source. Her path led to a clear, smooth lake, and Eve looked into the lake, seeing an image in its surface, which she soon discovers is her own. She hears a voice explaining to her that she was made out of Adam, and with him she will become the mother of the human race. Overlooking Adam and Eve, Satan sees his opportunity. If the Father has given them a rule to follow, then they might be persuaded to break it. He leaves the two for a while, going off to learn more from other angels.

Meanwhile, Uriel comes before the Archangel Gabriel, at the gate of Eden, and tells him about the shape-changing spirit that he saw from the hilltop. They both suspect that it might be one of the fallen ones. Gabriel promises that if the spirit is in the garden, they will find it by morning. Around this time, Adam and Eve finish their day’s work. They go to their leafy bower, praising God and each other for their blissful life, and after a short prayer, they lie together—making love without sin, because lust had not yet tainted their natures.

Night falls, and Gabriel sends search parties into the Garden. Two of his angels find Satan, disguised as a toad, whispering into the ear of Eve as she sleeps. They pull him before Gabriel, who recognizes him, and demands to know what he is doing in Paradise. Satan at first feigns innocence, as they have no proof that he means harm. But Gabriel knows him to be a liar, and threatens to drag him back to Hell. Enraged by this threat, Satan prepares to fight him. The two square off for a decisive battle, but a sign from Heaven—the appearance in the sky of a pair of golden scales—stops them. Satan recognizes the sign as meaning he could not win, and flies off.

**Analysis: Book IV**

As Book IV opens, Milton presents Satan as a character deeply affected by envy and despair. Earlier in the poem, Satan seems perfectly confident in his rebellion and evil plans. His feeling of despair at the beauty of Paradise temporarily impairs this confidence. While in Hell, Satan tells himself that his mind could make its own Heaven out of Hell, but now he realizes that the reverse is true. As close to Heaven as he is, he cannot help but feel out of place, because he brings Hell with him wherever he goes. For Satan, Hell is not simply a place, but rather a state of mind brought on by a lack of connection with God. Satan’s despondent recognition of this fact corresponds with what Milton sees as the worst sin of all: despair. If even this beautiful new world cannot make Satan forget Hell, then he can never hope to seek forgiveness and return to Heaven.

As the Bible says, the one sin that cannot be forgiven is despairing of forgiveness; if one cannot even ask for mercy, it cannot be granted. Satan realizes this, and decides that the only course of action is to enjoy his own wickedness, and pursue it with all his strength. Milton preempts the crucial question of whether Satan could have successfully repented back in Book III. There, God said that he would give grace to humankind because Satan would prompt humankind’s sin. But he would not help the fallen angels, and especially Satan, because their sin came out of themselves and from no other source.

[Read more about whether Satan is portrayed as a sympathetic character.](https://www.sparknotes.com/poetry/paradiselost/mini-essays/)

Satan’s continuing process of degradation is reflected in his use of progressively despicable, lowly disguises. Through these first three books of *Paradise Lost,* Satan’s physical presence takes many different forms. In Book I, he is a monumental figure so large that the largest tree would seem a paltry wand in his hand. In Book III, he disguises himself as a cherub, but his inner turmoil ultimately ruins this benign-seeming appearance. Satan is later described as leaping over Eden’s fence like a wolf into a sheep’s pen. While he does not exactly take the form of a wolf, he continues to be compared to and associated with wild, predatory animals. He takes the shape of a bird atop the Tree of Life, then morphs into a toad to whisper temptation into Eve’s ear. Satan’s shapes become progressively less impressive and stately. Once an imposing figure, he shrinks himself to become a lesser angel, then a mere bird, and finally a much less appealing animal: a toad.

[Read more about Satan's gradual degradation.](https://www.sparknotes.com/poetry/paradiselost/character/satan/)

In this book, we are presented with Eve’s first memories of awakening to consciousness, though we have to wait until Book VIII to see Adam’s first memories. Eve’s account subtly underscores her distance from God and need for guidance. She awakens in shade rather than daylight, suggesting her separation from the light of God’s truth. Almost immediately, she finds herself captivated and deceived by an image—her reflection in the water, which she does not recognize as merely an image. She admits that she would probably still be by the water’s edge, fixated there in vain desire, if it wasn’t for God’s calling her away. This image recalls the story of Narcissus from Ovid’s *Metamorphoses,* a story that Renaissance poets such as Petrarch used to show that erotic desire is based on visual images that are inherently vain and deceptive. Milton’s allusion to Narcissus makes a similar point: human beings, especially women, need God’s help to escape the trap of desire based on images. Significantly, it is the voice rather than the visual image of God that calls her away. Also noteworthy in this context is the fact that in his first speech to Eve, God says that Eve is herself an image—the reflection of Adam.

After God leads Eve away from her reflection, she first encounters Adam under a platan tree. Platan is the Greek name for plane tree, and by giving the name of the tree in Greek rather than English, Milton alludes to Plato, the Greek philosopher, whose name is etymologically linked with that of the plane tree. The most well-known of Plato’s arguments is the thesis that reality consists of ideal forms that can only be perceived by the intellect, in contrast with the deceptive shades or reflections of these ideal forms that human beings perceive in everyday life. Milton associates the platan tree, or Plato, with Adam, suggesting that he is closer to the ideal forms or essences of things, whereas Eve is more part of the world of images, shade, and illusion, and is led away from illusions only reluctantly.

[Read more about light and dark as a motif.](https://www.sparknotes.com/poetry/paradiselost/motifs/)

Milton’s presentation of Adam and Eve was controversial in his time. Milton paints an idyllic picture of an innocent, strong, and intelligent Adam, whereas Christian tradition more typically emphasizes Adam’s basically sinful nature. The Puritans, like many other Christians, viewed the sexual act as inherently sinful—a necessary evil that cannot be avoided precisely because man has fallen. Milton, in contrast, makes a point of noting that Adam and Eve enjoy pure, virtuous sexual pleasure without sin: they love, but do not lust. Milton implies that not only is sex not evil, but that demonizing it goes against God’s will. He persuasively argues that God mandates procreation, and that anyone who would advocate complete abstinence (as St. Paul does in the New Testament) would be an enemy to God and God’s magnificent creation.

Furthermore, Eve’s story about seeing her reflection in the water hints that her vanity may become a serious flaw—and weakness—later on. Her curiosity is sparked by her lack of understanding about who she is and where she is. She traces the river back to its source just as she wishes to trace herself to her source, through emotional self-reflection, in search of answers to her difficult questions. Also, her willingness to listen and believe the voice she hears, which tells her about her identity, also foreshadows that she will trust another voice she will hear later—Satan’s.

[Read an in-depth analysis of Adam.](https://www.sparknotes.com/poetry/paradiselost/character/adam/)

Milton’s presentation of Adam and Eve is controversial in our own time because the discourse between Adam and Eve strikes many modern audiences as misogynistic. Milton portrays Adam as her superior because he has a closer relationship to God. The idea that Adam was created to serve God only, and Eve is created to serve both God and Adam, illustrates Milton’s belief that women were created to serve men. The narrator remarks of Adam and Eve that their difference in quality was apparent—“their sex not equal seemed” (IV.296). Milton implies that she is weaker in mind as well as body than Adam. Eve herself freely admits her secondary and subordinate role. When she explains her dependence on him she explains to Adam that she is created because of him and is lost without him. Having Eve herself possess and verbalize these misogynistic, submissive views adds a peculiar and somewhat disturbing power to the conversation. Milton’s views on the relations between men and women were certainly common, if not dogmatic, in his time. Milton’s reading of the Bible dictated that in marriage the woman is to obey the man, and that he is her ruler. The relationship between Adam and Eve, though unequal, remains perfectly happy, because they both in the end live in praise of God. Eve accepts her role as Adam does his own, and God loves both equally