

CONTENTS

How to Use This Study Guide With the Text.....	4
Notes & Instructions to Student.....	5
Taking With Us What Matters.....	6
Four Stages to the Central One Idea.....	8
How to Mark a Book.....	10

THE ENGLISH RENAISSANCE PERIOD, 1485-1603

Introduction.....	13
Basic Features & Background.....	14
QUEEN ELIZABETH	
<i>On Monsieur's Departure</i>	18
<i>Speech to the Troops at Tilbury</i>	22
EDMUND SPENSER	
from <i>The Faerie Queene, Canto I</i>	26
CHRISTOPHER MARLOWE	
<i>The Passionate Shepherd to His Love</i>	36
SIR WALTER RALEIGH	
<i>The Nymph's Reply to the Shepherd</i>	40
SIR PHILIP SIDNEY	
<i>Sonnet 31</i>	45
GEORGE PEELE	
<i>A Farewell to Arms</i>	49
ROBERT SOUTHWELL	
<i>The Burning Babe</i>	54
WILLIAM SHAKESPEARE	
<i>Sonnet 18</i>	58
<i>Sonnet 29</i>	62
KING JAMES BIBLE	
Selections from <i>The Book of Job</i>	66
BEN JONSON	
<i>Song to Celia</i>	71

THE EARLY SEVENTEENTH CENTURY & THE PURITANS, 1603-1660

AEMILIA LANYER	
from <i>Eve's Apology in Defense of Women</i>	76
JOHN DONNE	
<i>A Hymn to God the Father</i>	80
ROBERT HERRICK	
<i>To the Virgins, to Make Much of Time</i>	84
<i>The Wake</i>	88
GEORGE HERBERT	
<i>The Altar</i>	92
<i>Redemption</i>	96
JOHN MILTON	
from <i>Paradise Lost: Book I</i>	100
RICHARD CRASHAW	
<i>The Flaming Heart</i>	106
RICHARD LOVELACE	
<i>To Althea, from Prison</i>	110
JOHN BUNYAN	
<i>The Pilgrim's Progress</i>	114

THE RESTORATION AND NEOCLASSICAL AGE, 1660-1784

JOHN DRYDEN	
<i>Song from The Indian Emperor</i>	122
KATHERINE PHILIPS	
<i>Epitaph</i>	126
JONATHAN SWIFT	
<i>A Description of Morning</i>	130
ALEXANDER POPE	
from <i>An Essay on Man</i>	135
SAMUEL JOHNSON	
from <i>The Vanity of Human Wishes</i>	139
OLIVER GOLDSMITH	
<i>The Deserted Village</i>	144
PHILLIS WHEATLEY	
<i>To S. M., A Young African Painter, on Seeing His Work</i>	150
Memorization & Recitation.....	154
Rhetoric Essay Template.....	155
Master Words-to-Be-Defined List.....	156

APPENDIX

Sir Walter Raleigh - <i>What Is Our Life?</i>	162
Sir Philip Sidney - <i>Sonnet 39</i>	163
William Shakespeare	
<i>Sonnet 55</i>	164
<i>Sonnet 116</i>	165
<i>Sonnet 130</i>	166
Ben Jonson - <i>Daughter, Mother, Spouse of God</i>	167
John Donne	
<i>Meditations XVII (17) and XVIII (18)</i>	168
<i>Holy Sonnet 10</i>	170
Robert Herrick - <i>Delight in Disorder</i>	171
George Herbert - <i>The Collar</i>	172
John Milton - <i>Sonnet 19 - On His Blindness</i>	173
Richard Crashaw - <i>To the Infant Martyrs</i>	174
Richard Lovelace - <i>To Lucasta, on Going to the Wars</i>	175
John Dryden - from <i>The Aeneid</i>	176
Katherine Philips - <i>To My Excellent Lucasia, on Our Friendship</i>	178
Jonathan Swift - from <i>Gulliver's Travels</i>	180
Samuel Johnson - from <i>A Dictionary of the English Language</i>	182

GRAMMAR | Presentation

Discover essential facts, elements, and features of the poem through the Reading Notes, Words to Be Defined, and Comprehension Questions.

READING NOTES

1. **John Milton** (1608-1674) – For more information, read the biography given in the *Poetry Book II* anthology.
2. **Heavenly Muse** (l. 6ff.) – Urania, the muse of sacred poetry in Greek mythology. In these lines Milton connects Urania with the Holy Spirit, who in the Old Testament inspired “that shepherd” Moses to receive and interpret God’s word.
3. **Oreb and Sinai** (l. 7) – Mt. Horeb and Mt. Sinai, the locations where God delivered the Ten Commandments to Moses. The location of Mt. Horeb is unknown; Mt. Sinai is located on the Sinai Peninsula in Egypt.
4. **Chaos** (l. 10) – the ruler of the realm of confusion on the edge of hell
5. **Aonian Mount** (l. 15) – a mountainous region in Greece, specifically Mt. Helicon, the home of the Muses
6. **perdition** (l. 47) – eternal punishment; damnation
7. **adamantine** (l. 48) – unbreakable
8. **ken** (l. 59) – range of knowledge; perception
9. **durst** (l. 102) – past tense of the word *dare*
10. **Seraphim** (l. 129) – angels with three wings; members of the highest order of angels
11. **rood** (l. 196) – an archaic measure of land, about a quarter of an acre
12. **Pelorus** (l. 232) – a specific promontory; a high area of rock in Sicily
13. **Etna** (l. 233) – an active volcano on the east coast of Sicily, Italy
14. **epic poetry** – a long narrative poem in elevated or dignified language that tells the story of a hero and reflects the values of a culture
15. **enjambment** – In poetry, the continuation of a sentence without pause beyond the end of a line, couplet, or stanza. Milton uses this technique frequently in *Paradise Lost*; thus, **be sure to pay more attention to punctuation than to line breaks as you read the poem.**
16. **in medias res** – Latin: “In the middle of things.” For example, all of Shakespeare’s plays begin in the middle of action that has already begun before the opening of the first act.

WORDS TO BE DEFINED

Definitions Bank		
a very steep drop	cunning; slyness	lacking consciousness
bitterly regret	defeated; conquered	refusing to change course of action; unyielding
blasphemous; heretical	disgrace; degradation	relating to punishment
brighten	doubtful; uncertain	to break or go against
celestial; heavenly	heavenly; divine	wild; turbulent

1. **Illumine**, what is low raise and support, *v.* (l. 23)

2. From their Creator, and **transgress** his will, *v.* (l. 31)

3. Th' infernal Serpent; he it was whose **guile**, *n.* (l. 34)

4. Raised **impious** war in Heaven and battle proud, *adj.* (l. 43)

5. Hurl'd headlong flaming from th' **ethereal** sky, *adj.* (l. 45)

6. In adamant chains and **penal** fire, *adj.* (l. 48)

7. Lay **vanquished**, rolling in the fiery gulf, *v.* (l. 52)

8. Mixed with **obdurate** pride and steadfast hate. *adj.* (l. 58)

9. With floods and whirlwinds of **tempestuous** fire, *adj.* (l. 77)

10. In **dubious** battle on the plains of Heaven, *adj.* (l. 104)

11. That were an **ignominy** and shame beneath, *n.* (l. 115)

12. Too well I see and **rue** the dire event, *v.* (l. 134)

13. The fiery surge, that from the **precipice**, *n.* (l. 173)

14. Not by the sufferance of **supernal** Power. *adj.* (l. 241)

15. Lie thus astonished on th' **oblivious** pool, *adj.* (l. 266)



Read Paradise Lost: Book I, marking the poem in key places.

COMPREHENSION QUESTIONS

1. What **poetic form** is the poem *Paradise Lost*? What is its **meter** and **rhyme scheme**?

2. What epic convention does Milton employ in lines 6ff. that announces his epic intentions?

3. *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
Things unattempted yet in prose or rhyme.* (ll. 12-16)

Whom does Milton invoke, and what highly significant aim does he announce?

4. Who first seduced them (our "grandparents") to that foul revolt? Why did he do it? Quote a line or two from the poem for your answer.

5. Give a brief description of the place where Satan was thrown. Include a line or two from the poem for your answer.

6. What important resolution does Satan make at lines 94ff.?

7. *And shook his throne. What though the field be lost?
All is not lost; the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome?* (ll. 105-109)

How does the use of **anaphora** add force to Satan's growing resolution?

8. *"Fallen Cherub, to be weak is miserable ..."* (l. 157)

What does Satan, along with his followers, resolve to do in the following lines?

9. What **simile** is used to describe Satan in the stanza beginning at line 192? To whom is he compared?

10. Who leaves Satan "at large to his own dark designs"?

LOGIC | Dialectic

Reason with the facts, elements, and features of the poem; sort, arrange, compare, and connect ideas – and begin to uncover and determine the Central One Idea. Discussion of the Socratic Questions may include note-taking in the Literature Notebook, or they may be answered in written form in the Literature Notebook.

SOCRATIC DISCUSSION QUESTIONS

May be verbally discussed or answered in written form in your Literature Notebook.

1. *... what in me is dark*
Illumine, what is low raise and support;
That to the height of this great argument,
I may assert Eternal Providence,
And justify the ways of God to men. (ll. 22-26)
Summarize these lines. What is involved in what Milton asks? What is his aim?
2. How does Milton's pitting of God and Satan in opposition remind us of epics that involve famous battles?
3. According to Milton, why did God leave Satan "at large to his own dark designs" (l. 213)?
4. *The mind is its own place, and in itself*
Can make a Heaven of Hell, a Hell of Heaven. (ll. 254-255)
Do you agree with Satan's words here?

RHETORIC | Expression

Express in your own words the Central One Idea with supporting points. The ability to organize and express your thoughts in your Literature Notebook is an important skill in the presentation of your Central One Idea.

RHETORICAL EXPRESSION (abbreviated):

To be answered in your Literature Notebook in preparation for your essay.

1. In 2-3 sentences, briefly **summarize** the poem.
2. Write the **Central One Idea** of the poem in a precise, eloquent sentence.
◆ Choose a line or two from anywhere in the poem that you think best embodies the Central One Idea. With good penmanship, write it in the Central Quote section at the beginning of this section.

1 CENTRAL ONE IDEA (as expressed by the teacher)
