AUTUMN INSPIRATION

“... he stood and call’d
   His Legions, Angel Forms, who lay intrans’
Thick as Autumnal Leaves that strow the Brooks
   In Vallombrosa, where th’ Etrurian shades
High overarch’t imbowr...” (PL1, 300–304)

Autumn has always been the poets’ season and, as
the nights draw in, we bring you autumnal sights,
scents and tastes to close our 2023 visitor season.

Drink in literary history on Apple Day as we make
juice with apples grown in our garden. Join us
after hours to Draw in the Dark, an experimental
art workshop that relies on your senses of touch and
intuition. Visit Fallen Landscapes, our autumn
exhibition exploring Milton’s poetic landscapes.

Autumn seems to have been a productive time for
Milton to write poetry. His nephew, Edward
Phillips, wrote “That his vein never happily
flowed but from the autumnal equinoctial to the
erual”. We hope you’ll find similar seasonal
inspiration at his only surviving residence.

APPLE DAY

Can we tempt you to celebrate Apple Day with us
on Sunday 15th October, from 2 – 5pm? Milton’s
Cottage is the place where Milton completed his
epic masterpiece, Paradise Lost, in which the
humble apple plays such a starring role.

Milton might even be responsible for our general
acceptance of the apple as the legendary forbidden
fruit in the first place. No fruit appears as often
in Western art, literature and legend as the apple.
One place it does not appear, however, is the Old
Testament: the original story of Adam, Eve and
the serpent in the Book of Genesis does not specify
which fruit Eve ate.

Historically, the forbidden fruit has been
portrayed as everything from grapes and olives to
bananas: Michelangelo’s Temptation and Fall,
for example, features forbidden figs. Increasingly,
however, the apple was held responsible for the
Fall, and Milton’s definitive description in
Paradise Lost seems to have cemented the apple’s
reputation as forbidden fruit.

www.miltonscottage.org
MAKING SENSE OF MILTON

Autumn events at Milton’s Cottage

DRAWING IN THE DARK

Join us for The Big Draw - the world’s largest drawing festival - at this after-hours drawing workshop, led by artist Joanna McCormick on Thursday 26 October, from 7.30 - 9pm.

Responding to the Big Draw’s theme of Drawing with Senses - as well as our own Making Sense of Milton programme - we invite you to draw on your senses of touch and intuition, as well as taste and smell, to help us create a collective and multi-sensory drawing for Milton’s Cottage.

Workshop materials (and blindfolds) are provided and no previous drawing experience is required for this free drop-in event. A pop-up bar will add to the multi-sensory atmosphere and help create an informal and friendly environment.

Milton was blind when he lived here, and wrote his best-known work Paradise Lost. Making Sense of Milton, our multi-sensory programme for 2023, has been developed in partnership with local residents with vision impairment to reflect this.

With their support, we are exploring ways to make Milton’s Cottage a more welcoming environment for people living with sight loss today.

FALLEN LANDSCAPES

Milton’s portrayal of the Garden of Eden in Paradise Lost has played a talismanic role in British culture, offering fertile imagery to inspire literature, language and landscape across centuries. His fabled garden - and the poetry through which he portrays it - provides the framework for this exhibition of new work by Godfried Donkor and John Workman, on display until 28 October 2023.

Together, they reflect on the British love affair with landscape art since the 17th century, when examples of the genre first arrived from Holland and Italy. The doomed King Charles I did much to bring this fashionable new art form to Britain, and the beginning of British landscape painting can be traced to one of the most violent periods in our history - when civil war, rebellion and regicide tore the country apart.

Milton’s own visionary poetic landscapes came into existence during these revolutionary times and went on to influence the development of British landscape art. Donkor and Workman explore his complex legacy. Responding to the poem’s universal themes of creation, temptation, falling and falling, their work offers new ways to navigate Milton’s epic masterpiece for contemporary audiences.

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