Galbraith Miller Crump. *The Mystical Design of "Paradise Lost."* Lewisburg: Bucknell University Press, 1975. Pp. 194. \$10.

In his introduction, Professor Crump explains that his purpose is "to demonstrate the pervasiveness of a mystical, that is, anagogical level of meaning in *Paradise Lost*, embodied structurally and conceptually in the form of the circle, which represents both the cyclical rhythms of man's world and the eternal, immutable perfection of the Creator" (p. 23). His method is to analyze three aspects of the poem; namely, its rhetorical patterns, its physical structure, and its temporal design.

Crump begins by considering in the first chapter certain rhetorical devices which help impart a cyclical effect to both the thematic and stylistic elements of the poem. These are the Latinate syntax, which frequently takes on antimetabolic patterns; proleptic imagery; circularly arranged argument within certain verse paragraphs; oxymoron; and the "habit of encircling one word with two others that syntactically depend upon it" (p. 65). Thus he shows, with abundant illustration, how "Milton creates a style that physically as well as intuitively *reflects* the re-creative powers, the renewal that symbolizes the divine abundance of creation" (p. 67).

In the second chapter Crump examines the overall physical structure of *Paradise Lost*. He first points out the correspondences and interrelationships between the two halves of the poem, with occasional glances at some numerological significances. Then he discusses in detail a selection of contrasting and parallel episodes which are arranged antimetabolically as "narrative events in the first half of the poem find their counterparts in the second half, repeated in inverse order" (p. 95). He also calls attention to a balance which may be discerned with respect to styles or genres in the twelve books, embracing heroic, pastoral, didactic, satiric, tragic, and the higher heroic or truly epic elements, in keeping with the Renaissance theory that an epic should "embody multiple styles to match the breadth of its vision" (p. 89). There is no doubt that this chapter fairly reflects the close and perceptive reading that Professor Crump has brought to bear on Milton's poem, and the several pages of charts make the various correspondences crystal clear. Yet the charts, accompanied by, say, only twenty pages of concise commentary, might easily have replaced the seventy-four pages of text, which are made up largely of plot synopsis and which are, by Crump's own admission, a repetition of much of what has already been discussed by other scholars, such as John T. Shawcross and J. R. Watson. And while mention is being made of the work of other scholars, one must express surprise that Crump appears not to have come across the writings of A. S. P. Woodhouse. Neither his illuminating article "Pattern in *Paradise Lost*" (*UTQ*, XXII [1953]) nor its alternative version with supplement in *The Heavenly Muse* is anywhere referred to.

In the third chapter Crump outlines how Milton has prevented the circular structures from becoming obtrusive by drawing a number of linear parallels where the "repetitive emphasis . . . is strictly chronological" (p. 154), by including a temporal design in which a tension between sequential and dramatic times is established, and by infusing into the poem a sense of mythic or cosmic time, a sort of atemporal dimension lying behind the temporal scheme.

The book, as the author tells us in the preface, grew out of attempts to assist students in discerning certain structural patterns in *Paradise Lost*. As such it succeeds admirably; it

is a useful guide for the undergraduate who is studying the poem for the first time. The discussion is well written, explanations are clearly presented, and examples copiously recorded. With respect to one important matter, however, Crump introduces an unnecessary difficulty. In discussing the Exaltation of the Son in Book V as the beginning of the chronological action, Crump sometimes refers to it as the "Elevation," which is all right, and sometimes as the "Creation," which is not. On one page (164), he not only uses both terms, but adds to the confusion by quoting a passage from an essay by Lawrence Stapleton where the expression "the generation of the Logos" appears. Crump may indeed be aware of the differences between "Exaltation," "Creation" and "generation," but his book gives no evidence that he is. Furthermore, he does not take into account Maurice Kelley's rejection in *This Great Argument* of Denis Saurat's erroneous interpretation of "begot" in V.603, or A. S. P. Woodhouse's similar argument in *The Heavenly Muse*, to mention only two places where the Exaltation-Creation matter is dealt with.

While adding nothing to Milton scholarship, *The Mystical Design of "Paradise Lost"* is nonetheless a helpful book for the student beginning a study of certain aspects of Milton's great epic.

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David G. Hey. *An English Rural Community: Myddle under the Tudors and Stuarts*. Leicester University Press, 1974. Atlantic Highlands, New Jersey, 1974. Pp. 260. \$17.50.

One of the few seventeenth-century English communities that the present-day researcher has an opportunity to know intimately is the parish of Myddle in Shropshire. About the beginning of the eighteenth century one of its inhabitants, a yeoman called Richard Gough, wrote a history of the parish in which he included not only detailed descriptions of the ups and downs of the local families but biographies and character sketches of many of their members. What Anthony Wood did for the lives of so many Englishmen of national importance in his time, his contemporary Gough did for the obscure countryfolk of Myddle. Gough, like Wood, had a pungent style and an eye for vivid detail, and his history is full of pen portraits like this one: "William Tyler lived to a very great age; and when hee had wasted most of his Estate, hee came backe to Balderton, and lived in the old house, which was then made use of for a bakehouse. Hee had a lytle flocke of sheep, which hee kept on the commons: his employment was to walke among his sheep, with a shepherd's crooke in his hand, and if hee saw a fat wether of his neighbour's, hee would catch him with his crooke, and carry him home and slauter him for himselfe. Hee had beene accustomed to stealeing all his lifetime, and could not forbear in his old age" (*Human Nature displayed in the History of Myddle* [rpt. Fontwell, Sussex, 1968], p.112).

David Hey has had the excellent idea of combining Gough's record of life in Myddle with the other, more standard records of this parish to produce a study in depth of "all the aspects of this rural community for a period of about six generations, between 1524 and 1701" (p. 2). The result is thorough, sensible, and scholarly, and a further example, of which we already have many, of the exceedingly high level of scholarship applied to local history in England. At the same time, unfortunately, it is likely to prove disappoint-