

The book is well indexed (the index includes topics as well as names) and, in typical Toronto fashion, is very handsomely produced. It should appeal to anyone with a genuine interest in the intellectual and religious history of seventeenth-century England and should, after a century or more of relative neglect, help give the author of *Table Talk* a central place at the table once more.

Juliet Cummins, ed. *Milton and the Ends of Time*. Cambridge: Cambridge University Press, 2003. x + 254 pp. + 5 illus. \$55.00. Review by ELIZABETH SKERPAN-WHEELER, TEXAS STATE UNIVERSITY.

In recent years, scholars of seventeenth-century England have revived interest in the idea that the Revolution of the Saints was exactly that: a movement fusing politics and the belief in the millennium, understood as the imminent, temporal reign of the saints with Christ. Orthodox Christianity traditionally followed St. Augustine in interpreting the millennium as the thousand-year “*spiritual* reign of Christ and his saints from the time of Christ’s resurrection until the rising of Antichrist” (2, emphasis added) mentioned in Revelation 20:4. In the early seventeenth century, however, the passage came to be taken literally. This vision, of course, had profound implications for political thought, expression, and action in the mid-century, in particular for the work of John Milton. “Milton and the Millennium” was the main theme of the Sixth International Milton Symposium, held in York in 1999. Expanded versions of several papers from that symposium, together with several others, are collected in *Milton and the Ends of Time*. Editor Juliet Cummins has assembled twelve essays, six addressing the millennium and six the related idea of apocalypse. Although the quality of the essays is uneven, nevertheless the anthology contains enough learned and stimulating contributions to make it important reading for any student of the period.

Two essays by senior scholars stand out among those in the section devoted to the millennium: Stella P. Revard’s “Milton and Millenarianism: From the Nativity Ode to *Paradise Regained*” and

John T. Shawcross's "Confusion: The Apocalypse, the Millennium." Revard traces the development of millenarian thought from the sixteenth century, when it followed Augustine's interpretation and connected the Second Coming with judgment of the papacy, to the seventeenth, when it took on political overtones as Revelation, together with the Book of Daniel, began to be understood as references to the future, rather than the past. She then turns her attention to Milton, contending that he never abandoned his millenarian beliefs, and showing how the war in heaven in *Paradise Lost* and numerous references to the "saints" kept millenarian hopes alive during the Restoration, when such ideas were linked with dissent.

Shawcross offers a complementary perspective in his spirited response to William B. Hunter's essay in the same volume. Hunter shocked the world of Milton scholars in the early 1990s by questioning the authorship of *De Doctrina Christiana*. Here, he continues his case against Miltonic authorship by showing that the work follows continental, rather than English, tradition in focusing on the apocalypse rather than the millennium, and arguing that Milton's beliefs were not strongly millenarian before or after the 1640s. Shawcross answers by distinguishing between apocalypse ("revelation") and millennium ("manifestation"), and contending that the millennium is merely "one element" (110) in a larger vision that includes the apocalypse. Further, *De Doctrina Christiana* is "not a polemical work" (111), but an effort to present a theological system, so absence of millenarian arguments does not resolve the authorship controversy.

The section on the millennium also offers essays by Barbara K. Lewalski and Sarah Hutton that examine Milton's early years, especially his probable association at Cambridge with Joseph Mede, the most prominent English interpreter of the apocalypse. Lewalski emphasizes Milton's differences with Mede, especially Milton's lack of apocalyptic exegesis, while Hutton believes that Milton was influenced by Mede's synchronic method of reading scripture and emphasis on prophetic language. Finally, Malabika Sarkar offers an engaging reading of the Satan of *Paradise Lost* as a "travesty"

(89) of a millennial hero by placing Milton's characterization within the context of contemporary astronomical interest in new stars (which appeared in 1572 and 1604) and the visitation of a comet in 1618.

The section on apocalypse is stronger than the one on millennium, containing three noteworthy essays: Catherine Gimelli Martin's "The Enclosed Garden and the Apocalypse: Immanent Versus Transcendent Time in Milton and Marvell," Claude N. Stulting, Jr.'s "New Heav'ns, New Earth': Apocalypse and the Loss of Sacramentality in the Postlapsarian Books of *Paradise Lost*," and Karen L. Edwards' "Inspiration and Melancholy in *Samson Agonistes*." Martin's perceptive juxtaposition of texts reveals that "the difference between Milton's monist conception of apocalyptic redemption and Marvell's dualist conception of time and eternity produces two very different Protestant visions of history, progress, ethics, and eschatology" (154). In a response to editor Cummins's chapter, which depicts continuity between this world and the next in *Paradise Lost*, Stulting examines the concept of *theosis* in the Greek patristic tradition. Finding no evidence of the possibility of "the redemption of the entire creation" (198), he provocatively pronounces Milton's theodicy unsuccessful. Edwards presents an anti-regenerationist reading of *Samson Agonistes* through her analysis of Samson as a melancholiac. Instead of medicalizing melancholy, as his contemporaries were doing, Milton returned to the traditional link between melancholy and prophecy. Ultimately, *Samson Agonistes* demonstrates the unpredictability of revelation.

Rounding out the section on apocalypse are Ken Simpson's essay, which offers a complement to Sarkar's argument in the first section by analyzing the Satan of *Paradise Regained* as a comet, and Beverley Sherry's presentation of John Martin's early nineteenth-century, mezzotint illustrations of *Paradise Lost* as imaginative interpretations of "Miltonic space" (124). Sherry's essay is accompanied by five reproductions that unfortunately do not capture the luminosity of the originals, although they do support the argument about the uniqueness of Martin's work. The collection concludes with an afterword by David Loewenstein in which he

offers the observation that the dual volume of 1671, containing both *Paradise Regained* and *Samson Agonistes*, provides a “double-edged response to the crisis of the Restoration” (247). *Paradise Regained* represents the millenarian perspective, while *Samson Agonistes* is apocalyptic; the two works are complementary rather than contradictory.

Cummins is correct when she argues in her introduction for the current relevance of this volume. She cites the “human concern with endings” as well as the continuing search for “structures of meaning” (7). Unmentioned is the rise of apocalyptic and millenarian political movements around the globe today. The contributors show how understanding visions of the ends of time enhances our appreciation of Milton and his times. The best essays also provide the historical and theological knowledge essential to comprehension of our own. For both purposes, the collection makes a persuasive case for the value of seventeenth-century scholarship.

Laura Lunger Knoppers and Joan B. Landes, eds. *Monstrous Bodies: Political Monstrosities in Early Modern Europe*. Ithaca: Cornell University Press, 2004. xi + 304 pp. + 40 illus. \$59.95. Review by LAURA FEITZINGER BROWN, CONVERSE COLLEGE.

Laura Lunger Knoppers and Joan B. Landes have assembled a fascinating interdisciplinary anthology of essays about interactions between the concept of monstrosity and ideas of the body politic in early modern Europe. Using eight essays by well-regarded scholars, the book pairs essays according to related themes. Covering texts from Germany, Austria, Holland, France, Spain, and England, the book also contains the editors' introduction, an afterword by Andrew Curran, nearly fifty pages of endnotes, short bios of contributors, and an index. The collection features a wide range of relevant illustrations, such as woodcuts of grossly deformed “monstrous births,” photographs of early modern preserved anatomical specimens, and politically charged prints from the French Revolution of guillotined heads and of cannibals. Essays vary in approach, with some focused on particular texts and others