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goes to German artists such as Matthias Grünewald, Albrecht Dürer, Lucas Cranach, and, to a lesser degree, Hans Baldung Grien and Albrecht Altdorfer. Italy and England are represented through the art of Michelangelo and Hans Holbein. Other countries and cultures get brief coverage within the context of iconoclasm.

The author addresses what theology meant for each of these artists within the context of popular (print culture) and professional art (painting and sculpture). He adds that his study places no undue emphasis on either. The emphasis on the artist rather than the work's patronage or reception creates a challenging dilemma because it generates a strong biographical approach to analysis. The artist's ability to control and influence the religious concepts of the work he creates in an era where work is primarily commissioned seems minimal. The expression of personal beliefs in the public realm of art is difficult to authenticate purely from the visual material. Through their inclusion within the text as individual artists, their lives and work become paradigmatic studies of their cultures. The author's commitment to accurate commentary on their individual work means that they are often defined by the ambiguity of religious convictions and theology still under construction. Moreover, the images themselves generate conflicting scholarly debate regarding iconographical interpretation, leaving the new reader with divided perspectives. It would be useful to have an expanded discussion of the relationships among the artists and the reformations, as well as how professional and popular arts were integrated within these realms. Further clarification of how the latter operated within the belief system of an artist like Dürer would be helpful.

Addressing sixteenth-century visual culture within the context of the Renaissance and the reformations is extremely complex, as the author has noted. Continuing theoretical debates focus on the relationship of the North to a period defined as the Renaissance. So, too, other models of structuring the analysis of cultural and religious change have been presented, such as the series of exhibitions held throughout the Netherlands in 1986 on art in the age of iconoclasm. Some dealt with specific historical contexts, such as heretics and papists under Philip II, and others with specific locations, such as Amsterdam.

Dillenberger's efforts to integrate theological issues and debates are an important reminder of needed revisions, and they are the strongest segment of his book. He introduces issues on the image question through an analysis of northern and southern sensibilities within Renaissance visual culture. Next he examines reforming movements and changing theologies during the periods 1500–17, 1517–25/30, and 1530–70. He explores the gradual blurring of the distinction between veneration and adoration. The discussion of how images were seen as idols or relics needs further development and clarification, and his analysis of individual artworks used to illustrate his points can be terse. For instance, he mentions that Dürer's *Holy Men* might be better seen within the context of the Renaissance mentality of Reformation Nuremberg than with the theological Luther. Some explanation for that position can be found in his contention that Dürer's interests are more clearly tied with the Christian humanism of Erasmus and Melanchthon, but here the focus on an individual artist's work tends to remove the cultural and religious framework from its context without a compensatory discussion of Nuremberg's humanistic climate.

Dillenberger places Grünewald within late medieval Catholic piety, particularly for the *Isenheim Altarpiece.* He argues that the artist's late works do not exhibit themes or stylistic clues of a reforming nature, but rather prepare the ground for further developments to come during the Reformation. In an extensive analysis of various theological and lay influences identified by scholars of religious and visual culture, Dillenberger comments on the

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primary sources he finds credible. The relevance of St. Bridget's writings are less apparent for the author, than in other works by the artist. However, the credibility of multiple textual sources intended for diverse audiences (lay and clerical) affirms that viewer reception is an important component of our understanding of the work. His analysis places emphasis on the work's placement within a hospital context and the role of treating diseases associated with St. Anthony's fire. When Dillenberger employs such examples, his analysis is more sustained and easier to follow. However, the author's comment that the Christ figures bear the marks of St. Anthony's fire seems problematic.

Dillenberger's book apparently reflects the history of its conception and development. His decision to pursue reconstruction and completion of the book after the destruction of much of his work in the 1991 Berkeley fire shows the extensive labor that he had to undertake. The focus and length of various chapters may reflect these experiences. The bibliography is strong and quite helpful. The issues presented and the theological background of the author should stimulate an engaging debate on the relationship between theological perceptions and visual images in sixteenth-century Europe.

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Shakespeare and the Bible. Steven Marx. Oxford: Oxford University Press, 2000. 165 pp. $39.95. ISBN 0198184409.

Steven Marx's contribution to the Oxford Shakespeare Topics series is admirably accessible to both students and teachers, its intended audience. Scholars will find useful insights into how Shakespeare mined scripture for characterization, theme, allusion, and even dramatic structure in six major plays.

The book's introduction concisely presents the Bible's centrality to the sixteenth-century milieu before summarizing twentieth-century debates concerning Shakespeare's attitude towards the Bible. Marx then briefly describes how his eclectic methodology responds to differences of emphasis between chapters dealing with God-figure characters and those dealing with thematic issues. Subsequent chapters follow the order of books in the Geneva Bible; final suggestions for further reading provide a useful resource for students and teachers alike.

Marx's most original contribution is his discussion of *The Tempest*, one of Shakespeare's few plays with no known source for the main plot, in two separate chapters examining the play's relationship to Genesis and Revelation. In the first Marx explores Prospero's role as creator-figure, parallels between the Ferdinand-Miranda love plot with that of Jacob and Rachel, and striking connections between the Joseph narrative and the family intrigues Prospero sets out to resolve. Prospero's dual typological relationship to the Creator and Joseph demonstrates Marx's recurrent argument that the God of the medieval mysteries reappears in human form in Shakespeare's ruling figures. The chapter on Revelation presents strong structural affinities between the Apocalypse and Shakespeare's final play by demonstrating an event-by-event correlation. Marx's distinctions between Prospero and the God of the Apocalypse underscore the argument that Shakespeare's divine figures remain distinctly human and suggest a possible anti-Stuart cast to Shakespeare's final play.

In exploring Henry V's relation to Moses and David, Marx marshals evidence from woodcuts in the Geneva Bible emphasizing the Israelites' deliverance from Egypt and the related Psalm—the source for the liturgical *non nobis* Henry orders sung after the victory at Agincourt. His discussion of the St. Crispin speech in relation to the institution of the Passover memorial further advances his argument. However, the claim that Henry's Harfleur

speech is based on the rules of siege warfare in Deuteronomy 20 needs more than passing mention. In fact the first half of chapter 20 is more closely related to Henry's offer of passage home to fearful soldiers in the St. Crispin speech; his rhetoric before Harfleur threatens violence far more horrible than that allowed by the restrictions placed on siege warfare in Deuteronomy 20. Marx argues that Henry V's use of dissimulation could be indebted to Machiavelli's interpretation of Moses and that the king's "dark night of the soul" before battle "links Henry's trials with those of David; David's precursor, Moses; and David's descendant, Jesus."

The connection between Job and Lear has been explored in previous literature, but Marx's solid analysis of the works' shared doctrinal positions, linguistic parallels, and plot elements provides a strong example of Shakespeare's adaptation of biblical tragedy. The section discussing distinctions between Job and *King Lear* reveals an intriguing example of cross-cultural resistance to tragedy. Both Job and *King Lear* suffered "a kind of Nahum Tate revision" that blunted their tragic impacts, indicating that Shakespeare's sense of tragedy shared more with the original form of Job than the redacted version which restores blessings to the Hebrew canon's chief example of a man "more sinned against than sinning."

Marx compares the tragicomic structure of *Measure for Measure* to the gospels' passion and resurrection narratives. The bed-trick, a plot element from the Italian source, also shares biblical precedents in the narratives of Tamar's deceiving her father-in-law, Laban's substituting Leah for Rachel, and "the Holy Spirit surreptitiously taking the place of Mary's husband." Such parallels may suggest the impetus for giving a theological edge to sources devoid of it. Marx notes that *The Merchant of Venice* shares structural features with *Measure for Measure,* especially the trial sequences pitting justice against mercy. But in this chapter, Marx hopes "to dispute traditional invidious comparisons between the Hebrew and Christian Bibles," discredited by modern biblical scholars but still invoked by some literary critics. To this end, Marx carefully summarizes Barbara Lewalski's standard "Christian" interpretation of the play and then evinces details that contradict it. The chapter concludes with sections devoted to the ambiguous properties of allusion that enrich this play and a history of the contest between Christians and Jews for control of the Hebrew scriptures.

Professional biblical scholars may regret that Marx depended largely on literary critics of the Bible; historicists will miss sixteenth-century biblical interpretations from sermons and commentaries. But these scholars are not the primary audience for the Oxford series. Occasionally troubling are applications of distinctly modern concepts (for instance, in the second chapter, to genetic selection, evolution, and mercantilism) in drawing connections between the two canons. Parallels drawn between the sequence of plays in the Folio and of books in the Bible seem forced and skirt the problem that the Folio was arranged after Shakespeare's death, but observations concerning generic similarities are enlightening—especially for a nonscholarly target audience. This book provides fresh readings that illuminate both the biblical text and the plays, works too often limited by received ideas, and suggests avenues for future study of Shakespeare's use of the Bible.

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King Henry VIII, or All Is True. William Shakespeare and John Fletcher. Ed. Jay L. Halio. Oxford: Oxford University Press, 1999. x + 230 pp. £45.00. ISBN 0198130015.

Critics have long occupied themselves with questions centering on how *Henry VIII* is put together: on, for example, the dual authorship, indeterminate generic mode, and seemingly incoherent structure and unity of the play. In the introduction to his edition of *Henry VIII* for the Oxford Shakespeare series, Jay Halio quickly familiarizes us with the principal sites of contention, offering lucid, straightforward elaboration of the many ways in which these have been addressed. He begins by outlining the historical background to events represented in the play, at each stage providing footnotes both to sixteenth-century historical sources and modern scholarship of the period.

Halio then surveys the arguments adopted on the authorship question before summarizing in particular the linguistic and metrical evidence successive critics and editors have marshalled to illustrate the extent of Shakespeare's collaboration with Fletcher. The title page of the hardback edition acknowledges Halio's espousal of dual authorship. In his treatment of how the inordinate level of pageantry in the play accords with Buckingham, Katherine of Aragon, and Wolsey's respective falls from greatness, Halio ultimately reaches much the same conclusion as John Margeson's introductory essay for the New Cambridge *Henry VIII*: that the play provides a coherent exposition of the workings of "power politics" and of both the uses and abuses of royal power. Halio's section on the language of *Henry VIII* provides a short, though clear reminder that while critical attention may have shifted away from detailed stylistic analysis addressing the authorship question, a sensitivity to the playwrights' use of rhetoric and metaphor is a vital component for further enriching our appreciation not only of the play's unity but also of its relationship to the linguistic artistry of Shakespeare's late romances. The introduction concludes by restating the pertinence, for modern audiences in an age of spin doctors and mass media, of the questions that *Henry VIII* raises concerning the subjectivity and malleability of "truth."

The text is based on that of the Oxford *Complete Works* and Halio follows the editorial procedure of the Oxford series as a whole: spelling and punctuation are modernized and stage directions are regularly added or expanded to "clarify the action," a practice that certainly serves to emphasize the element of pageantry in this particular play. Oxford, for example, adds "*A cloth of state throughout the play*" to the direction opening act 1, scene 1. Textual apparatus is of a high standard: the collation records the Oxford additions, and Halio's few disagreements with the Oxford (and earlier editors') text; the commentary provides succinct notes on chronological and historical detail, pointed reference to sources used and works that supplement the playwrights' sources, and a comprehensive gloss to problematic words and phrases usefully keyed to a separate index. This is an excellent edition for undergraduate study: the introduction works to consolidate previous critical approaches without itself ever offering restrictive pronouncements on how to read the play, while the text and commentary are set out in a clear, uncrowded manner. Attention to the working needs of the student is evident throughout.

Matthew Woodcock . . . . University College, Oxford