and man in salvation that is so profound as to make compromise nearly impossible. While compromise is a necessary and healthy part of politics and social affairs, in matters dealing with eternal truths essential differences often do not permit compromise solutions. Such affairs, Heinz seems to indicate in concluding, are not placed in the hands of men for negotiation.

Justification and Merit is a solid and well-documented book with a compelling argument. While the style still suffers from some redundancy and a tendency to degenerate into listings of opinions of different theologians, such faults are to be expected in what is essentially an unreconstructed dissertation put to press. These objections, and Heinz's clear Lutheran bias, aside, this book should be welcomed as a sober treatment of an important part of the theological foundation of modern Catholic ecumenicism.

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Joseph Wittreich. *"Image of that Horror": History, Prophecy, and Apocalypse in King Lear*. San Marino, California: Huntington Library, 1984. Pp.xiv, 185.

In *King Lear*, according to Joseph Wittreich, "tragedy and comedy are subdued within a history that masks a prophecy and mutters of an apocalypse" (p.87). Like the many other broad, confidently asserted generalizations that appear in *Image of that Horror*, this one presents the reader with a good deal to assimilate all at once. Yet it deserves digestion, for it encapsulates the burden of this challenging, learned, and brilliantly speculative book. Wittreich's aim is to re-orient our perceptions of *Lear* so that we see it not in the context of certain conventional generic expectations but rather in the light of an idea of history. In Shakespeare's time, as Wittreich amply demonstrates, that idea would be teleological in nature ("these times" speaking darkly of Latter Days) and saturated with an awareness of a promised End. Hence the emphasis in this book falls on the socio-political dimension of the play rather than on the personal, on the collective destiny of its characters rather than on the psychological development of one individual, on the division of the kingdom rather than on the rash disowning of Cordelia.

Wittreich's pursuit of these concerns depends little on the specific local structures of *King Lear*, such as scene development, character interplay, language, and tone. He warns us from the outset not to expect a close reading of the play, and most of his quotations from it are glancing and often detached from their immediate contexts. But if Wittreich scants attention to local contexts within *Lear*, it is mainly so that he may flood his reading of the play with a sense of the larger contexts that surround it, "its occasion and sources" (p. ix), its meaning to an audience of its time, its problematic place in a Christian culture. From such perspectives, details that come from the peripheries of the play's concerns, as conventionally regarded, or that lie immediately outside it leap to the foreground. Thus we hear much about such things as the Fool's "parodic" prophecy of Merlin, the liturgy of St. Stephen's day when Shakespeare's version was first performed, the importance of perceiving James as the principal intended audience, the *Lear* story as presented in the chronicles and the old *Leir* play, and, especially, the relevance of the Book of Revelation.

None of these matters is altogether new to *Lear* criticism, and Wittreich is scrupulously thorough in acknowledging his debts to his predecessors (high among the merits of this book is its impressive and immensely useful bibliographical documentation). The originality of the book lies in the unorthodox but compelling argument woven from these materials. Wittreich puts particular stress on Shakespeare's notorious departure from the old *Leir* play and the chronicle accounts in his fashioning a tragic ending for Lear and Cordelia. The so-called "happy ending" of the old play, according to Wittreich, paradoxically implies a less hopeful view of history than Shakespeare's revision does, for the old version merely stops short of, but fails to preclude, the later dismal consequences of Cordelia's "victory," as recounted in the chronicles (she is overthrown by the children of Goneril and Regan and hangs herself in prison). The implicit view of history here is cyclical, with the "happy ending" as in fact no more than a phase in a process of degeneration. By telescoping events, Wittreich argues, so that Cordelia's defeat is encompassed within Lear's own life story, Shakespeare's version "deepens the personal tragedy even as he lessens the burden of tragedy for history" (p.41). Thus history is given a climactic rather than a cyclical shaping: "all of the evil perish along with some of the good; but some of them survive, and under their aegis, history continues" (p.43). But an apocalyptic conclusion to history is withheld, although it is suggested by this consummation of good and evil and enforced by a conspicuous array of allusive imagery throughout the play. We are thus bereft of any hints of divine compensations for present woes but not of hope that the good survivors will build a better world; secular potentiality replaces providential finality. As Wittreich puts it, "for Shakespeare, the essential problem is to rescue the Apocalypse and read it back into the human world; and his way of dealing with that problem is to demystify the Apocalypse and thereby humanize it – is to turn over responsibility for the shaping of history to man and thereby secularize the Christian prophecy" (pp.124-25).

Wittreich's general conception of *Lear*, as one may gather even from the brief summary of it offered here, consorts neither with standard Christian interpretations of the play nor with the bleak perspectives of some recent readings and productions. The fundamental outlook of the book is Romantic. Wittreich comes to his present task not only as a formidable scholar of Renaissance apocalypics but also as one with a considerable background in the study of William Blake. As formerly co-editor of a distinguished collection of essays on Blake's Prophetic Books and as author of the equally distinguished *Angel of Apocalypse*, a study of Blake's relation to Milton, he introduces a Blakean perspective and often a Blakean idiom to the discussion of *Lear*. But Blake's is only one of a company of Romantic voices that Wittreich hears in Shakespeare's play: "Shakespeare's Revelation is not The Revelation of his contemporaries . . . [but] much more the Revelation – the sardonic apocalypse – of *Samson Agonistes* and later of Blake's *Europe*, Byron's *The Prophecy of Dante* and *Marino Faliero*, and Shelley's *The Cenci*" (p.122). There is nothing to be found here of the sentimental, almost operatic Romanticism that nineteenth-century critics saw mirrored in Shakespeare. Instead we have models of that curiously urbane, hard-edged millennialism so admired in the 1960s, a sensibility radically secular in its hopes yet prone toward idealism in its stress on

imagination and mental transformation, fascinated by ultimate consummations yet sceptical, tough-minded, open to contingencies. Correspondingly we are here given a *King Lear* that "participates in . . . secular millennialism" (p.26), that "fires our temporal aspirations" (p.125), that involves an "apocalypse of mind," "a mind-transforming event" (p.33), and that "quarrels with all perspectives it countenances" (p.122).

It remains of course an open question whether this "apocalyptic humanism," to use Harold Bloom's term, resides in Shakespeare's conception of the play or whether it is a critical conception anachronistically imposed on it. Wittreich's reading is certainly no more anachronistic than the Beckettian conceits of the Jan Kott-Peter Brook school of interpretation, and, on the face of the evidence he presents and the logic of his argument, it is considerably less so. One could do worse, moreover, than to read *King Lear* by Romantically oriented lights. It was the Romantics after all who first appreciated the sense of Shakespeare's ending enough to restore it after a repudiation that originated in the same century in which the play was written. Much fine scholarship in the past generation - with Wittreich's work prominent among it - has devoted itself to showing the continuities of thought and sensibility that exist between the English Renaissance and the Romantic Movement and, in particular, the degree to which the visionary and mythopoeic impulses of the Romantics derive their strength from renaissance precursors. Thus, for instance, if Blakean formulations suit *Lear* it may be because Shakespearean perceptions, accurately intuited, inform Blake's own vision (echoes of *Lear* show up everywhere in Blake's Prophetic Books). Shakespeare studies, however, have tended to remain somewhat apart from this rediscovery of cultural continuities. If it does nothing else, *Image of that Horror* performs a signal service to Shakespeare scholarship by bringing the greatest of Renaissance masters into a common orbit with the other major phase of literary idealism in our heritage. Wittreich's approach to this project is unorthodox and speculative; his is a criticism that, as it were, speaks what it feels, not what it 'ought to say'; it is meant to open one mode of discussion on Shakespeare, not terminate other modes. In the process Wittreich eloquently demonstrates once again the apparently endless capacity of *King Lear* to generate new perspectives on fundamental issues; no matter how much we think we can see into its profundities, we shall never "see so much" as to obviate fine and original critical studies such as this one.

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Linda A. Stone-Ferrier. *Images of Textiles: The Weave of Seventeenth-Century Dutch Art and Society*. Ann Arbor: University Microfilms Research Press, 1984.

This book enriches our understanding of Dutch art in two ways. First, it offers the first investigation of the Dutch artistic interest in themes of textile manufacture and display. Second, in analyzing the Netherlandish adoption of sumptuous clothing in the 1650s and 1660s, the author addresses one component in the larger change of Dutch art from austerity to worldly display.

Chapter One discusses textile production in Leiden as a prelude to analyzing