Protestant organizations rapidly distanced themselves from it as Jesuit authors easily dismantled its assertions. Nonetheless the voting had a narrow outcome: 54.9 percent approved of the paragraph's elimination but six Protestant Canton members objected to its removal. Thanks to the commitment of some Protestant ministers, twenty percent of the Protestant population voted for the Jesuits.

Schatz skillfully describes the transformation of Swiss society, the Catholic Church, the Society of Jesus, and Swiss Protestantism between the late forties and the early seventies. By the middle of the century, the slim majority of fifty-five percent of Swiss Protestant and the large Catholic minority of forty-five percent had come to terms with each other, albeit still with occasional tension. Due to this more or less functional coexistence, Jesuits stabilized their ministries. Therefore, the exemption clause is not only a sign of discrimination, but also of long-term accord. The abandoning of the exemption clause signified the inauguration of a new phase of the Society's history in Switzerland, a phase marked by mutual respect and co-operation between Jesuits, fellow Catholics, and Protestants. a phase fundamentally different from that of the sixteenth century.

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Linda Wolk-Simon and Christopher M. S. Johns, eds.

The Holy Name, Art of the Gesù: Bernini and His Age. Philadelphia: Saint Joseph's University Press, 2018. Pp. 639 + 246 color images. Hb, \$50.00.

Fairfield University celebrated its seventy-fifth anniversary in 2018, an occasion that prompted their request to borrow Gian Lorenzo Bernini's marble bust of Cardinal Robert Bellarmine, the Jesuit university's patron saint. This sculpture from the church of Il Gesù had never before left the city of Rome, but church officials were persuaded to loan the bust to the Fairfield University Art Museum, where it became the centerpiece of a rich, yet intimate,

exhibition held in the spring of 2018. *The Holy Name, Art of the Gesù: Bernini and His Age*, the accompanying exhibition catalog, was edited by Linda Wolk-Simon, the museum's director and chief curator, with the collaboration of Christopher M. S. Johns, and published by Saint Joseph's University Press in the Early Modern Catholicism and the Visual Arts series. The book includes a substantive catalog of the objects in the exhibit—ranging from paintings, prints, and drawings, to sculptures in marble and bronze, and a variety of precious objects including medals and textiles—and a series of noteworthy essays by prominent scholars in the field. Many of these scholars spoke at a symposium held at Fairfield University in April of 2018 or other events during the exhibition's run, although the catalog does not specifically reproduce these talks. Instead, the exhibition, corresponding lectures and special events, and published catalog may be viewed as interconnected components that enhance one another, providing a robust investigation of this notable church and its decorative program. While two of these components were transitory, the excellent catalog remains as a resource for scholars interested in Jesuit art and visual culture, and especially the rich heritage of the church of Il Gesù in early modern Rome.

The majority of the book includes a baker's dozen of essays that examine all facets of the design, construction, decoration, and use of the church of Il Gesù, and related aspects of significant Jesuits and their engagement with the Society in the centuries leading up to the suppression. The first essay, by prominent historian John W. O'Malley, S.J., addresses questions concerning Ignatius and the early members of the Society and their developing engagement with the arts. This general examination appropriately sets the stage for the detailed considerations of the church in the essays that follow. One matter regarding the format should be noted: while endnotes follow each essay directly, bibliographies for each are placed at the end with a bibliography for the catalogue entries. Most of the essays focus on one aspect of the church's decorative program in succinct but informative fashion. John Beldon Scott considers the façade, Gauvin Bailey examines the earliest phase of decoration, primarily in the nave chapels and apse, Xavier Solomon explores the monument to Cardinal Belarmine that once included Bernini's bust, and Evonne Levy writes about the altars in the church, notably those in the transepts rededicated to Ignatius and Francis Xavier in the seventeenth century. Louise Rice considers the original program of the apse, and (in separate essays) Betsy Rosasco and Christopher M. S. Johns examine the dome, pendentive, and vault frescoes by Giovanni Battista Gaulli (Baciccio). Andrew Horn takes the reader beyond the permanent structure to explore the Quarant'ore productions at Il Gesù by Andrea Pozzo and others. Other essays offer investigations of the men who made the church,

both the Farnese patrons (by Linda Wolk-Simon) and Superior General Gian Paolo Oliva (by Franco Mormando). At the end, one final essay by Andrew Horn reminds us that the church of Il Gesù is not the only Jesuit church in this neighborhood of Rome in an examination of the altar dedicated to Luigi Gonzaga in the church of Sant'Ignazio, a structure influenced by the altars at Il Gesù. While the focus of the exhibition is clearly on the church of Il Gesù, the catalog essays allow for references to other people, places, and works of art; important comparative points are easily made, and the “movement” of the works over time (e.g., away from the church and into museum collections, or through the dissemination of prints) helps to elucidate the significance of the church and its glorious works of art.

The “Catalogue of the Exhibition” includes entries on fifty-six objects, gathered into nine thematic sections. In addition to the five magnificent pieces lent by the church of Il Gesù—the bust of Cardinal Bellarmine, the chasuble of Cardinal Alessandro Farnese, Ciro Ferri’s sculpture of St. Teresa of Ávila, the *cartegloria* of St. Ignatius, and the painted model for Giovanni Battista Gaulli’s apse fresco—the works include a wide variety of prints and paintings, a few sculptures, and assorted other precious objects. These came from Fairfield University’s own art collection and library, or were lent by numerous museums including, but not limited to, the Metropolitan Museum of Art, the Getty Collection, the Morgan Library, and private collections. It is clear that the exhibition’s theme was made possible by the laudable cooperation of a wide circle of institutions that own works of art connected to the church of Il Gesù. These catalogue entries are accompanied by excellent and abundant color photographs, and updated bibliographies. The production by Saint Joseph’s University Press is of very high quality, rendering this catalog as a lasting product of the exhibition.

In his foreword to *The Holy Name, Art of the Gesù: Bernini and His Age*, Philippe de Montebello, director emeritus of the Metropolitan Museum of Art in New York City and honorary chair of the exhibition committee, describes the exhibition as “magisterial” and “astonishing”. I would not hesitate to agree with both adjectives, but would hasten to add that the exhibition catalog beautifully fulfills its role as a permanent record of it. The detailed and well-illustrated catalog, combined with the ample essays, will contribute significantly to our knowledge of the art of the church of Il Gesù.

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