Hartmut Walravens, ed., in collaboration with Marion Steinicke

George Robert Loehr jr. (1892–1974) und die Forschung über die Peking Jesuitenkünstler: Quellen und Materialien in deutscher Sprache. Norderstedt: BoD – Books on Demand, 2019. Pp. 489. Pb, €60.99.

George Robert Loehr, Jr. is a name known only to specialists and insiders. Despite his ground-breaking studies on Jesuit artists in China, one does not come across his name in Wikipedia. Thus we appreciate this collection of Loehr's English articles in German translation together with a short biography. Hartmut Walravens, a well-known biblio-biographer of researchers on China and sinologists, explains the significance of Loehr and his works to the general public.

Walravens's biography is based on Loehr's autobiography supplemented with photographs of him and his relatives. Eugenio Menegon assisted the editor with transcriptions, notes, and photographs. Son of the Methodist missionary George Robert Loehr (1855–1920), he was born in 1892 in Shanghai. His grandfather George Loehr (d.1901) had converted to Methodism from Lutheranism after his emigration to the United States. His mother Mella Allen was the daughter of another Methodist missionary to China, Young J. Allen (1836–1907). Loehr was a sickish and quiet child, who was slow learning how to walk and to talk. After school in Shanghai, he was sent to Florence for further education. Subsequently, he attended Emory University in Atlanta and Candler College in Havana, where he completed an MA. After serving with the US Army in France and a short stay in Hawaii, he taught for more than twenty years at the Yanjing University in Beijing (1924–46). In 1938, he completed his doctoral studies in Rome under Giuseppe Tucci (1894–1984) with a pioneering study on the Milanese Jesuit lay brother and painter Giuseppe Castiglione (1688–1766). (Castiglione had arrived in China in 1715 and served as court painter under the three great emperors of the Qing dynasty.) Loehr returned to Beijing, and was later imprisoned with other foreigners in Weixian for more than a year during World War II. He died in Aix-en-Provence in 1974 but was buried in Florence. His sister, Louise Saetti, inherited his possessions.

A collection of nine important articles translated into German and newly annotated follows the biography. The articles concern Jesuit painters at the imperial court, the most important being, of course, Castiglione, but also Fernando Bonaventura Moggi (1684–1774) and Jean-Denis Attiret (1702–68). As court painters all three considerably influenced Chinese art by integrating European and Chinese features. Their paintings document the introduction of Western knowledge and art into China. The painters also illustrate the Jesuit principle

of accommodation, typical of the Society's missionary approach to China. That principle lay behind the selection of missionaries who in addition to their being rooted in Ignatian spirituality must also possess an expertise deemed important for the mission, e.g. mathematics, astronomy, cartography. The art of the Jesuit painters amused the emperors and they were allowed, thus, to stay at court where they became part of a network of influence and power.

One of the most famous monuments of the later Jesuits at the imperial court are the Western baroque palaces (Xiyanglou) of the Yuanmingyuan, the old imperial summer palace, which was destroyed in the nineteenth century by the European military troops. Castiglione designed the architecture, whereas the lay brother Michel Benoist (1715–74; in Peking since 1744) not only created the water games taking Versailles as a model, but also became famous for his work *Victoires de Qianlong*. Fernando Bonaventura Moggi (1684–1774), another painter, constructed the Jesuit church Dongtang (Eastern Church) in Peking.

Other articles by Loehr are on Jesuit missionaries at the Manchu court, European artists at the Chinese court, and Christian humanism as presented by the two Flemish Jesuits Nicolas Trigault (1577–1628) and Ferdinand Verbiest (1623–88).

An annotated bibliography describing the state of research on the Jesuit art in China by Walravens follows. He also presents an overview of Castiglione's works. The Jesuit Jean-Joseph-Marie Amiot (1717–93), one of the main contributors to the famous *Mémoires concernant [...] les Chinois* at the end of the eighteenth century, wrote a lengthy eulogy of his confrère Jean-Denis Attiret, which was translated from French by Claudius Müller; it had been published in the *Collection de précis historiques* by P. Ed. Terwecoren in 1865. Prof. Albert Koenig (University of Hong Kong) contributed a study on the hydraulics of the old summer palace Yuanmingyuan. A letter with a contemporary description of the Yuanmingyuan written by Attiret in 1743 is taken from the important German collection of letters from the Jesuit missions all over the world (volume 5 of *Der Neue-Welt-Bott* [Vienna, 1758]). The previously unpublished contribution by Prof. Robert Bleichsteiner and Br. Berchmans Brückner, S.V.D. of 1936 came into the hands of the editor, and it offers a kind of historical introduction to the specialized study of the *Xiyanglou*. Marion Steinicke from the University of Landau added an article about George Loehr's considerations on his grandfather.

During the last fifty years, research on the Jesuits as mediators of science, art, and humanities between China and Europe has made in the meantime great progress and become a widespread topic not only in the West, but increasingly also in China. Yet, we should never forget pioneers like George R.

Loehr. His life between China, the US, and Italy and his research portrays him as a true representative of globality of the twentieth century.

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Enekel, Karl A.E.

The Invention of the Emblem Book and the Transmission of Knowledge, ca. 1510–1610.

Brill's Studies in Art, Art History, and Intellectual History, ed. Walter Melion, vol. 295–36. Leiden: Brill, 2019. Pp. 460 + xxxv, 156 ill. Hb, \$229.00.

With its focus on emblems, the present study, while not directly concerning a Jesuit topic, is of great interest to Jesuit Studies, owing to the significant production of emblem books by Jesuit authors and to the emblematic pedagogy at Jesuit schools across sixteenth- and seventeenth-century Europe. Enekel's volume is comprehensive, spanning the time from 1510, that is, prior to the publication of Alciato's *Emblematum liber* in 1531, to 1610, when he concludes with an investigation of Otto Vaenius's *Emblemata Horatiana*. The chapters represent a collection of individual investigations with a pronounced focus on neo-Latin emblematics, which is understandable as the volume resulted from a research group by this name in the so-called excellence cluster "Religion und Politik" at the University of Münster.

The volume's table of contents allows the reader to locate topics and sub-topics easily, and the preface outlines the questions which gave rise to the study. He points out that the study of emblems has not attracted many neo-Latin scholars, although esteemed scholars such as Walter Ludwig and Anja Wolkenhauer have made lasting contributions in this area. He finds it a weakness of the discipline owing to the predominance of Latin in emblem books, particularly during the sixteenth century. While it has long been known that emblems are a key source for the transmission of the knowledge of antiquity into Renaissance Europe, Enekel brings his broad knowledge of humanism to bear on the genre, recognizing the "innovative transmittive potential" (*sic*) of the bimodal genre with its texts and pictures (xiv).

The volume has seven chapters divided into four parts. Part I consists of a single, lengthy chapter, "The Emblematization of Nature and Alciato's Epigrams" (5–124). Here Enekel brings his neo-Latin erudition to bear on Alciato's epigrams. The long section in this chapter on curiosities of nature leads directly