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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Enenkel, 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. Enenkel'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, Enenkel 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 Enenkel brings his neo-Latin erudition to bear on Alciato's epigrams. The long section in this chapter on curiosities of nature leads directly

into a discussion of ekphrases, before moving on to animal poems drawn from the *Greek Anthology* and the *Metamorphoses*. Enenkel then shows how Alciato represented various human character types through animals. The chapter is rich in examples and descriptions, concluding that for Alciato two things were particularly important: 1) the small brilliant poems, and 2) that these poems created meaning. An exploration of why concision and creativity were so important to Alciato would have strengthened the argument which is otherwise so abundantly presented. Enenkel draws the conclusion that: "Comparisons of Alciato's interpretations with his sources brings to the fore the surprising results that Alciato's interpretations are often less inventive, individualistic, and novel than those of his sources" (122).

Part II consists of two chapters on the German humanist Johann von Schwarzenberg, each focusing on one of two of his vernacular works: 1) *Memorial der Tugent* (c.1510–12; published 1534) and his emblemized version of Cicero's *De officiis* (1531) as a mirror of political virtues. While others have studied Schwarzenberg in the past, Enenkel is able to situate Schwarzenberg's works within emblematic discourses, making a convincing argument for the humanist's manuscript "Memorial der Tugent" as "an emblem book before Alciato" (127). Because Steyner published in Augsburg both of Schwarzenberg's works as well as the first Alciato edition, Enenkel is able to make a strong case for the deep interconnectivity between them and the illustrated edition of Alciato's epigrams in 1531.

Part III dazzles with its exploration of commentaries, a topic which has occupied the author in several other publications. This third section consists of two chapters: one on Stockhammer's commentaries on Alciato (1551/56) and one on Hadrianus Junius's commentaries in his *Emblemata* (1565). These chapters make excellent reading and work very well together as they embody two different approaches: Stockhammer commented on Alciato's emblems, while Junius commented on his own. The way in which emblem commentaries created encyclopedias of textual, and I might add pictorial, knowledge and thus participated in more widely spread humanist practices is fascinating. The why of the explosion of emblem commentaries could be further developed: these compendia of texts and images, and their sources and related literature also served as handbooks to create more emblems, as evidenced in the massive emblem encyclopedias of the later seventeenth and early eighteenth centuries.

Part IV joins two somewhat incongruous topics with Chapter 6 "Early Modern Zoology as a Mirror of Princes: Joachim Camerarius's *Quadrupedes* (1595) and Chapter 7 "The Transmission of Knowledge via Pictorial Figurations: Vaenius' *Emblemata Horatiana* (1607) as a Manual of Ethics." Because the former chapter recently appeared in a volume edited by Enenkel in Brill's series

Intersections (2017) and appears here “only with small alterations” (313), this chapter could have easily been omitted. Failing that, revisions, or a stronger introduction more explicitly laying out the choice to reprint here, would have provided greater context of the overarching themes of these two chapters for readers. Chapter 7 provides copious examples of Vaenius’s profound understanding of his emblematic subjects as both a humanist artist and writer. Enenkel has shown that working with a contemporary anthology of proverbs *Sententiae et proverbia ex poetis Latinis* (Lyon: Gryphius, 1541) rather than directly with the Horatian texts, provided a flexible and rich foundation for Vaenius’s ever popular emblems. He demonstrates vividly how Vaenius translated words into images. The final interpretation of Vaenius’s emblem 67 is weak and pale in comparison to the preceding, much stronger, interpretations of the emblems 13 and 70 that contain paintings within the emblematic images. There Enenkel is at his best.

The book provides a wealth of material and insights, and scholars should be grateful that a neo-Latinist such as Karl Enenkel has brought his knowledge to bear on the topics presented here. This is an extraordinarily useful volume in Jesuit studies as many of the authors are Catholic, much of the material reflects the Jesuit emblematic teaching methods, and many of the works and emblems discussed here form part of the bedrock of Jesuit emblems.

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Chiara Bertoglio

Reforming Music: Music and the Religious Reformations of the Sixteenth Century.

Berlin: De Gruyter, 2018. Pp. xxxvi + 836. Hb, €89.95.

The 2017 quincentenary of the Protestant Reformation inspired numerous interdisciplinary initiatives aiming to commemorate, investigate, and re-understand those events and their implications. The present book, published in the wake of that anniversary and winner of the 2018 RefoRC Book Award, tackles the musical side of sixteenth-century religious reformations. Within a broad, ecumenical consideration of the various confessions (from Lutheranism to Calvinism, from Anglicanism to lesser Protestant groups, and of course Catholicism), Italian musicologist Chiara Bertoglio explores what church reformers thought and wrote about music, how they regulated, used,