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. Enekel 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 Enekel 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 Enekel 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,

or manipulated it (as “protest, prayer, praise or propaganda,” 523), and—conversely—how music contributed to define and support the cause of religious reform.

As other scholars have recently noted, and as Bertoglio herself lucidly observes, “Our reception of the entire history of music in the Reformation era has often been conditioned by the confessional allegiances of the music- and Church historians who studied and transmitted it” (519). In other words, Catholic music and Protestant music usually coexist, merely juxtaposed, in general surveys of Western music, but when it comes to in-depth study, they have long been, and still are, objects of interest of separate segments of scholarship and readership. What goes lost, this way, is not only the perception of the common musical ground church leaders and musicians often shared, but even the possibility of a serious comparative approach. Only recently, scholars have started to break this deadlock, by illuminating inter-, trans-, and supra-confessional issues. Bertoglio’s book will therefore form an excellent reference for interdisciplinary scholars, for students in various disciplines, and even for specialists in Renaissance musicology whose expertise should be, for the reasons just mentioned, unevenly balanced between different confessions.

Bertoglio starts with a series of preliminary chapters touching upon the historical and cultural context of the sixteenth century and delineating the more recurrent moral or religious criticisms against (sacred) music at the time. Next, she examines in a systematic way “the reformers’ concept of music”: first in general, then in chapters specifically focusing on Luther, Calvin, and the Church of England. Two subsequent chapters are dedicated to Catholicism (around and after the Council of Trent). Bertoglio programmatically avoids to concentrate on the often virulent conflicts between confessions (as probably too many scholars have done so far): if chapter 10 almost inevitably focuses on the dynamics of “confessionalization,” the successive one aims to track, from a unique perspective, “the capacity of music to overcome religious antagonism.” The final word is given to women: they form the subject of the last chapter, which thought-provokingly reframes known and less-known figures of female musicians within the broader problems and trends of religious reform. The chronological limitation to the sixteenth century prevents us from contemplating the momentous developments in the successive decades, but this chronological limitation is of course necessary and makes sense insofar as “reform” is the focus of the book.

Bertoglio offers to the reader a patient, clever, massive, well-organized, and sensibly commented digest of the existing multidisciplinary literature. She does not shun problems about which rivers of ink have flowed (e.g., Luther and

music, or music at Trent); she includes less trodden areas (e.g. minor confessions, or Evangelical women) as well as newly opened research paths (notably non-élite musical practices). Her *summa* definitely goes against the current academic trends that increasingly privilege the virtuoso display of highly specialized case studies. On each topic (or subtopic) the reader will find intriguing examples, clear discussion, appropriate contextualization, and all the indispensable references. Frequent cross-references, a glossary, a ninety-page-long bibliography of primary and secondary works, and indexes of names and subjects make the book helpful and easy to navigate to many potential readers. I wonder, though, if some innocuous excisions (e.g. regarding some repetitions and the excess of summarizing intros and codas) might have helped reduce the book's size: this in turn might have made space for including some helpful illustrations.

Quite often academics without direct knowledge both of the intellectual and of the practical premises and implications of religious life write on "sacred music," with mixed and sometimes singularly distorted results. Chiara Bertoglio, on the contrary, has multiple competences: she has a background both in musicology and in theology, and on top of that she is active as a pianist and church musician. This is apparent in her way of putting the musical side of religious reforms in context: on the one hand, she sensibly accounts for the tensions between theological agendas and personal musical experiences of the various reformers; on the other, she combines a solid knowledge of musicological research with an attention to specific details that is typical of a practicing musician.

As clarified in the introduction and conclusions, Bertoglio's academic endeavor is not separated from her practical and even "militant" commitment to the cause of sacred music today. This is a delicate point, as her approach—that of a devout Catholic fully embracing ecumenism—might be deemed too irenic: for instance, her insistence on "beauty" and "comfort" of music, or the explicit marginalization of conflict. Her far from aseptic writing might at times irritate the academic reader, but I think Bertoglio is honest and transparent enough in the distinction between data, criteria, and interpretations to make her book useful even to readers who might not share her perspective.

Finally, what about the Jesuits? Of course, they are to be found in the chapters dedicated to Catholic music, in whose transformation and dissemination they played primary, if often underestimated, role. But it is the *vexata quaestio* itself about Jesuits and their relation to music—from Ignatius of Loyola's restrictive instructions on the use of music to the progressive (but not unproblematic) adoption of plentiful musical practices—that finds in this book a

most useful background. It is only by learning about criticism of the use of music in various environments and about the ambivalent relationship with music of various religious figures of the time (from Carlo Borromeo to Uldrych Zwingli) that we can better understand Ignatius's own stance. Similarly, our understanding of the Jesuits' way of proceeding as regards the use of music in liturgy and in ministry (from schools and confraternities to missions) will greatly benefit from the richer comparative consideration of sixteenth-century practices within different confessional contexts made possible by Bertoglio's admirable work.

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Stimmen aus Maria-Laach / Stimmen der Zeit: Die Jesuitenzeitschrift und ihre Redaktion vom Ersten Vatikanischen Konzil bis zum Zweiten Weltkrieg. Sankt Ottilien: EOS Editions, 2019. Pp. 366. Hb, €39.95.

In the eighteenth century, the Jesuits began their involvement with editing journals of cultural commentary. French Jesuits edited the monthly *Journal de Trévoux* from its inception in 1701 to their expulsion from France in 1762. The periodical reached its apogee under the leadership of Guillaume François Berthier (1745–62), who in many ways shared the *mentalité* of the Enlightenment while defending Christian belief against the critique of the *philosophes*. Beginning with *La Civiltà cattolica* (1850), Jesuit journals re-appeared in the nineteenth century. In France, they published *Études* (1856) and in England, *The Month* (1864). More Jesuit periodicals emerged in the early twentieth century, such as *Razón y fe* in Spain (1901), *Magyar kultúra* in Hungary (1908), *America* in the United States (1909), and *Studies* in Ireland (1912).

The German monthly *Stimmen aus Maria Laach* first appeared in 1871. It was the successor to two recent German Jesuit journalistic initiatives, also headquartered in the former Benedictine abbey of Maria Laach, to defend Pope Pius IX's critique of modern society in *Quanta cura* and the *Syllabus of Errors* (1864) and then to report on the First Vatican Council. True to its short-lived predecessors, *Stimmen aus Maria Laach* began as an ultramontane journal.