their treatment of the machinations in the Rome that immediately preceded the issuance of *Sollicitudo omnium ecclesiarum*. Nevertheless, the great strength of this collection is the light it shines on elements of the story of the Society's restoration that are not so well known. Ultimately, Marc Lindeijer's assertion that the elements of continuity between the old and restored Society were greater than those of discontinuity (echoed by Marek Inglot in his survey of the fathers of Valais in Russia) seems correct.

The size, trilingual contributions, and cost of this book raise questions about its accessibility to a wider North American readership. Yet, the very scope and depth of the work included in this volume are arguments in favor of this more traditional approach to presenting scholarship. The extensive documentation it provides can be the starting point for many future studies: the role of secular clergy in the direction of the Spiritual Exercises during the suppression years, as discussed in Anton Witwer's essay, and yet to be explored; eighteenth-century manuscripts relating to the Society's missions, as reported by Esther Schmid Heer, are only two possibilities.

The book contains a few typographical errors related to English, such as Washigton for Washington, but is overall well edited and proofed. Often collections of conference papers lack a sufficient index, but this volume has fairly detailed registers of persons, things, and places that will aid the reader. For the serious scholar, this volume opens many doors and will prove a valuable resource for some time to come.

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Raphaële Garrod and Yasmin Haskell, eds.

Changing Hearts: Performing Jesuit Emotions between Europe, Asia, and the

Americas. Jesuit Studies: Modernity through the Prism of Jesuit History, volume 15.

Leiden: Brill, 2019. Pp. x + 328. Hb, \$157.00.

Under the auspices of an Australian-funded research group on the history of the emotions, Raphaële Garrod and Yasmin Haskell have brought together a working group dedicated to the study of "Jesuit emotions." This edited collection is the product of several years of collaborative work centered upon the early modern Society of Jesus's efforts to rouse, represent, and regulate responses among their devotional followers across the early modern Catholic

world. The very fine essays in this volume showcase the Society's studied engagement with the rhetorical tradition to show how the *performance* of emotions was lodged in wide-ranging texts and practices that aimed to entangle audiences in Jesuit missionary action on the world stage.

Jesuit rhetoric sought to motivate greater piety and further evangelization, among members of the Society and also among the laity. When effective, rhetoric prodded one not only to feel and imagine, but also to move, an important fact given that the setting for these performances is a newly reconfigured, expanding Catholic world. Accordingly, the global dimension occupies an important role with the Jesuit performances under study highlighting the Society's missionary work in Japan, the Mariana Islands, the Spanish Americas, as well as various European mission fields.

Many of the essays in the collection discuss how Jesuits saturated performances with words and images in order to evoke "wonder." The unique powers of wonder to spur both human understanding and action is a topic well-covered in early modern philosophy (for example, Susan James's excellent work on passion and action in the thought Descartes, Hobbes, Malebranche, and Spinoza: *Passion and Action: The Emotions in Seventeenth-Century Philosophy* [Oxford: Oxford University Press, 1999]). Scholarship on early modern colonialism has similarly studied the capacity of wonder to stoke expansionary desire (for example, Greenblatt's *Marvelous Possessions: The Wonder of the New World* [Chicago: The University of Chicago Press, 1991, 2017]). But one of the tremendous contributions on offer here is the study of a wide variety of overlooked sources (that offer a deeper understanding of how Catholics were asked to partake affectively in the Jesuit global mission and how this imaginative sphere infiltrated contemporary literature and daily life). Drawing upon plays, playbills, textbooks, poetry, diaries, correspondence, but also music, architecture, and painting, we see how the activating powers of not only "wonder" and "astonishment" but also "terror" and "sacred shivers" moved a variety of early modern Catholics to seek out reiterative experience—whether re-reading a text, or, asking for another performance of a play or a sermon. Hence, we see repetition as a key factor in rhetoric's ability to evoke, harness, and shape bodily action.

The introduction asks the question: why the Jesuits? The answer is that there are so many unstudied sources, more Jesuit sources than those pertaining to other orders, which the editors dub "the illusion of sources." Their point is that the Jesuits shared the Aristotelian-Thomist framework with their contemporary mendicant orders who certainly utilized similar rhetorical methods. The Jesuits, then, stand out as being exceedingly effective at branding themselves and in systematizing the affective disciplinary practice at the heart

of the Ignatian *Spiritual Exercises* through all aspects of their ministries, a “moral conditioning” that is perhaps most thoroughly locatable in the Jesuit college, that all-important nodal point in the Society’s global network. Given that, I wonder about odd turn of phrase—“the illusion of sources.” The plethora of sources does not appear to be an illusion, rather, the question remains whether quantity makes a qualitative difference.

The following descriptions do no justice to the excellent close readings of texts, nor to the depth and range of analyses in these essays, but merely serves to give the reader a clue as to content: Raphaële Garrod treats Nicolas Caussin’s *Felicitas* (1620) to demonstrate the relation between text, action, and emotion in the experience of catharsis, the notion of *being moved with*. Yasmin Haskell studies Pierre Brumoy’s dramatic and didactic poetry in *De motibus animi* to address the role of poetry in shaping the passions. Nienke Tjoelker’s examination of religious theater in German-speaking areas highlights the introduction of a new theme unique to the eighteenth century, the meditational drama which, Tjoelker argues, produced a “supernatural affect.” Makoto Harris Takao treats European representation of Kirishitan martyrs in Japan in a play (*Mulier fortis* [Strong woman]) that staged the admirable constancy of the Japanese convert, Gratia Hosokawa. Maya Feile Tomes demonstrates how “America” was performed in the ex-Jesuit exilic literature written by José Manuel Peramás in 1777. Peramás ignored his present-day circumstances—the collapse of the Jesuits—and rather, recreated the sixteenth-century “wonder” of a new church forged in a Mexican mode. Peter O’Brien shows how Laurent Le Brun’s *Nova Gallia* pressed classical poetry to the new cause of stoking Jesuit missionary desire; he fomented competition among Jesuits who competed to decode these ancient tropes that served as affective for training for qualified cultural relativism. John Gallucci analyzes Isaac Jogues’s letter to Jean Filleau as a “drama in prose” that does not merely convey facts but conveys that he desires his own suffering. Ralph Dekoninck, Maarten Delbeke, Annick Delfosse and Koen Vermeir use several sources that describe the abundance of visuals deployed to stir wonder and “sacred horror” at celebrations of the canonization of Xavier and Loyola in the southern Low Countries in 1622. Importantly, they highlight the rhetorical performances of the narrators of these texts, whose words brought distant audiences to participate vicariously in the celebrations. David Irving shows us how Jesuits in the Marianas drew upon musical performance and pedagogy to achieve a “ceremonial momentum” that was key to Spanish pacification and conversion. Juan Luis González García delves into the relationship between word and images in Iberian popular missions in which images are brought to life in visually abundant dialogues with the dead. Susan Broomhall ponders the proselytizing possibilities of Chinese porcelain or

“Jesuitware,” and how Jesuits sought to inspire Europeans who for lovely porcelain to also care for distant converted souls. Paolo di Rico and Marino Viganò discuss the portraits painted of members of the Japanese mission to Europe in the late sixteenth century.

Collectively, *Changing Hearts* does an excellent job of unraveling the tangled weave of: 1) the rhetorical aspects of Jesuit performances, 2) the unique role of textuality itself as a vehicle to virtuous action for both author and audience, as well as 3) positing the wide variety of audience reactions.

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Andreas Abele, ed.

Jeremias Drexel, S.J., Iulianus Apostata tragoedia: Edition, Übersetzung und Kommentar. Frühe Neuzeit, 219. Berlin: De Gruyter 2018. Pp. xvi + 866. Pb, €149.95.

The Jesuit scholar, teacher, and, in his early days, playwright Jeremias Drexel (1581–1638) had a wide impact on the Catholic reformation within the German countries in general and Bavaria in particular. This was mostly due to his edifying and ascetic works such as the emblematic *Orbis Phaethon* (1629; 2 vols.), the *Nicetas* (1626, often reprinted) or the *Zodiacus christianus seu signa XII divinae praedestinationis* (1618, later reprinted and enlarged), the latter directly referring to and correcting the infamous *Zodiacus vitae* (1565; 1588) by the Italian “heretic” scholar Palingenio Stellato. Aside from some translations during the seventeenth century and the posthumous *Opera omnia* from 1680, more recent editions of his works were scarce. Consequently, his vast output and his particular importance for the history of practical theology and education are almost totally overlooked and forgotten. All the more important that Andreas Abele’s doctoral dissertation is dedicated to Drexel’s tragedy *Iulianus Apostata* (staged on October 16, 1608). By presenting one of Drexel’s most important plays (besides his *Triumphus Crucis*, staged in 1606), this edition enables modern scholars to read, evaluate, and contextualize the Jesuit’s work as a playwright for the first time. His plays were never collected and printed—unlike those of, for example, his fellow Jesuit Jacob Bidermann. The copious volume applies modern standards of editing early modern texts and makes available an important work for further historical, critical, and comparative research within the field of (neo-)Latin as well as German studies.