appendix, with a plot synopsis of the *Saul Gelboeus* and the *Achabus*, would have been welcome. (The influence of Seneca on Venegas is affirmed throughout but not really discussed.) The introduction refers the reader to a CD-ROM with Latin text and Portuguese translation accompanying the author's 2006 study, *Teatro nos colégios dos jesuítas: A Tragédia de Acab de Miguel Venegas S.I. e o início de um género dramático (séc. XVI)* (Lisbon: Fundação Calouste Gulbenkian), and one wonders whether this text, together with the *Saul Gelboeus*, would merit an English critical edition and commentary. While the present work is scholarly and well-researched, I was surprised not to encounter references to some recent literature on Jesuit neo-Latin education and drama, notably Jan Bloemendal's and Howard Norland's *Neo-Latin Drama and Theatre in Early Modern Europe* (Leiden: Brill, 2013), which includes a long chapter on neo-Latin drama in Spain, Portugal, and Latin America by Joaquín Pascual Barra; or indeed on Jesuit music, e.g. by Alexander J. Fisher, Franz Körndle, Margaret Murata, and the special issue edited for the *Journal of Jesuit Studies* by Daniele Filippi in 2016.

Miguel Venegas and the Earliest Jesuit Theater is a plucky and provocative book with many original contentions about the history of early Jesuit education, drama, and music; it brings Venegas's work to the wider scholarly public it seems to deserve. The volume is well produced and relatively free from errors (although Jerónimo Nadal is listed in the index as Rafael!). A very minor quibble: it was unnecessary to include "pp.," "vv.," and "MS" in the list of abbreviations.

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Andrew Horn

Andrea Pozzo and the Religious Theatre of the Seventeenth Century. Philadelphia: St. Joseph's University Press, 2019. Pp. 427 + 257 color images. Hb, \$120.00.

When a book is published about a well-known artist, it is a success if it reveals new insights and brings to the front lesser-known projects. Andrew Horn achieves this in his new book, *Andrea Pozzo and the Religious Theatre of the Seventeenth Century*. He unearths new documents and carefully reviews previously published ones; he thoroughly analyzes the paintings, *macchine*, and printed material of Pozzo. The result is a focused study of the Jesuit artist's

work in religious theatre, substantially enriched by contextual material, which will find a place in the scholarship on this influential artist.

Horn is careful to state at the outset that this is not a *catalogue raisonnée* of Andrea Pozzo, but an examination of his projects executed for—and from within—the Society of Jesus. These include ephemeral and permanent decorations (including some works that may fall into both categories) for churches in Northern Italy and Rome, as well as his treatise, *Perspectiva pictorum et architectorum* (first edition published in Rome in 1693 and 1700), all situated within the category of religious theatre. A chronological framework organizes his study, which builds spectacularly as we push toward the height of Pozzo's career, represented by the illusionistically frescoed ceiling of the church of Sant'Ignazio in Rome.

Pozzo's education by the Jesuits in his native Trent, and his early religious training, is the focus of the first chapter. He examines the artist's character, temperament, and formative influences, especially as cultivated by the Jesuits. This preparation prompts Pozzo to enter the Society as a temporal coadjutor in 1665; he had already begun to train as a painter, a fact that did not go unnoticed and would help shape Pozzo's future. At the start of this chapter, Horn outlines his central argument that "Pozzo's art is the communication of faith" (19) and this idea holds through the successive chapters. This section of the book also explores the fundamental role of rhetoric and performance in Jesuit education, aspects of Ignatian spirituality—notably the practice of the Spiritual Exercises—as connected to the power of images and imagination, and Jesuit philosophy, theology, and science in this period. This broad chapter provides clear background and context for the career of Pozzo as a Jesuit artist, and the centrality of performance in his oeuvre.

The next two chapters are situated in the northern Italian Peninsula, as the young artist works in Milan, Genoa, and Mondovì. Horn specifically considers the ephemeral decorations Pozzo executed: an *apparato* for the festivities to celebrate the canonization of St. Francisco de Borja in 1671, and a scenography for the *Immacolata* (Immaculate Mary) festival in 1672, both held at San Fedele in Milan. As neither decoration still exists our knowledge of Pozzo's accomplishments comes through period documents describing and responding to the projects. Nevertheless, these written sources allow for a good understanding of the projects and how Pozzo's reputation flourished as a result. Chapter two also provides a detailed analysis of theatre and stagecraft, spectacle and performance, in the northern Italian Peninsula throughout the seventeenth century, including the processions, triumphal entries, funerals, and festivals that dominated Milan and would influence Pozzo's early projects. Chapter three examines Pozzo's first major project for which visual evidence still exists,

the decoration of the church once dedicated to St. Francis Xavier (known post-suppression as “La Missione”) in the small Piedmont town of Mondovì. Here, Pozzo executed an elaborate fresco program throughout the entire interior of the church, between 1676 and 1678. These illusionistic frescoes include his first fictive dome, and fully realize the concept of blending real architectural elements with painted ones in order to create a large-scale scenography. This project has been predominantly studied by European scholars and has been written about very little in English language studies. Therefore, this comprehensive and updated analysis is welcome, and establishes a bridge between Pozzo’s early (ephemeral) projects, and those in Rome for which he is best known.

Chapters four and five examine Pozzo’s projects in Rome, notably the ephemeral decorations for the *Quarant’ore* (Forty-Hours) devotions at Il Gesù, and Pozzo’s celebrated fresco projects: the illusionistic frescoes in the corridor of St. Ignatius in the Professed House of Gesù, and the ceiling and fictive dome at Sant’Ignazio. While all of these projects have been more thoroughly studied than Pozzo’s earlier works, Horn sheds new light on each in this study. The origins, development, and rules of the Forty-Hours devotions are examined, illuminating the reasons why the Jesuits embraced this devotion. Horn explores a great many documentary sources, including archival records, the writings of Neapolitan Jesuit Luca Pinelli, and Pozzo’s own treatise, to situate the elaborate productions in this period. A solid understanding of the architectural and perspectival illusions that Pozzo created for these devotions lays the foundation for contemplating the illusionistic frescoes considered in the next chapter. The process by which the reader is led through the book, at last arriving in the church of Sant’Ignazio and gazing upward at the painted “dome” and nave ceiling makes clear the idea of Pozzo’s works as religious theatre. As Horn states at the beginning of chapter five, “Pozzo would manifest in these works the full conflation of real space with imaginary space, of built structure with fictive structure. Using perspectival illusionism as the unifying framework for a rhetorical system of images, he would transform built spaces into “theatres” comprising both real and fictive architecture, making them places of ritual in which the observer becomes engaged as a performer” (299). It is this transformation that Pozzo controls so well, allowing the performers to engage in an unprecedented manner.

In sum, Horn delivers on his promises—set out in the introduction—to consider Pozzo as a whole artist, not as solely a painter or a designer; as well as to carefully evaluate the context of the world in which Pozzo worked. This context is extremely important, and the biographies of the artist, church records, and writing of early modern Jesuits, among other sources, aid the reader in understanding exactly what the Society saw in Pozzo, and how he fulfilled

their artistic ambitions in seventeenth-century Italy. *Andrea Pozzo and the Religious Theatre of the Seventeenth Century* is abundantly illustrated, clearly organized, substantially documented, and ultimately, it expands significantly our knowledge of Pozzo's work.

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Jesse Locker, ed.

Art and Reform in the Late Renaissance: After Trent. Visual Culture in Early Modernity. New York: Routledge, 2018. Pp. xvii + 312. Hb, \$155.00.

This edited collection of fifteen concise, tightly-argued chapters by emerging and established scholars, furnished with an editor's introduction, index, over seventy black-and-white illustrations, and thirteen color plates, offers a valuable contribution from an art historical perspective to the recent upswing of publications across fields in historical studies that critically reevaluate the impact and legacy of the Council of Trent and its declarations during the late sixteenth and early-to-mid seventeenth centuries. Locker's introduction surveys this burgeoning bibliography, deftly maps it against the historiographical long durée that constitutes a sort of proverbial baggage for any research into the post-Tridentine era, and provides new insights into the artistic problematics of Trent's aftermath. That this combination of critical synthesis and original perception echoes throughout the individual case studies, speaks to the book's utility and significance for a broad readership, spanning art historians and scholars from other historical disciplines with an interest in post-Tridentine history and culture.

Relative to scholarship that hitherto has overwhelmingly focused on painting in post-Tridentine Italian centers, here the collective approach to the subject is more globalized: while nine chapters focus overwhelmingly on Italy, individual contributions by Walter Melion, Iara A. Dundas, Christa Irwin, and Carmen Ripollés and Lisandra Estevez focus respectively on artists and artworks in the Southern Netherlands, France, Peru, and Spain; Gauvin Alexander Bailey's essay, while predominantly situated in Rome, gestures to global Jesuit missions (on which more below). *Art and Reform in the Late Renaissance* presents a panorama of post-Tridentine reforms that is de-centralized and non – (even anti-) canonical in the broadest productive sense: while eleven chapters focus