

of favourites. Most diplomats had their doubts whether he did in fact follow that advice: Bireley, however, does not regard Eggenberg as an equivalent of Richelieu even if he also faced opposition from the Austrian equivalents of the *dévôts*, like Ferdinand's father confessor, William Lamormaini, subject of one of Bireley's earlier studies. In fact, Bireley relies on his earlier text a lot in the last few chapters of the present book, but has added material on the period when Ferdinand was not yet emperor but only archduke of Styria. With his supreme knowledge of Vatican sources, Bireley is in a good position to point out that even with such a pious ruler, popes and emperors (or emperors-in-waiting) often worked at cross-purposes. Clemens VIII Aldobrandini gave priority to the fight against the infidels rather than the heretics, whereas a few years later Ferdinand's predecessor Matthias was excommunicated by Paul V Borghese for his concessions to Protestants. Relations took a turn for the worse with the election of Urban VIII Barberini in 1623, who was far less enthusiastic about the 1629 Edict of Restitution than might be expected, even if church diplomats tried to camouflage that reluctance as much as possible. (When challenged about his alleged approval of the edict, Urban put the blame on his secretaries.) In terms of the Counter-Reformation in Ferdinand's hereditary lands, Bireley stresses the different approaches between the bishops who wanted to preserve the autonomy of the Church and Lamormaini's Jesuits who regarded state intervention as a necessary evil because the authority of the Church had become too weak. At one point, Bireley even hints at Ferdinand's efforts as the 'beginnings of the policy that will later be called Josephinism' (p. 138). Bireley takes a curiously detached view of the Holy Roman Empire. Several times he claims, in a somewhat misleading phrase, that Ferdinand was 'pulled into the Empire', for example by the pretensions of his cousin and later on also son-in-law Maximilian of Bavaria. While Wittelsbach greed certainly fuelled the flames of conflict, did the head of the Empire really need to be 'pulled into the Empire'? Bireley also tends to predate the rise of the Habsburg hereditary lands to the status of a European great power as Ferdinand II's crowning achievement. More realistically, excepting the years of Wallenstein's ascendancy, this development had to wait for the reconquest of Hungary and the spoils of the Spanish inheritance around 1700.

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The sensuous in the Counter-Reformation Church. Edited by Marcia B. Hall and Tracy E.

Cooper. Pp. xv + 339 incl. 76 ills. Cambridge: Cambridge University Press, 2013. £65. 978 1 107 1323 0

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The title that the editors have chosen for this fascinating collection of essays is rather misleading. A more correct title would have been *The visual in Counter-Reformation Italy*. With two (German) exceptions the contributors confine themselves exclusively to the Italian peninsula. Of the five senses vision remains, then as now, queen. Lip service is paid to the ears; other forms of perception are ignored. Nevertheless, this volume constitutes a considerable achievement. The historiography of the Catholic senses remains committed to the outmoded

equation of the Counter-Reformation with social discipline alone.¹ Marcia Hall, one of the editors, makes a compelling case for negotiation as a useful ‘counter-category’. John O’Malley, the world’s leading historian of the Council of Trent, traces the origins of its decree on images to French concerns for iconoclasm. In keeping with his argument elsewhere O’Malley shows how little Trent actually decided.² Indeed, what the volume makes abundantly clear is how conflicted Catholic attitudes towards art remained post-Trent. Catholic views of the human body, and in particular the need for its mortification, stand in contrast with the varying attitudes towards its representation. The Neo-Platonic equation of physical beauty and divine truth long endured and caused considerable unease.

Equally troubling were the blurred boundaries between sacred and profane art. A concern for decorum (for the importance of this concept see Robert Gaston’s contribution), in particular on the subject of nudity, dominated contemporary theoretical literature. Peter Lukehart’s chapter on Michelangelo’s *Last judgement* shows how this important work was retouched soon after the closing of the Council of Trent. Another theme recurring in many of the chapters is concern for the blurred line between pagan and religious art. Artists, as Maria Loh shows, could use the same figure to represent both Venus and Mary Magdalen, Cupid and an angel; and the former could be transformed into the latter, if required. (It is curious, given the prominence of the *Last judgement*, that the controversy surrounding the pagan inclusion of Charon’s boat nowhere receives a mention.) Still, Bette Talvacchia and Opher Mansour among others also make clear that the threat of censorship should not be seen in negative terms alone. It also spurred on a certain artistic creativity and could, as in the case of Clement VIII’s inspection of the churches of Rome, also be ignored.

Especially stimulating in this volume is the attention that the contributors pay to the (at times open-ended) discussions of contemporary theorists (see Stuart Lingo’s chapter), the viewpoint of artists, and the ‘sensuous’ responses from the audience. Particularly amusing is the painter Giulio Romano’s response to criticism for painting God the Father: ‘it is no news to Your Lordships that paintings are the scripture of the unlettered and uneducated, and it is impossible to paint the invisible’ (p. 51). Costanza Barbieri’s fascinating chapter on St Philip Neri’s responses to art works (he sometimes went into ecstasy contemplating them) shows the important role that religious art was meant to serve; not only as a form of religious instruction but also as a spur to piety and contemplation. Conversely, immodest art stirred up the wrong emotions altogether.

To be sure, not every chapter in this volume seems equally pertinent or convincing. Richard Schofield’s chapter on Carlo Borromeo’s attempt to separate men and women in church seems hardly to touch on the themes of the volume. Amy Powell’s chapter on the changing rituals commemorating Christ’s temporary death on Good Friday covers much new ground but her explanation for this change seems based on modern critical theory alone. Yet, the volume as a whole

¹ For a good example of this point of view see Wietse de Boer, ‘The Counter-Reformation of the senses’, in Alexandra Bamji and others (eds), *The Ashgate research companion to the Counter-Reformation*, Farnham 2013, 243–60.

² John W. O’Malley, *Trent: what happened at the Council*, Cambridge, MA 2013.

makes an important contribution to our understanding of the role of art in the Counter-Reformation project. It will doubtless become essential reading for scholars working on the sensory experience in the early modern period as well.

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A heavenly directory. Trinitarian piety, public worship and a reassessment of John Owen's theology. By Ryan M. McGraw. (Reformed Historical Theology, 29.) Pp. 256. Göttingen: Vandenhoeck & Ruprecht, 2014. €89.99. 978 3 525 55075 5
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John Owen continues to attract attention from numerous angles of research. This volume represents the author's slightly revised dissertation (University of the Free State, Bloemfontein, South Africa). His primary focus is to advance the neglected principle that 'John Owen's doctrine of communion with the Trinity is the foundation of his theology of public worship' (p. 27). While many scholars have examined Owen's understanding of personal devotion or private worship relatively few have been attracted to his rich understanding of corporate worship. This exploration takes readers on a six-part journey that considers the historical introduction and question of research, the nature and dynamics of Trinitarian worship, the fascinating topic of chastity and the role of the second commandment in worship, heavenly worship and the place of affections, the role of the covenant in the believer's communion with God and the interaction of Christian ministry as the integral means for developing communion with God. This is a learned study that continually interacts with the best of Owen scholarship at a consistently critical level. McGraw is quite prepared to disagree or even correct other scholars, even such notable writers as Richard Muller, when he believes that they have misread some aspect of Reformed theology. There is much to applaud in this treatise, including the detailed footnotes that discuss some of the significant aspects of Owen's theology, especially as it relates to the Trinitarian nature of his understanding of public worship. These rich reservoirs often suggest valuable areas for further reading. However, there were some gaps that were not addressed. For example, it was surprising for a book that highlights the importance of heaven in Owen's theology of worship to be relatively silent on the subject of heavenly meditation that held a foundational place in Owen's theology and piety. Also missing is a consideration of the devotional language of the Song of Songs that figures so prominently in Owen's *oeuvre*. Given McGraw's broad awareness of the sources it would have been helpful to have his astute interaction on these significant topics. Unfortunately a number of typos and inconsistencies in the reference system have crept into this publication. Those minor concerns aside this is a helpful and engaging resource, appropriate for both academics and interested lay people, that will undoubtedly extend the exploration into Owen's Trinitarian understanding of public worship and how it can enrich the believer's communion with God.

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