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Review: Due to the efforts of Jesuit archivists and historians, the literature on the Jesuit order and its founder St. Ignatius of Loyola (1491-1556) is abundant. This holds true for the vast body of scholarly works on the period under study, the Catholic Reformation. By using the term Catholic Reformation, which was introduced by Hubert Jedin in 1946 in order to replace the one-sided term Counter-Reformation, Smith accentuates the autonomous force of the Catholic reform. This goes along with recent attempts by historians to portray the social-historical process of ‘re-Catholicization’ within “The World of Catholic Renewal” (Ronnie Po-Hsia, Cambridge 1999) or as “The Refashioning of Catholicism” (Robert Bireley, Washington 1999).

Despite the abundance of related studies in this field of occidental religious history Jeffrey Chipps Smith’s *Sensuous Worship* stands out in several ways. Smith focuses on the Jesuits’ activities in Germany in the years 1540/80 to 1648, and he explores a hitherto neglected area of the Catholic Reformation: the “visual culture” of the Jesuits and the spiritual practices connected with it.

After an introductory chapter on the crisis of Catholicism in Germany in the 16th century, the advent of the Jesuits and their pedagogical mission, Smith describes, in chapter II, the theoretical and practical development of a genuine Jesuit ‘anthropology of senses’ in the *Spiritual Exercises* of Ignatius of Loyola. This work was in fact “a concise manual for assisting the participant toward heightened knowledge of self and of God”. Its author, Ignatius, was, according to Smith “first and foremost a sensualist” (35). The practitioner was urged to form mental images, inspired and activated by the senses. Ignatius’ program aimed at transforming sensual experiences into spiritual insights. Ignatius, however, did not dwell on the relation between pictorial arts and the imaginary. This was elaborated by Jerome Nadal (1507-1580) in his *Evangelicae Historiae Imagines*, and by Antoine Sucquet (1574-1627) in his *Via Vitae Aeternae*, among others. Both Nadal and Sucquet made clear that vision is the most important sense of a human being. Henceforth printed images were used as an important means to accomplish the spiritual exercises. The emphasis on the image over the written word was a peculiarity of the Jesuits’ pedagogy, which is illustrated by apt

examples. Smith shows that the Jesuit idea of “Bildung”, or Christian formation, was based on a theory of the senses, specifically on a pictorial theory. In the following chapters, Smith scrutinizes Jesuit churches, the related art-program (adornments, altarpieces, reliquary collections, sculptures, etc.) and spiritual practices in order to test his findings. The Jesuits, he concludes, conceptualised churches as *Gesamtkunstwerk* – a total work of art –, an effective combination of music, theatre and art stimulating and mediating sensual experiences. Different aspects of the Jesuit architectural and artistic program are exemplified with regard to St. Michael’s in Munich (The worshipper: Ways to read the church), the Hofkirche in Neuburg/Donau, St. Andreas’ in Düsseldorf, St. Ignatius’ in Landshut (The spiritual edifice), and Mariä Himmelfahrt’s in Cologne (A joyous glimpse of heaven).

The Jesuits, as becomes evident, had a perfect knowledge of how to avail themselves of the power of the visual. They not only possessed a sophisticated ‘anthropology of the senses’, but they were also able to take advantage of this instrument. Jesuit church architecture and art, especially the use of images, were means of mobilising, integrating and controlling the emotions of the believers as well as their memory, intellect and will. The Jesuit management of perception in sacred spaces played an important role in the cultural process of confessionalization, which profoundly shaped new identities in the early modern period.

Sensuous Worship is an inspiring work, not only for art historians, but also for historians of the Christian religion who will be equally fascinated by its conclusions. Furthermore, the book is beautifully designed and includes a wealth of stunning black-and-white reproductions. Nearly 200 photographs of the featured works of art are presented in a very helpful way alongside the corresponding text. Considering all the fine points of this outstanding volume the comparatively high price seems more than justified.

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