genesis, works on ethics, on health, on proper conduct, and on how to be happy and live well. A number of works by Jewish scholars combined all these genres (Maimonides' *Guide to the Perplexed* and his *Eight Chapters* come to mind). Whether the tenor of Jewish scholarship tended more to 'interdisciplinary' approaches, or the readership wanted integrated solutions to philosophical, ethical, Scriptural, and medical questions, or the size of the Jewish scholarly community was so small, compared to its Christian counterpart, that specialization was undesirable (or rather, impossible), the result was that Jewish scholars composed very free-ranging works such as the one reviewed here, an edition, via transcription into Latin characters, of the 1564 treatise *Regimiento de la vida* (Plan for [Good] Living) by the Salonikan Sephardi scholar, Moshe ben Baruch Almosnino (to use the more conventional English transliteration of his name). The all-encompassing nature of this book makes it difficult to render an account of its contents; it might be more helpful to note that it was written for Moshe's nephew as a guide to living well. The English translation of the Hebrew introduction and the easily read Ladino (Judeo-Spanish) transliteration make Moshe's work available for the first time to a non-specialist readership interested in early modern Jewish culture and religion. This book is no historical dead letter, however; it has served as a guide to generations of Ladino-speaking Sephardic Jews. Appended to the *Regimiento de la Vida* is a transliteration of Moshe's *Tratado de los sueños* (Treatise on Dreams), which relates dreams to prophecy.

ANDREW COLIN GOW, *University of Alberta*

Emblemata Sacra. Emblem Books from the Maurits Sabbe Library, Katholieke Universiteit Leuven. Catalogue by Ralph Dekoninck, Agnès Guiderdoni-Bruslé, and Marc van Vaeck. Philadelphia: Saint Joseph's University Press, 2006. Pp. xiii, 101.

Emblemata Sacra means, of course, sacred emblems, which in western culture means Christian emblems, both Catholic and Protestant. But *Emblemata Sacra* was also the title of many published collections of religious emblems, both Catholic and Protestant. No-one really knows how many books of religious emblems were actually printed. Consequently, it is difficult to know how representative this catalogue is. Beautifully illustrated it certainly is, and well introduced by scholars who know their subject.

This publication places before the reader a selection from sixty-eight books—more precisely a page or two from each book—housed in the Maurits Sabbe Library at the Katholieke Universiteit Leuven in Belgium. The catalogue describes an exhibition originally created to accompany an international conference in the winter of 2005, "*Emblemata sacra: Rhétorique et herméneutique du discours sacré dans la littérature en image / Rhetoric and Hermeneutics in Illustrated Religious Literature*," which was subsequently shown at the Francis A. Drexel Library at Saint Joseph's

University in Philadelphia. The present catalogue is not the one originally devised for the Leuven exhibition, the greater part of which was in French. The French entries have been translated into English, and slightly adapted for the general reader. The catalogue is, then, intended for the general reader, and scholars must bear this in mind.

Where should one begin? Any reader will linger over the cover, which is largely given over to illustrations. Beneath three lines of text is the picture of an eye in clouds sending an arrow into a flaming heart held by a hand emerging from a cloud on the left. The image comes from an emblem by François Berthod (OFM), and is reproduced and discussed in the Preface. Roughly the bottom half of the cover is taken up by the spines of largely Jesuit religious emblem books including works by Engelgrave, van der Sandt (Sandeaus), David, and Hugo. It is a striking and appropriate cover.

Readers likely want to know if this collection of sacred emblems is representative. As I have already admitted, we do not really know how many books of religious emblems were actually printed. From my bibliographic work over several decades with G. Richard Dimler, SJ, on Jesuit emblems, we think that we can say with some certainty that the Jesuits printed over 1,600 works. That would appear to be at least a quarter of all printed emblematic books. These statistics derive from a database known as the Union Catalogue of Emblem Books, which was described earlier in *Emblematica* 3 (1988) 121-133.

Emblemata Sacra is a good title for such an exhibition and catalogue. It was also a phrase used in the title of many emblematic books, written by Protestants as well as Catholics. Religious emblem books appeared relatively late, when one recalls that the first emblem book was published for Andrea Alciato in 1531. The phrase *emblemata sacra* was used in at least twenty books from 1589 to 1737. The authors include Roscuis (1589), Callias (1591), Kilian (1620), Serarius (1621), Cramer (1622, 1624), de Bry (1596), Hulsius (1631), Hugo (1631), Hesius (1636), vander Burg (1639), Muller (1640), Saubert (1640), Hugo (1692 and 1697), and Ewald (1731, 1737). The earliest religious emblem books, which do not actually use this phrase in their titles, were Protestant, those of Stephen Bateman (1569) and Georgette de Montenay (1572). But very soon the Jesuits virtually appropriated the new emblematic form.

However, "emblem" is by no means a term whose definition is agreed upon. A review is no place to reconsider generic arguments (although few specialists today would hold that an emblem is an enigma), but the catalogue never questions the term and sometimes applies it in a cavalier fashion. Scholars are likely to disagree that Nadal and Saily, for example, produced emblematic works, though these figure in the catalogue. There is a slight confusion since the original conference and the exhibition dealt with illustrated religious literature, and not solely with emblems. The present catalogue specifies "Emblem Books" in its title.

The book opens with a preface by Joseph F. Chorprenning (OSFS), followed by an introduction by Rob Faesen (SJ), explaining the development of the Maurits Sabbe Library at the Universiteit Leuven. The catalogue itself, written by Ralph

Dekoninck, Agnès Guiderdoni-Bruslé, and Marc van Vaeck, is divided into several parts. I: *Emblemata Sacra* (Sacred Emblems), II: Meditation on Gospel Mysteries, III: Meditation on the *res incorporea* (invisible or abstract), IV: The Catechetical Image, V: The Circulation of Images, VI: Contemplation of the World, VII: Emblems of Divine Love, VIII: Heart Emblems, IX: The Emblematic Drama of the Soul, X: Emblems of the Saints, XII: Dispersed Images: Recuperating Illustration Material, XIII: Theological and Theoretical Foundations of the Emblem. These would appear to be the most important religious uses of the emblem. Yet, Sandaeus' Marian works can hardly explain the theological foundations of the religious emblem. And the reappearance of emblem material in manuscript lecture and other notes, hardly deserves space in a limited exhibition at a library that is exalted as "the world's premier theological library" (p. vi). Surely more important material could have been chosen. Nonetheless, it is good to see examples of bishops' books, those booklets deriving from Jesuit colleges that praise the new bishop, who was seldom if ever a Jesuit.

The short bibliography is understandably "selected," but there are some odd omissions and inclusions. Strangely absent from the bibliography of emblem books are works dealing with the English emblem tradition. Rosemary Freeman's *English Emblem Books* (1948, rpt. 1967) may be somewhat dated, but she did include a useful if incomplete (by present standards) bibliography of English emblem books. Then there is Peter M. Daly and Mary V. Silcox, *The English Emblem* (1990), with addenda by the same authors in *Emblematica* 12 (2002) 329-348, and the same authors' *The Modern Critical Reception of the English Emblem* (1991). It seems odd that the invaluable Henkel-Schöne *Emblemata. Handbuch zur Sinnbildkunst des XVI. und XVII. Jahrhunderts* (1967; supplement 1976) is omitted when the Bernat-Cull *Enciclopedia de emblemas españoles ilustrados* is cited. I belabour some of the shortcomings of the bibliographic section because readers with no specialised knowledge of the emblem tradition and its by now fairly rich secondary literature are not particularly well served by the five pages of bibliography appended to the catalogue. The bibliography by Hans Ulrich Kolb and Dieter Sulzer in the supplement to Henkel-Schöne contains some 2338 entries.

Saint Joseph's University Press is to be congratulated on producing such a splendid catalogue, as rich in illustration as it is in information for the general reader.

PETER M. DALY, *McGill University*