

gone on to address the connection between the spiritual journey and the living of the moral life. Such a discussion might have offered support for her interpretation and explicitly distinguished it from established treatments of discernment in Catherine that follow the language and constructs of spirituality and spiritual theology. However, R. does not address or dialogue with different interpretations such as that in my “Discernment in Catherine of Siena” (1997), where I argue that Catherine’s contribution to the history of discernment involves the way she intimately ties her teaching about this notion to her wisdom regarding progression in transformation through union with God. That is, discernment involves recognition of the truth about God and self that motivates a journey of transformation. Through unfolding transformation, the whole person—her memory, understanding, and will—becomes progressively freer to see and act according to God’s love and truth; there is no question of “compelling” action.

Indeed, differences from established scholarship are not always noted. For instance, R. simply asserts that she will translate *discrezione* as “discretion” because this word offers a more complete meaning of discernment as implying virtuous action rather than merely recognizing it. There is no note indicating that linguist Suzanne Noffke, in her well-recognized English translations of Catherine’s works, translates *discrezione* as “discernment” (and documents agreement by other scholars on this) even when Catherine uses it to refer to the virtue of discretion (Noffke, ed., *Dialogue* [1980] 40 n. 25).

Scholars of Catherine of Siena will want to read this virtue ethics interpretation of discernment, especially parts II and IV, which offer R.’s original perspective.

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*The Catholic Rubens: Saints and Martyrs.* By Willibald Sauerländer. Translated from German by David Dollenmayer. Los Angeles: Getty Research Institute, 2014. Pp 311. \$45.

In-depth analysis and images in this study of the world of Peter Paul Rubens (1577–1640) reveal his influence on church life and schools of spirituality as well as on political and religious conflicts. After some years in Italy, Rubens returned to his Flemish homeland. With large paintings for both a civic building and for a new, prominent church of the Jesuits in Antwerp, his reputation grew. He was seen as a painter whose colors and lines betrayed the Catholic approach to the graced person and whose figures showed the mystic or the activist empowered by the Holy Spirit through the church. Commissions from Bavaria emphasized the event of Pentecost or the person of St. Peter, themes of the new Catholic renewal.

S.’s book presents Rubens not as an artist reluctantly at work for ecclesiastical authorities, but as a painter and believer knowledgeably involved with the new directions of Catholic life after 1600. His paintings emphasize the reality of being a saint

and the exaltation of martyrdom. Paintings for the Jesuits figure prominently for S.'s analysis, but so do those for the Capuchins and Friars Minor, depicting Francis of Assisi and Teresa of Avila. Attention is given to the role of the saint in a local church as well, where he or she is the center of pilgrimages and healings. Martyrs like Lawrence and the Apostle Andrew pointed out the importance of those in the 17th century who spread the faith in dangerous foreign lands.

An instance of the religious and civic artistic world of Rubens is exemplified by Ghent, a city strongly influenced by both Calvinism and Jesuit evangelization. The Jesuits were successful in the years after 1600 and, with support from the burghers, erected a large church, school, and residence. In 1633, the millennial anniversary of St. Livinus, evangelist of Brabant and martyr, was commemorated. Rubens in vivid colors and remarkable dynamics of form celebrated Livinus, whose tongue was cut out because of his successful preaching, but Rubens also depicted divine punishment raining down on Livinus's executors. So Rubens, in the service of the Society of Jesus, can portray the dignified, spiritual stance of St. Ignatius for the Jesuit church (now named St. Charles Borromeo) in Antwerp or the death of St. Livinus for Ghent.

There are, of course, others subjects, myths, and portraits, in the work of this prolific artist. S. thinks that not a few art historians have seen Rubens's work as diminished by the many religious figures he painted. He is, however, not the reluctant employee of Catholic interests. "Rubens drew his inspiration from a treasury of ecclesiastical traditions, but his festal, miraculous, yet also deeply human, altarpieces became in their turn a powerful source of reinforcement and renewal for the old faith" (274). Rubens's large paintings were a part of the life, often celebratory and public, that the church unfolded and developed after the "dry severity of post-Tridentine religious painting" (274). His paintings are much more than an illustration of a nun's piety or an argument from Jesuit apologetics: they express a broad and creative age of the Catholic interpretation of nature and grace. Dramatic canvases bring faith and love to the fore and reveal the interplay of the natural and the supernatural in the Church at that time. By referring to "Saints and Martyrs" in the title, S. looks at how dramatic scenes represent and form an age of transition and renewal. S. helps the reader understand the religious and political forms in the politics of the 17th century, some of which remain influential today in areas of Catholicism.

Still, in Rubens's perspective do not the saints and martyrs tend toward the unusual and miraculous? For instance, Ignatius Loyola is portrayed as a healer or a mystic rather than a founder through a new psychological and vocational spirituality of a ministerial community. In a famous painting, Ignatius appears as a distinct figure whose roles as priest, preacher, and mystic are brought out in a dramatic appearance among awestruck people. This depiction of Ignatius recalls his ministry to the sick in the first years after his conversion. Serving grace in people is not an interior, solitary prayer but a spirituality calling others to be active. The tall figure is affirming the power of vocation and ministry to the uneducated and sick.

If in Rubens's paintings the drama of grace at a climactic moment is primary, various theologies of nature and grace and concrete aspects of 17th-century spiritualities

are in the background. This detailed and long-pondered study on Rubens suggests to theologians further reflection and research.

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*A Sacramental-Prophetic Vision: Christian Spirituality in a Suffering World.* By Matthew T. Eggemeier. Collegeville, MN: Liturgical, 2014. Pp. xxii + 174. \$24.95.

Eggemeier's first book is principally a diagnosis of naïveté. Christians have been naïve in their participation in the development of two interrelated crises: environmental degradation and global poverty. Wary of the tendency of American Christians to be co-opted by the state and the economy, and thus largely congruous with the work of Stanley Hauerwas and William Cavanaugh, E. advocates for a distinctively Christian perspective on these two pressing ethical concerns. The solution E. proposes is to learn to see reality through a distinctively ecclesial lens. This lens, as the title suggests, turns out to be bifocal. E. addresses the environmental crisis with a sacramental imagination and the suffering of the poor with the prophetic tradition. The real merit of the book is not in its (often facile) ability to shock with its alarming statistics about either of these two issues, but in its keen theological judgments and sober and practical proposals.

E. insists that current environmental ills will not be resolved merely by intelligent and pragmatic solutions, but rather that the *Weltanschauung* behind the instrumentalization of creation needs to be radically altered. We have been prone to a "forgetfulness of the relationship between God and creation" (40) and must remember our liturgical and sacramental way of viewing creation as a potential bearer of God's presence, not as an object for human consumption. There is little discussion of the individual sacraments of the church or liturgical rites because for E. the sacramental is a more expansive concept. It is the way to view God as present in, yet distinct from, the world, which is rooted in the concept of the *analogia entis*. For E., God's sacramental presence in the world is the antidote to the materialistic and technological mentality that has led to our present concerns about the future of the planet.

In light of the staggering statistics about global economic inequality, which E. cites at length, the unfortunate tendency for many is paralysis. The situation seems far too large for any individual or group to address. The prophetic vision that E. accentuates is precisely the ability to see that the current state of affairs is not a necessary one, and that a more just society can be both imagined and realized. This requires, following Johann Baptist Metz, a mysticism that does not ignore the suffering of the world, but that actually confronts it face to face. According to E., the primary sin of American Christians has been one of blindly allowing "the religion of the market" to dictate their habits and desires. Thus, the emphasis on "vision" throughout the text: Christian practices of asceticism, liturgy, and contemplation create the lens through which we are habituated to see the world as sacred and the poor as not just unfortunate, but as crucified.