

painting in the Roman novitiate, and from 1574 to his death 1610 worked as an émigré in the New World executing altarpieces for Jesuit churches traversing the territories of Peru and Alto Peru (present-day Bolivia) in the service of colonial missions. While questions specific to Jesuit concerns are not cast in strong relief here, issues of post-Tridentine art in the Catholic colonial context constitute this chapter's methodological scaffold, adding a unique perspective to the volume, and making an interesting pendant read in tandem with the preceding chapter. Taken together, these two essays offer valuable insight into the diversity of Jesuit colonial artistic production on the peripheral fringes of the Catholic world after Trent and caution against too quickly assigning categories to this art.

For example, whereas audacious iconographical choices by Bitti and his peers in Peruvian altarpieces depicting the Society's precocious para-saints come to the fore in Bailey's account, more cautious (even conservative) stylistic and iconographical aspects in altarpieces from the same years and the same churches but representing subjects particularly staunchly defended by post-Tridentine Catholicism (the Virgin Immaculate) or potentially problematic in a missionary environment with a polytheistic legacy (the Holy Trinity) emerge in Irwin's study. Here, more detailed information about relationships between the "mixed audience of Europeans and newly converted indigenous viewers" (271) and the artworks in Lima would be useful for understanding the diversity of artistic strategies. This chapter nonetheless offers a fascinating overview of the analytical and interpretive challenges and possibilities inherent to scholarly investigations into "the intersection of art serving the purpose of [colonial] conversion and art related to the response to the Council of Trent" (274), and like Bailey gestures to yet more fruitful territory for further research in Jesuit Studies.

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**Esperanza Rodríguez-García and Daniele V. Filippi, eds.**

*Mapping the Motet in the Post-Tridentine Era*. London: Routledge, 2018. Pp. 288 + 63 illus. Hb, \$155.00.

As James Haar stated—in a 1997 precursor to *Mapping the Motet*—the motet is an astonishingly flexible musical genre that is not limited “by period, genre,

form, style, textual language, or performance medium" (Dolores Pesce, ed., *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* [New York: Oxford University Press, 1997], 4). *Mapping the Motet* sharpens its focus on this extraordinarily enduring form to c.1560–c.1610, a period during which the genre manifested itself as "a vocal piece with Latin text of spiritual nature." Like the sermon, the motet lies outside the liturgy; its presence is rarely prescribed and such details as where, when, and how it might be performed are seldom specified. Unlike the sermon, however, the motet's text was rarely newly composed and nearly always in Latin.

As our editors state, the motet was "one of the most widespread, technically sophisticated and culturally significant genres of the post-Tridentine era." This volume is superbly edited, richly documented, and bursting with new information and insight. Its eleven chapters are framed by an introduction revealing the editors' aim: to map, through case studies, the richness and diversity of the motet's functions in an eclectic array of post-Tridentine contexts. Moreover, they seek to broaden our understanding by favoring methodologies that approach the motet in unusual ways or that venture into underexplored repertoires and practices.

Readers of this journal will be intrigued by an observation that provides the point of departure for the first chapter, David Crook's examination of calendrical ordering in post-Tridentine motet books. Crook highlights a passage in Matthias Schrick's unpublished biography of Michael Lauretano, rector of the Germanicum from 1573 to 1587, reporting that musicians there composed motets on texts chosen by the rector. It is an intriguing observation because it points to an interpretative milieu in which music played an exegetical rôle in which the musical performance of a text was seen as a reading of a text, a reading that employed sophisticated musical rhetoric to interpret a text, most often a text drawn from Scripture.

Jesuit intervention is again found in Christian Leitmeir's richly detailed exposé of the motet's employment as a confessional(izing) tool throughout the Holy Roman Empire. The ease with which motets migrated across inter-confessional borders prompts a revision of received notions concerning such frontiers and reminds us that pragmatism could be just as strong as rigidly enforced orthodoxy. In his *Sacrae cantiones* (1576), the Brescian-born composer and convert to Lutheranism, Teodoro Riccio (c.1540–c.1600), redirected the Marian intercessions of the *Ave Maria* towards Christ. Thus, for instance, "O *fili Dei*" replaced "O *mater Dei*." The Jesuits at the Collegium Hosianum of Braunsberg (Braniewo) in Royal Prussia, however, rather than rejecting the book outright, simply restored the tradition "Catholic" texts. And they did the same with Riccio's even more defiantly Lutheran *Secundus liber* (1580) by restoring,

for example, such original exclamations as “O dulcis *Virgo Maria*,” where the composer had pointedly set “O dulcis *Salvator mundi*.”

Another gem is Jeffrey Kurtzmann’s chapter reinforcing a thesis advanced in 1967 that argued that motets were used as post-psalm antiphon substitutes in post-Tridentine Italy. Antonio Chemotti’s chapter concentrates on a corpus of motets that were explicitly identified as *pro mortuis* in Italian publications between c.1570 and c.1650. His chapter leads naturally into Owen Rees’s rigorous examination of texts and performance contexts of *pro defunctis* motets in the Iberian world. Here, the reduced range of potential performance contexts allows a deeper interrogation of individual texts and their musical settings.

The towering compositional figures of Victoria and Palestrina and the ways in which their compositional choices might have responded to aspects of post-Tridentine spirituality are the subjects of two chapters. Noel O’Regan closely scrutinizes 131 motets published by Palestrina between 1569 and 1575, while Marco Mangani and Daniele Sabaino reveal hitherto unexamined aspects of tonal organization in Victoria’s motets that convincingly point to the composer as exegete. A very different approach is taken by Daniele Filippi whose splendid chapter on the motet in the musical, ritual, and cultural life of Milan begins with an investigation of the 1569 attempt on Borromeo’s life that was immortalized on canvas in 1602 by Gian Battista della Rovere (“Il Fiammenghino”). Filippi then takes us to a brief, yet insightful consideration of the embellished version of Victoria’s *Vadam et circuibo* that is found in Bovicelli’s *Regole, passaggi di musica* (Venice, 1594). Bovicelli’s manual has had a bad press: Alfred Einstein called it “monstrous” and Howard Mayer Brown dismissed it by commenting “surely bad taste is not the exclusive property of the current century.” Undeterred by such gut reactions, Filippi concludes that “this transformative performance of the polyphonic motet was indeed part of the musical practices of the Milanese Duomo in the 1590s.”

In his chapter on the motet in Seville and Granada, Juan Ruiz focusses on performance spaces, and in doing so introduces us to his innovative digital platform *Historical Soundscapes* (<http://historicalsoundscapes.com>). Of particular interest are detailed descriptions of musical performances in 1610 celebrating the beatification of Ignatius of Loyola. In a succinct chapter, Kerry McCarthy offers fresh insight into the idiosyncratic adventures of the motet in post-Reformation England. Aware of the perils of generalization, especially since the circumstances of individual composers in a fast-moving confessional climate were so disparate, the author studies motets that were composed for recusant communities in clandestine liturgies and motets that lived their lives divorced from liturgical functions in contexts that were domestic, private, and devotional.

In a chapter entitled “Songs without Words,” John Griffiths considers the repertory of solo instrumental music from the last third of the sixteenth century. Close to thirty solo instrumental publications transmit about 370 individual motets in a variety of tablatures almost always shorn of their texts and intended for performance in domestic contexts far removed from the liturgy. Here, the motet is reincarnated as a purely musical work for harp, lute, or keyboard and in which the addition of one or more voices would have been entirely optional.

*Mapping the Motet* is a splendid contribution to our understanding of early modern sacred music. It broadens and extends our knowledge of one of the most neglected yet imaginative musical genres of the period.

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### **Claude Pavor, S.J.**

*In the School of Ignatius: Studious Zeal and Devoted Learning.* IJS Studies. Research on Jesuits and the Society of Jesus, 1. Chestnut Hill, MA: Institute of Jesuit Sources, Boston College, 2019. Pp. x + 174. Pb, \$25.00.

From before the foundation of the first Jesuit school—either in Goa in 1543, Gandía in 1545, or Messina in 1548, and each has supporters—to today, Jesuits have intensely discussed such questions as, what is Jesuit education? How should it be accomplished? This book offers the answers of one Jesuit. Claude Pavor is an associate editor at the Institute for Advanced Jesuit Studies at Boston College; the translator and editor of the admirable and immensely useful side-by-side bilingual Latin and English edition of the *Ratio studiorum* of 1599 (St. Louis, MO: Institute of Jesuit Sources, 2005); editor and translator of Pedro de Ribadeneyra's *Life of Ignatius Loyola* (St. Louis, MO: Institute of Jesuit Sources, 2014; first version 1572); and co-editor and co-translator of *Jesuit Pedagogy, 1540–1616: A Reader* (Chestnut Hill, MA, Institute of Jesuit Sources, 2016). The book also has an appreciative forward by Professor Cristiano Casalini, Pavor's colleague at Boston College.

The argument of the book is that the best Jesuit education today in the USA can be achieved if Jesuit undergraduate colleges will adopt a modernized version of the 1599 *Ratio studiorum* (hereafter RS) curriculum. For purposes of identification, the RS is the short document first published in 1599 that outlines