The book *Jesuit Culture between Texts and Arts*, edited by Małgorzata Lisecka and Magdalena Lisecka, is a collaborative effort by scholars from various institutions from Germany, Poland, Portugal, and Ukraine. The volume represents an ambitious attempt to explore the multifaceted phenomenon of Jesuit art and is divided into three parts, preceded by a brief introduction. In it, the editors emphasize the unprecedented global reach of Jesuit art, as well as its use for evangelization—both within Europe and beyond. Moreover, Lisecka and Lisecka highlight the Society’s distinctive artistic eclecticism and unique lack of aversion to popular art.

The first part of the book, “Jesuit Culture and Theatre,” consists of three articles by Tomasz Jeż, Hanna Walsdorf, and Maria Delimata. In the opening one, Jeż adeptly discusses the portrayal of American missions in eighteenth-century Jesuit plays, drawing attention to the crucial category of Jesuit *accomodatio* in the context of intercultural communication, as well as the Society’s usage of plays to promote ethical, religious, and civic values. Walsdorf provides an innovative and intriguing study of the role of teaching ballet in French Jesuit colleges during the eighteenth century. Importantly, she includes a list of sixty eighteenth-century ballets staged by the Jesuits and a consideration of the anti-Jesuit polemic related to the issue, thus providing a broader historical context. Lastly, Delimata proposes a peculiar look at the missionary activities of the Jesuits and their influence in shaping modern devotion in the Philippines, as manifested in the religious observance of Holy Week.

Part two shifts focus to the relationship between the text and Jesuit culture. This section opens with a study by Anna Gawarecka, who revises the pejorative view of the role of the Society in the construction of Czech national identity, including Czech twentieth-century literature. The following paper, by Björn Freter, analyzes a play by seventeenth-century Jesuit Georg Bernardt, entitled *Tundalus Hiberniae Miles Redivivus*, from the perspective of existential philosophy. In my opinion, this article noticeably deviates from the others in terms of structure, resulting in some difficulty in understanding the scholar’s argument and objectives. Sergiy Seryakov then offers a survey of the portrayal of Jesuit school theater in Polish nineteenth- and twentieth-century historiography. Particularly exciting is the confrontation with the nineteenth-century “black legend” of the Jesuit theater and a critical examination of the scholarship of recent decades. This section concludes with an article by António Manuel de Andrade Moniz, who examines two early modern accounts of travels to India.
as well as South and Central America by Portuguese Jesuits, tracing in them references to classical culture. I have reservations regarding certain statements made by the author, who treats the texts under discussion in what I believe is perhaps a bit too anachronistic a manner, when, for instance, he accuses a seventeenth-century Jesuit writer of intolerance, supposedly “very common at the time” (89).

The third part of the volume, “Jesuit Culture between the Arts,” consists of three chapters. The first one, by Jakub Zdzisław Lichański, deals with the bindings (presented as a missionary tool) of Jesuit books from the library of the Braniewo college. However, the greater part of the study is devoted to a description of the historical context of the establishment and functioning of the college, as well as an overview of the state of research. Another paper, by Cristina Osswald, focuses on Jesuit buildings in Goa, famous because of the activity of Francis Xavier there and the story of the quinque martyres. The author uses an analysis of Jesuit churches and other buildings as a case study, aiming to illustrate how Jesuit art influenced the shaping of both local and extra-local devotion and cult. Lastly, the volume concludes with a noteworthy study by Małgorzata Lisecka, who provides an analysis of a treatise on music theory by the Jesuit Esteban Arteaga y López. Lisecka concentrates, among other things, on opera as imitative art, affect theory, and the tension between baroque aesthetics and the new aesthetics that characterized the second half of the eighteenth century.

Undoubtedly, one of the major merits of the volume is the innovative nature of the studies it contains, as well as their considerable diversity. Indeed, the individual papers address a variety of issues from a range of disciplines, periods, and regions. Regrettably, it is probably for this reason that not all the articles present a similar quality.

Given the diversity of themes covered in this collection, it was especially important for the editors to make an effort to consolidate the individual papers into a coherent whole. However, the brief one-and-a-half-page introduction falls short of providing readers with an adequate theoretical framework and historical context. Without such guidance, readers may struggle to contextualize presented studies within a broader scholarly conversation. It is also unfortunate that only from the footnote of one of the articles (119) do we learn that the publication originated from a conference held in Toruń in 2016. Furthermore, the absence of bibliography (with one of the papers featuring solely a bibliography of works not included in the footnotes) and an index is to be noted. When comparing the individual articles, we see varying spelling for centuries (61), inconsistent use of Oxford comma, different footnote styles (e.g., sometimes it is idem, sometimes by the same author, and sometimes the name is
simply repeated), inconsistent use of the hyphen and the en dash for the range of pages and years (sometimes within the same page, cf. pp. 124, 134), or the use of both first- and third-person narrative within a single article (114–16).

Additionally, the decision to leave Czech and Portuguese quotations untranslated, while translating quotations from Polish, and even more surprisingly, from French and Latin, is puzzling. It raises questions about the intended audience of the book: is it directed at a group of polyglots fluent in Slavic and Romance languages (leaving Latin aside), or is it meant to reach a wider readership?

More careful editorial attention would perhaps also prevent some rather embarrassing mistakes, such as in the opening sentence of the introduction: “Despite a considerable amount of publications that constantly appear on the subject of Jesuitism and the Societatis Iesu with its—widely understood—artistic and cultural activity [...]” (7). The same goes for the repeated referring to Jesuits as monks in one of the papers (52–64), as well as mentions of “the HIS acronym” (114) or “the poem Cinque Martyrs” (122).

Despite too many easily avoidable shortcomings and mistakes, I nevertheless believe that the book remains a valuable contribution to the field, since a substantial part of the studies contained therein are innovative and of excellent quality, making it well worth consulting for scholars interested in the subject matter.

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Pierre Favre (1506–46) was the third in the trio of the Society of Jesus’s founders. He is less well known than Ignatius Loyola (c.1491–1556) and Francis Xavier (1506–52), the duo most associated with the order’s founding. There has been renewed interest in Favre since Pope Francis canonized him on December 17, 2013. This short work is translated from Emonet’s French text published in 2017.