their artistic ambitions in seventeenth-century Italy. *Andrea Pozzo and the Religious Theatre of the Seventeenth Century* is abundantly illustrated, clearly organized, substantially documented, and ultimately, it expands significantly our knowledge of Pozzo's work.

Alison C. Fleming

Winston-Salem State University, Winston-Salem, NC, USA

flemingal@wssu.edu

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Jesse Locker, ed.

Art and Reform in the Late Renaissance: After Trent. Visual Culture in Early Modernity. New York: Routledge, 2018. Pp. xvii + 312. Hb, \$155.00.

This edited collection of fifteen concise, tightly-argued chapters by emerging and established scholars, furnished with an editor's introduction, index, over seventy black-and-white illustrations, and thirteen color plates, offers a valuable contribution from an art historical perspective to the recent upswing of publications across fields in historical studies that critically reevaluate the impact and legacy of the Council of Trent and its declarations during the late sixteenth and early-to-mid seventeenth centuries. Locker's introduction surveys this burgeoning bibliography, deftly maps it against the historiographical long durée that constitutes a sort of proverbial baggage for any research into the post-Tridentine era, and provides new insights into the artistic problematics of Trent's aftermath. That this combination of critical synthesis and original perception echoes throughout the individual case studies, speaks to the book's utility and significance for a broad readership, spanning art historians and scholars from other historical disciplines with an interest in post-Tridentine history and culture.

Relative to scholarship that hitherto has overwhelmingly focused on painting in post-Tridentine Italian centers, here the collective approach to the subject is more globalized: while nine chapters focus overwhelmingly on Italy, individual contributions by Walter Melion, Iara A. Dundas, Christa Irwin, and Carmen Ripollés and Lisandra Estevez focus respectively on artists and artworks in the Southern Netherlands, France, Peru, and Spain; Gauvin Alexander Bailey's essay, while predominantly situated in Rome, gestures to global Jesuit missions (on which more below). *Art and Reform in the Late Renaissance* presents a panorama of post-Tridentine reforms that is de-centralized and non – (even anti-) canonical in the broadest productive sense: while eleven chapters focus

predominantly on painting (notable exceptions being contributions by Bailey drawing largely on prints, Estelle Lingo on sculpture, Walter S. Melion on prints, and Katherine W. Rinne on aquatic infrastructure), overall the volume includes less-canonical artists, artworks, and media. Chapters taking up better-known works and artists in Italian centers—for example Clare Robertson on Annibale Carracci and Caravaggio, Estelle Lingo on Bernini, Marcia B. Hall and Eva Struhel on Florentine painting, and Stuart Lingo on Federico Barocci—undertake a revisionist approach, seeing ostensibly familiar and even well-trodden material with new eyes. The case studies cumulatively not only underscore the “fundamentally decentered and disputed nature of artistic reform in the decades after Trent” (10 [this review was prepared with reference to the online e-book and page numbers may not correlate to the print edition]), but also contribute to recent much-needed recalibrations gauging Trent’s purported authority, efficacy, and agency against diverse localized reform initiatives that arguably leveraged Tridentine mandates to manifold motivations and ends, thereby underscoring a central art historical thesis of the book: that “the idea of a single ‘Tridentine style’ can no longer be maintained” (10).

For readers of *JJS* interested to know how the book treats the Society of Jesus and its contribution to artistic reforms post-Trent, the subject surfaces frequently across chapters, if only cursorily; individual Jesuits and the Society more generally garner over one hundred mentions, usually in discussions of patronage. Such is the case for individual essays by Marcus B. Burke on Spanish painting and Iara A. Dundas on French pictorial arts, while others mention in passing Jesuit reform efforts together with those of other religious orders. The two essays that take a sustained approach to the subject so as to be considered significant contributions to the field of Jesuit Studies are chapters by Bailey and Irwin (also the two extra-European focused contributions in the volume) that explore, respectively, two important but until recently understudied broader topics: the place of precocious hagiographic imagery for para-saints popularly known as *beati moderni* in the era of post-Tridentine increased reformatory strictures regulating the cult of saints, and of the role of Tridentine reforms in the context of artistic production for Catholic colonial missions.

Bailey’s chapter, subtitled “Iconography of Unbeatified and Uncanonized Jesuits in Italy and Peru, 1560–1614,” builds on the author’s substantial prior research to shed new light on hagio-imagery in above all Rome during the critical early period when the Society as yet boasted no canonized saints. Bailey takes up an insightfully fresh approach to reconstructing the important but hitherto misunderstood cycle of paintings in the Recreation Room of the Novitiate of S. Andrea al Quirinale (since lost). Reading a little-known printed broadside engraved by Matthaeus Greuter (a favored artist of the Jesuits) that

reproduced the original mural paintings against an ekphrastic text by Jesuit rhetorician Louis Richeôme (*La peinture spirituelle* [Lyon, 1611]), he deduces the program was composed of martyrological frescoes celebrating Society missionary efforts, illustrating two narrative scenes—the 1570 maritime slaughter of forty Jesuits martyrs *en route* to Brazil, and the 1583 martyrdom of Rodolfo Acquaviva and four cohorts near Goa—and 103 bust portraits of Jesuit martyrs depicted as para-saints. As I had published Greuter's martyrological prints elsewhere but did not make the connection to the lost novitiate program, this linkage was quite suggestive and provided a compelling context for the engravings, whose small-format framed martyr portraits were made to be cut and pasted into do-it-yourself devotional booklets. It would have thus been most interesting if the essay had allowed for a teasing out of the ramifications of the connections between the monumental frescoes and the diminutive prints, particularly in light of the unique paradox he highlights (noted elsewhere by myself): during the very same years the precocious cults of the Society's founders, known as spiritual non-violent martyrs, experienced heightened scrutiny and censure from the curia, martyrial cults of those violently killed for the faith were openly celebrated and even enjoyed curial endorsement; yet within a few decades the same spiritual martyrs would be officially granted sainthood, while Tridentine-era violent martyrs would languish for centuries before eventual canonization.

That the chapter cites three surviving examples (to which I could add a fourth, in the Jesuit Archives in Rome) of handmade books filled with Greuter's cut-and-pasted engravings, suggests there is still much fruitful research to be explored regarding this burgeoning Jesuit martyrological iconography. Bailey's essay will be further enriched by reading it against publications by myself and historian Jonathan Greenwood, for example, too recent to be included in this account, particularly in relation to its comparative aspect looking at contemporary Oratorian art. That the final section in this chapter, undertaking a cursory survey of post-Tridentine iconography of uncanonized and unbeatified Jesuits in the viceroyalty of Peru, initially reads as something of an afterthought, is mitigated in three respects: Bailey has previously published on Jesuit Peruvian art, and more importantly, gesturing to three Peruvian examples of bold and even brazen depictions of the Society's *beati moderni* using iconography of bona-fide sainthood, taken together with the Roman case studies, makes a suggestive point about what sort of unabashed art could be produced in colonial peripheries as opposed to administrative centers post-Trent.

A third mitigating factor is the direct axis to Christa Irwin's subsequent contribution, which investigates the thirty-five-year viceregal career of Italian-born Jesuit artist Bernardo Bitti (also included in Bailey's essay) who started

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.

Ruth Sargent Noyes

Novo Nordisk Fonden/National Museum of Denmark, Copenhagen, Denmark

rno@natmus.dk

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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,