Anyone who would study the early history of the Society of Jesus is blessed with an abundance of riches. Jesuits have left us monuments of architecture, works of music and dance, theological and philosophical systems, _realia_ in the form of religious objects, tools and mechanical inventions, letters and reports. But most of all they have left us books, thousands and thousands of books.

For those of us in the academy, surrounded by and producing books, books created by and for the early Jesuits might seem like the easiest things to take up and study in order to gain an understanding of the Society. But it is not as simple as that. After some years spent pondering Jesuits and their books, I was told by a learned Jesuit that I was “close” to understanding what it meant to be a Jesuit, but I was not quite there. Why? Because while these written records of the Jesuits do document the aspirations, the achievements, and sometimes failures of the Society of Jesus, they do so in the context of an internally experienced spiritual realm whose contours can only be imperfectly reflected in a book or other written document. The first Jesuits were guided by and made powerful by the use of words, but words alone cannot convey the totality of their experiences or the passion of their convictions, nor do words easily render the complex relationships that existed among Jesuits, or the perhaps even more complex relationships between Jesuits and non-Jesuits.

Then, too, the Jesuits of the sixteenth and seventeenth centuries lived in an intellectual and political world very unlike our own. Their cosmos swarmed with unseen and dangerous demons, much as ours is crowded with equally hazardous microbes. Their horizon revealed implacable and ingenious enemies who sought their destruction. Among their allies were princes and prelates of absolute power and material splendor. Their notions of causality, the individual, justice, obedience, and virtue were based on assumptions in many cases unlike today’s, and the very real Jesuit appreciation of non-European cultures derived from a profoundly different motivation than our modern ideas of intellectual curiosity and respect for diversity.

In short, the Jesuits were human beings like us, but they understood and expressed their humanity in ways that would often seem unfamiliar, even bewildering, were they to appear today on this Jesuit university campus. Books alone cannot unlock this mystery, but they can provide a clue.

This exhibit consists of only a small handful of the hundreds of titles produced by Jesuit presses during the first century and a half that followed the founding of the Society in 1540. In these years the Society grew with stunning speed from a roomful of companions seeking to be assigned a mission by the Pope, to a vast and largely self-sustaining enterprise of enduring significance in the history of the world (I often think of it as the first multi-national corporation,
in some ways). At the same time, the Society developed an understanding of itself that it expressed in many media, including books.

The books selected for this exhibition were chosen because of the roles they played in defining the identity of the Jesuits to themselves and to others. This identity emerged in an environment that we must keep in mind as we view these artifacts. First, the Jesuits were a new Catholic order: on the day that the Pope approved the formation of the Society, the Benedictines were already a thousand years old, the Dominicans and Franciscans over three centuries old. Perhaps more importantly, the Jesuits were a new religious order that came into existence at the same time that other Catholic orders were also being born: the Theatines, for example, were founded sixteen years before the Jesuits, the Ursulines five years before. The Society of Jesus, therefore, once granted its commission and focused on its educating and missionary missions, entered a field already crowded with other orders competing for resources, recognition, recruits, and a visible place in the fluid cultural landscape of the day.

While the founder of the Jesuits, Ignatius of Loyola, lived, the identity of the new order was unmistakably shaped by his own personality: sensitive, energetic, aware of human relations and social dynamics, yet simultaneously absolutely certain about where he was headed, and unyielding in matters that he felt might compromise the Society. Yet even before Ignatius’ death in 1556, tensions were emerging among some of the original Companions over points of devotional practice and broader policy. After the Founder’s death, the Society underwent the familiar process in which the thoughts of the creator of the institution become surrounded by an aura that soon begins to obscure some of its intended meaning. Meanwhile those who carry on the mission attempt to keep alive the charisma and vision of the founder, whose personality becomes buried with this very effort.

Ignatius suffered in this way at least as much as most founders of religious movements: his personality was soon rendered almost inaccessible by pious legends and baroque accretions; the very rooms that he lived and died in in Rome were loaded with baroque tassels and gilded, obese putti, obscuring the saint’s personal austerity and his medieval origins.

One of the goals of this exhibit is to put us in mind of this austere man with medieval roots who founded the Society of Jesus. To this end, the first book in this exhibit is the Vita Christi of Ludolf of Saxony, a fourteenth century Carthusian. It is the book, Ignatius tells us, that was brought to him while he languished in bed for months while recovering from grave battlefield injuries. This much of the story is well known to us from Ignatius’s so-called autobiography. Let us consider this story from three perspectives. First, that of Ludolf, the author, whose unsystematic (and for this modern reader, sometimes annoying) presentation of learned citations is counterbalanced by his great gifts of description, gifts that “hooked” Ignatius, the physically immobilized yet profoundly physical
reader. Ludolf produced this book to be read aloud, so that the vivid images with which the text abounds—and the religious truths it was intended to convey—might be absorbed through human contact and metaphor. In fact, Ludolf wrote towards the end of a great era of European orality which would fade with the appearance of the printed word and a vast expansion of schools—an expansion that the Jesuits themselves would play a key role in.

In Ludolf’s day, the fourteenth century, the humanity of the characters of the stories from Christ’s life was communicated through the human processes of reading and hearing, an interpersonal transaction. But Ignatius, let us recall, read the *Vita Christi* alone (although perhaps not silently), internalizing the drama and integrating it into what he already knew of life. Thus the second perspective is that of a man of action, a Basque nobleman (though by cannonball involuntarily made inactive), directing his attention to a new set of actions and motivations that he previously presumably had not given much thought to. In this instant a new journey is beginning, one that will soon lead to a geographical pilgrimage (Manresa, Paris, Rome, and beyond), but which begins with an inward turning (in Latin, *conversio*), a journey, elements of which would be repeated by countless Jesuits in the coming years and centuries. We see also the beginnings of a productive tension among the Jesuits between reflection and action, between the concrete and the imagined, that will remain an outstanding characteristic of this Jesuit journey.

The third perspective from which to view this event of crucial importance to the history of the Jesuits, and, I believe, to the history of the entire Catholic Church, is that of Ignatius, now revered at sixty-three years old (and that’s an old man in the sixteenth century), reflecting on these events that had led to the founding and expansion of the Jesuits. His initial encounter, years earlier, with the lengthy, scholastic Latin sentences of Ludolf, he now understands through the prism of the development of the new institution he had founded and the trials he had seen it through. Ignatius, reflecting, now sees clearly his own substitution of the Life of Christ for the chivalric romance that he actually wanted to read, the worldly with the spiritual, the erotic with the transcendent. His words seek to explain his understanding of this change, the commencement of the journey, and in doing so, he helps define the evolving Society. A founding narrative is born.

But what of the book that actually precipitated this transformation? We don’t have the Castilian version of the *Vita Christi*, which Ignatius would have read himself; instead our exhibit offers a sixteenth-century edition of the original Latin of Ludolf. Despite its publication date of 1530, this is a medieval book, one very close in spirit to the volume that Ignatius would have read himself. Both the format and the illustrations of our book are redolent of the pre-modern culture in which Ignatius reached manhood and which characterized much of Europe during his lifetime.
Let me just briefly show you one of the woodcuts that ornaments this remarkable volume: Christ and the Tempter in the wilderness. No baroque accretions or hard-to-understand props here: on a bare stage, two figures of equal stature executed in simple outline, facing the viewer. The mood is one of isolation, solitude, and confrontation. The Tempter in fact is offering Christ the world. It is a model of many of the encounters that the Jesuits would experience as a result of their inward and outward journeys. The pre-modern Society of Jesus, despite its thousands of members and well-crafted organization, strikes the modern researcher as a gathering of individuals bound by vows and common goals, but frequently operating in remote and isolated settings. The one-on-one debater with opponents or rivals of Church teachings, the lone missionary passing through the darkening wilderness, the solitary black-robed figure giving last rites to battlefield slain, the priest on the scaffold ministering to the condemned criminal, or facing execution himself: each of these images is a commonplace in later Jesuit writings. And ultimately the Society itself becomes personified, and would be described by its own writers in terms of the experience of a solitary single person—being born, growing, suffering, and gaining honor. A single entity that is always confronting a Tempter who must be overcome, a corporate entity whose journey embodies the journeys of many solitary men.

A century after the establishment of the Society, its writers and artists produced a baroque masterpiece: the *Imago primi saeculi*. The pope was not pleased; much about this massive, ambitious book struck him as distinctly lacking in humility and restraint. Today we are struck by the opulence of the object itself, the multiple media employed (poems in Latin, Greek and even Hebrew, tomb inscriptions quoted at length, prose history, scores of detailed, complex, emblematic engravings), the cultural sophistication on every page which both flatters and challenges reader and viewer, the technical virtuosity and ingenuity of the illustrations. Most arresting is the motto—one of many presented—which is also featured on the headpiece of the catalog of this exhibit: *Unus non sufficit orbis*: literally, “one world is not enough.” How should we understand this phrase, which is echoed repeatedly in other mottos found throughout the *Imago*? As with other references in the *Imago*, the answer is complicated. The line is from the Silver Age Latin poet Juvenal’s *Satires*—almost. The original line is a bit longer, containing two more words that connect this dissatisfaction with merely one world to Alexander the Great. Plutarch, a contemporary of Juvenal, recorded in his *Moralia* the often-repeated tale that Alexander, when he reached India,
wept because there were no more worlds to conquer. This legend was undoubtedly known to Juvenal, to many of the readers of the Imago, and certainly to the creator of this image, which has put India very conspicuously in the right-hand hemisphere.

Several different journeys are implied in this line. The first is Alexander’s, the eternally youthful conqueror (remember, he died at 33) who reached the Indus River after subduing the oriental despotism of Persia and conquering much of what was then the known world. Alexander, whose supposed virtues have since been seriously deconstructed by historians, was viewed in the seventeenth century as an exponent of European culture par excellence. A student of Aristotle, an imitator of the mythic heroes such as Achilles, Alexander, at least in his legendary blond, heroic form, shared many of the virtues of the protagonists of Jesuit school dramas. His ambitions were put in the best possible light by many of the historians who came after him, who pointed out his clemency and charity towards the captive members of the Persian court, his love of literature and culture, his genius, energy, ingenuity, and bravery. Alexander had sought the Indies—petit Indias—a phrase echoing one used so many times in Jesuit documents that refers to any Jesuit seeking assignment overseas. But India was also a place with special significance to the Society.

For it was in India that Xavier, the most widely traveled of the original companions of Ignatius, had achieved his first great triumph as a missionary. And while “India” could be shorthand for any distant, exotic destination, it was also the name of a land better known than China or Japan, and it was synonymous with fabulous wealth. India was another world, and the empires and the virgin lands of the Americas were new worlds, too. The engraving above the motto unus non sufficit orbis shows the two hemispheres accompanied by an armed and steady-eyed Eros (this is no pudgy putto) and the names of the Jesuit missions are emblazoned on the various continents. Here, “One world is not enough” can be taken to mean: the Old World was not enough; we have journeyed to new worlds that the antique heroes such as Alexander and Hercules (who is mentioned in the accompanying poem) could not have imagined. When the Jesuit Manuel de Nobrega traveled from the Old World to Brazil in the middle of the sixteenth century, he had this truncated line of Latin sewn into the sails of his ship.

Most of the opponents of the Jesuits (and by 1640, the year the Imago was published, there was quite a crowd) took this motto in a more broadly geographic sense. The Jesuits, they said, were not content with the vast world they had taken on as their missionary field; rather they were so vainglorious that for them the terrestrial globe was not enough. Someone perusing the Imago may be tempted to accept such an interpretation. The complex allegorical messages of the emblems, the Latin verses loaded with classical allusions, the presentation of the history of the Society in a formula that calls to mind the birth, life, and suffering of the Savior himself: all these elements smack of an organization that is pretty sure of itself and sure of its position and its importance in a Counter-Reformation then reaching its crest. Failure and setbacks are dealt with in oblique and unthreatening ways. Here we see arrows shot by fools (one of whom is having some problems with his pants, looks like); they’re headed to the sun, but the arrows turn and fall...
to earth. Meanwhile the hammer blows of opponents only make the Society stronger. Neither heady success nor seeming defeat is enough to stop the progress of the Jesuits.

Yet there is yet another way that we may take the slogan, “One world is not enough,” and that is that our earthly life should never be enough for us, that we should aspire to a better and heavenly one. The message here is of salvation. The avowed mission of the Jesuits from the very beginning was *cura animarum*, the care of souls. In practical terms this meant the baptism of individuals whenever possible. Jesuit records of the period are full of statistics on the number of baptisms, adult conversions, people taking communion, and apostates reclaimed. The duty of the Jesuit missionary was to bring souls living on this earth to salvation in the next. This was yet another spiritual journey, one for both the Jesuits committed to this undertaking, and for those whose souls they attempted to save. This mission – and the *Spiritual Exercises* of Ignatius, and, as we’ve heard, an early example of which graces this exhibit—provides the backdrop against which many if not all the Society’s activities from this period can be understood.

We now come to the *Societas Jesu usque ad sanguinis et vitae profusionem militans…*, etc. (It’s a long baroque title including the word *Mahometanos* – rather politically incorrect—at about the middle.) This is perhaps the heart of the exhibit. The year is 1675, and it is a hundred and thirty-five years since the formation of the Jesuits. The narratives of thousands of men have become merged with the larger identity of the Society. As the title of the book suggests, this is the story of the pouring out of the blood and life of individual Jesuits. But Tanner does not present the accounts of these martyrdoms (almost every one of which is accompanied by an engraving) in order to sadden, shock, or alarm us. Instead, these detailed accounts are intended to demonstrate how the deaths of these Jesuits accomplished great good, and are in fact worthy of our emulation.

The notion that martyrdom advanced the cause of the Faith of course did not originate in the baroque Society of Jesus; the primitive Christian Church cherished its martyrdom narratives. Tanner’s book has two specific purposes, though, that go beyond this earlier goal. First, Tanner (and other Jesuits who composed the obituary notices that appear in the Society’s archives) seek to explain the setbacks experienced by Jesuits to which the *Imago* only alluded indirectly or allegorically. The great triumphs of the first century of the Society’s undertakings were
interspersed with profound hardships and tragedies. The Japanese mission, which began with such promise, was brutally suppressed. Jesuit endeavors in Transylvania, the Philippines, Americas, and England experienced tragic setbacks, while, closer to home, plague claimed the lives of many Jesuits ministering to the stricken throughout Europe.

What did these misfortunes mean? The Societas Jesu usque ad sanguinis is unsparing in answering this question on a frankly concrete level; over one hundred engravings show Jesuits being murdered in fiendish and frankly appalling ways: beheading; drowning; an early modern favorite, drawing and quartering; a Japanese specialty, being hanged upside down; submersion in freezing water (notice the snowflakes—a nice touch by the engraver); and scalding by boiling water. But there’s a deeper lesson than just the sacrifices as physical events. Each of these sacrifices is carrying forward the success of the Society and the triumph of the Faith, for, as one allegorical engraving in this book proclaims, “The blood of the martyrs is the seed of the Christians” – sanguis martyrum semen christianorum. (And here, a detail from the same engraving, we actually see an angel with a watering can watering the Christian garden with the fluid marked with the monogram often used by the Jesuits.) Now this much is predictable, but Jesuit-generated records from this period tell us that individual Jesuits—in fact, whole communities—experienced frustration, sadness, and even despair when their enterprises failed to bear fruit. Nor were these sentiments kept a complete secret, since the reports in which they appear were intended to be
read by other Jesuits (if not by a wider public who might read the other travel narratives that you will see in this exhibit). The men who undertook these journeys were compelled by these misfortunes to examine their own consciences, the environments in which they worked, the people whom they encountered, and finally their own obedience to God’s word.

The tension between the emotions documented in Jesuit community histories and the faithful sacrifices that Tanner reports was, I believe, an important element in the internal spiritual journey of these Jesuits. And Tanner’s volume, almost as massive a work as the *Imago*, was written both to inspire and to impress laity and to bolster the courage and commitment of other Jesuits experiencing these tensions. Where the *Imago* employs sophisticated language and emblematic imagery to communicate the mission of the Society, Tanner’s work assures his confreres that even in the darkest moments of the Jesuit journey, the Divine plan is still in place, and that their own sacrifices were likewise evidence, not of failure, but of success. In doing so, the *Societas Jesu usque ad sanguinis* becomes as important a document of Jesuit self-definition as the better known *Imago*.

But that is not all that the illustrations, and in some cases, the texts of this book accomplish. In the retelling of the tales of Jesuit martyrdom and triumph, Tanner draws a chiaroscuro picture of the struggle to save souls whose villains are as vivid as its hero martyrs. In Ludolf’s *Vita Christi*, Christ and the Tempter stand ready to contend over matters of power and truth in a fashion that seems surprisingly civil. By contrast, Tanner’s book gives us the opponents of the Jesuits often as barely human wretches, distinguished from the Fathers whom they torment by their costume, facial expression and gesture. These tormentors are the Other whose inhumanity portrayed here demonstrates the limits of early modern Jesuit tolerance towards differing religious beliefs and cultures, while simultaneously casting the virtue of the Jesuits to shine forth even more brightly.

The drawing of this line between light and dark is most striking when the Other is not a turbaned Turk or a native without clothing, but a European Christian. The Calvinist soldiers who cast these Jesuits from this tiny boat into the South Atlantic; the sadistic English executioners (and Tanner seems to really like sadistic English people—I don’t know why—also brutish English people), but we see here the execution of Fathers Southwell and Garnet; or perhaps even more dramatically, the exotically yet somehow effeminately garbed Transylvanian Calvinist who torments Stephanus...
Pongracz and his companions: all drive home the nearness and omnipresence of the Other in this particular strand of Jesuit narrative. The journeying Jesuit expected to meet the prospective convert. In Jesuit reports these converts come in several standard varieties, among them the repentant libertine (sometimes a repentant libertine even becomes a Jesuit), the girl fleeing a non-Catholic marriage, the Jewish wife seeking escape from her brutish, if learned husband, and there are others. But in addition to these prospective converts, we also meet in these narratives the adversary, who might strike down a Jesuit with an edged weapon, or perhaps, even more deviously, poison him. Some of the most haunting illustrations in Tanner’s work depict the victims of poisoning holding an envenomed cup, which, as you can see, contains a diminutive serpent. With such unseen risks, sacrifice might be demanded of any Jesuit at any moment.

Interwoven with this fatalistic yet optimistic view of the Jesuit journey are understandings of the function of the body, the purpose of knowledge, and the proof of virtue that are quite alien to ones that we are used to today. The body in baroque Catholic Europe was a potent receptacle of power: witness the worldwide cult of relics that flourished in these centuries. At the same time the body was the source of danger in a world that did not yet understand the germ theory of disease, and the body seemed far more fragile and probably much more mysterious than our own bodies seem today.

Feeble in many ways, a Jesuit’s body did have one great potentiality: it could be broken. The breaking of a Jesuit’s body was on one level an act in imitatione Christi (in imitation of Christ); it was also a realization of part of the journey that a Jesuit might undertake, a culminating step in the process that began with the commitments called forth in undertaking the Spiritual Exercises, at which point, it was hoped, any fear or hesitation in facing such a sacrifice was abandoned (although it’s worth remembering that the Spiritual Exercises could take men and women in other paths: the artist Bernini undertook them as well).

Jesuit martyrdoms were also acts of witness to the knowledge that each Jesuit possessed as the product of his intellectual training, spiritual formation, and life experiences. Books such as Tanner’s likewise were witnesses to this knowledge, organized and expanded into a narrative embracing the many missions of the Society. Interwoven with both of these ideas was an understanding of the virtues of fortitude and self-denial, called by some modern Jesuit commentators “self-annihilation,” which were understood as among the highest levels of Christian virtue. (And yet, we must ask, did a sort of desire for personal glory lurk behind the overtly expressed commitment of a martyr to die for the “greater glory of God”? Books cannot really tell us the answer to that.)
Books not only documented these events but contributed to the creation of a narrative to which Jesuits in future centuries would refer as they sought self-definition. Added to the edifying Latin literature to which the *Ratio* held the key, and the challenges posed by the *Spiritual Exercises*, Jesuit book culture of the seventeenth century created a landscape of language, symbol, and illustration that future Jesuits might move through towards new goals.

As we gaze at these demonstrations of baroque virtue across a chasm of over three hundred years, we might be put off by the repeated graphic displays of violence and the objectification of its perpetrators. The pre-Enlightenment presentation of religious devotion as the ultimate human motivator might further alienate us, living as we do in a world of suicide bombers motivated by devotion to their religious truth. The motivations and cultural assumptions of these European men who ventured into new worlds to spread what they believed to be the Truth can be understood in ways far different from how they themselves saw their journeys. But no investigation of the Society of Jesus—and here I include the modern Society as well—can avoid an examination of the motivation of these men and of the culture that fostered their hopes, beliefs, and visions.

First, it must be said that while the gestures and language found in the world of Tanner’s Jesuits may seem inaccessible to us, the modern Society of Jesus is by no means completely divorced from things resembling the spiritual journeys of these early Jesuits. The martyrdom of the five Jesuits in El Salvador in 1985 is only one instance of the spirit of self-sacrifice manifesting itself in recent times. The early Jesuits believed fervently that the written word was a powerful means of communicating the message of how elevation of the life of the spirit was the goal towards which more earthly undertakings were directed. Even centuries later, it’s not so difficult to see that relationship.

Less easily grasped today are the contours of the spiritual journey as the writers of the *Ratio*, the *Spiritual Exercises*, the *Imago* and Jesuit travel narratives understood them. The early Jesuits deliberately moved towards denial and even dissolution of the self; our modern Jesuit institutions offer the prospect of personal fulfillment and success defined in the terms of the larger culture. The early Jesuits strove to serve in the physical world, while continually keeping sight of the potential destruction of their own physicality. Contemporary Jesuit education does not always call attention to physical loss, let alone destruction. The sixteenth and seventeenth century Society, while prepared to engage other cultures, remained at an institutional level unwilling to acknowledge the legitimacy of other religious traditions (the artists who were active in the *Societas Jesu usque ad sanguinis* portray the objects of devotion in Asian societies in the ugliest possible way, it has to be said). By contrast, modern day Jesuit higher education in our country goes to considerable lengths to embrace and understand many religious traditions. The morally focused and rigorously hierarchical curricular theory of the *Ratio* has been replaced by a kaleidoscope of disciplinary offerings whose common cause with a Jesuit identity is sometimes so difficult to locate that we must hold conferences and symposia to discover the connection. The culture of obedience that suffuses Jesuit books of this period (and which provides some of the
most arresting symbols found in the *Imago*) is not so much challenged by today’s American Jesuit university students; rather it is scarcely known to most of them.

Yet it would be simplistic to diagnose this transformation as merely a case of a rigorous pre-modern institution broadening as it moves into the modern and postmodern worlds. Nor are some of the critics of the Society correct when they accuse Jesuits of watering down or softening up their curriculum in order to accommodate changing times. We can see this in another book that Matthias Tanner wrote and which was published shortly after his death: *Societas Jesu apostolorum imitatrix* (Society of Jesus, an imitator of the apostles). The same Society which set before its members explicit images of their physical dissolution could at the same time celebrate human connections and lovingly depict beauty in the physical world. This volume is concerned with those acts of individual Jesuits that imitated the deeds of the original apostles, not all of whom of course became martyrs.

Among the illustrations that grace this volume is a representation of the “bonfire of vanities” set up by Rodericus Ninno de Guzman, which burned in the streets of seventeenth-century Toledo. Although the intent of the Jesuit father is to suppress unwholesome forms of attachment to the material world, look at the details in this engraving. Ninno de Guzman is accompanied in his good work by two finely dressed gentlemen who toss playing cards on a tidy pyre while the black-robed father stands to the side expostulating. While the subject of the engraving is of course Father Guzman’s apostolic work, the center of the composition is actually one of the hidalgos, gracefully posed, sword on his hip, practicing virtue at the Jesuit’s behest, but is neither compromised in his own personal elegance, nor apparently being called upon to do so.

Engagement with the Other and acknowledgement of the possibilities of the physical world is even more evident in this engraving, a favorite of mine, of Father Hieronymus Lopez pausing in the nocturnal semi-darkness of a Spanish street. The pre-Suppression Society was one of the most prolific producers of drama in the history of the world, and almost any public activity of the Jesuits in this era can legitimately be considered theatre of some sort. As with the scene in Toledo, framed by the city wall, here there is a performance, this time with performers, producer and audience. Three figures sum up a procession that is being watched by residents standing in lighted upper floor windows. Again, laypersons are the focal point of this composition. Two well dressed boys and another gentleman move along the flagstones while Father Lopez reads and rings a bell. Encased torches add warmth and mystery to the scene, and the gentleman turns towards the
Jesuit just as his vestment almost brushes the head of one of the boys. It is a scene both theatrical and intimate, and free of terror, hatred, or misfortune.

So while the Society set forth an ideal that in its realization in the *Ratio* was intellectually demanding, and in the *Imago* refined and even haughty, and in the *Societas Jesu usque ad sanguinis* tragic and shocking, the image of the gesture of Father Lopez, human in scale, sensory in intent, shows us that these sides of the Jesuit experience also existed. The ringing of this small bell, echoed in the choral pieces composed for Jesuit churches and the chanted recitations of young performers in Jesuit dramas, is a small counterpoint to much of what I briefly touched on here. And it is more than this; it suggests an inherent and arguably productive tension in the journeys of these early Jesuits, a tension from the start between denial of the world and acknowledgment of it, and on a different plane, between the inward, spiritual journey and the outwardly manifested, physical one. Evidence of both are found in the volumes that you will be seeing in a few minutes, as well as hints to what lay ahead for the Society, as both these journeys continued in the coming century, towards the landmarks of suppression, restoration, and transformation.

Thank you very much.