

S. Pietro in Duomo, SS. Andrea e Onofrio, SS. Concezione della Vergine, S. Anna, S. Ansano; others come from confraternities in various Tuscan towns, among which Grosseto, Montalcino, and Sarteano. Because of their beauty and importance, they are individually and minutely described by Marco Ciampolini and Patrizia Turrini (pp. xxiii-lxxi).

The volume is enriched with tables, a bibliography, and a number of indexes—of parchments, names, nicknames, notaries, guilds, corporations and magistracies, and places.

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Candelaria, Lorenzo. *The Rosary Cantoral. Ritual and Social Design in a Chantbook from Early Renaissance Toledo*. Eastman Studies in Music, 51. Rochester, NY: University of Rochester Press, 2008. Pp. x, 212, ill. 16. ISBN 978-1-5804-6205-1 US\$ 55.

The Rosary Cantoral, an oversized, lavishly illustrated chant book currently housed in the Beinecke Library at Yale University, is a beguiling testament to the activities of a very particular brotherhood, the rosary confraternity of Toledo. Its origins long the subject of mystery and speculation, the Rosary Cantoral here benefits from a penetrating and exhaustive investigation by musicologist Lorenzo Candelaria, whose exploration of the book's origins and context illuminates the motives and strategies of the confraternity itself.

An introductory chapter, appropriately titled “The Mystery of the Rosary Cantoral,” unfolds indeed like something of a mystery thriller. Candelaria pieces together a compelling narrative beginning with the likely creation of the volume for the Dominican convent of San Pedro Mártir de Toledo at the end of the fifteenth century, and follows its subsequent dislocations through the exclaustations of 1836, the chaos of civil war in the 1930s, and the ensuing labyrinthine network of rare book dealers and private and institutional collectors on both sides of the Atlantic through the latter half of the twentieth century.

The chant book's enigmatic and apparently anomalous visual decorations misled several earlier commentators into confusing and contradictory speculations as to its origins and function. Possibly because of this, Candelaria's study, with the exception of a chapter devoted to the musical contents, centres firmly on visual aspects of the cantoral. He dedicates individual chapters to the most vivid and controversial images in the book: the representation of the legend of the Knight of Cologne, the Emblem of the Five Wounds, and the images of Hercules and the representation of Dürer's *Das Meerwunder*, trying to lock them into a cohesive and intelligible narrative. The result is largely convincing, with only occasional moments of strain, as when Candelaria suggests that the female figure in the *Das Meerwunder* image might have been read for the mythological Hesione as the

founding mother of Spain. The analyses are framed with a history of the convent for which the book was created, and a description of the rosary confraternity and its possible motivations in commissioning the book. What emerges is the “ritual and social design” of the subtitle—the elaborate web of associations and references carried in the cantoral that were designed to remind its owners, the Dominican friars, of the unwavering support and Christian fidelity of its donors, the members of the rosary confraternity.

What at first seems merely a typical, if elaborate, instance of civic patronage, however, soon reveals a more sombre aspect. In this particular case, the donors were almost exclusively members of the silk weavers guild, whose membership was dominated by *conversos* (New Christians). Already the object of social and legal harassment throughout the fifteenth century, their situation became openly dangerous with the arrival of the Inquisition in Toledo in 1485. The owners of the chant book, on the other hand, were Dominican friars rewarded for their support of the Inquisition. In the atmosphere of suspicion, intolerance, and violence fanned by the Inquisition, the Toledan confraternity of the rosary was founded to strengthen the public perception of the silk weavers as devout Christians and to forge potentially helpful connections with the Dominican convent of San Pedro Mártir. Like a business owner paying the *pizzo*, the confraternity endowed that institution with luxurious altarpieces, Masses, processions, and chant books, a legacy now testified only by the Rosary Cantoral and a few individual folios from a Gradual of the same period.

Much of the activity of the Toledo confraternity is unfortunately shrouded in mystery. Although their statutes do not survive, Candelaria is able to draw on local histories and a small number of later documents, such as amendments to the constitution dating from 1636 and 1651, and confraternity account books. Likewise, there are few remaining documents related to the early history of the Inquisition at Toledo, however Candelaria’s analyses of a list of *conversos* reconciled by the Holy Office in 1495, through penalties commuted into cash payments, betrays a telling concentration on wealthy silk masters and their spouses, and sometimes their children. In an ironic and bitter twist, the silk industry’s unwitting support of the Inquisition sometimes benefited San Pedro Mártir, as in 1506, when the convent annexed the houses of a silk master named Manuel Sanchez, condemned for practicing sorcery. Tied so convincingly into the story of this confraternity and its travails, the Rosary Cantoral becomes the beautiful and lonely witness of a persecuted community struggling to survive.

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