

the case presented, S.'s call for moving back to a Vatican II-style openness to the world seems justified. Her plea for humility and dialogue is echoed by others writing about Catholic public engagement, including Charles Curran, Cathleen Kaveny, Bridget Burke-Ravizza, Paul Wadell, and David Hollenbach. Though one might argue that Vatican II's openness to the world was accompanied by worries that necessitated, then and now, prophetic words about scandal, S. is surely right that some modulation is due. The virtue of hope requires Christians to risk engagement and, instead of focusing so intently on cooperation with evil, look for unexpected ways in which people of good will choose cooperation with good (99).

College professors and lay Catholic groups seeking a way to encourage conversation about Catholic participation in public life, the need for respectful dialogue about divisive issues, and the place of dissent in a pilgrim church would do well to turn to this clearly written, hopeful book.

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THE MORAL DYNAMICS OF ECONOMIC LIFE: AN EXTENSION AND CRITIQUE OF *CARITAS IN VERITATE*. Edited by Daniel K. Finn. New York: Oxford University, 2012. Pp. xxii + 166. Pp. xv + 678. \$99; \$29.95.

Finn promises that “page for page, there are simply more good and interesting ideas than appear in most books written by a single author” (6). While that promise is a bit overstated, I did find the book engaging, and an important contribution to the growing conversation between Catholic social thought and contemporary social science, especially economics. That is the focus of the True Wealth of Nations project of the Institute for Advanced Catholic Studies, which, with the Pontifical Council for Justice and Peace, sponsored the symposium in 2009 that formed the basis of this collection. However, rather than simply reprint the conference papers, F. created ten thematic chapters quoting appropriate contributions by the two-dozen participants. I will later comment on how well that approach works.

The authors bring depth and a wide variety of experience to their discussion of *Caritas in veritate*, and reading these pages often gives new insight into the meanings in the encyclical itself. However, the aim of the symposium was to explore extensions and criticisms of the document, so examples of each will best give the flavor of this small volume.

The authors celebrate Benedict's fresh articulation of the role of gratuity and reciprocity as the graced ground on which truly human economic activity stands, especially markets and business, but they find it unfortunate that his examples are all special cases, “social enterprises” such as the Focolare movement (77). Instead, Michael Naughton and others call for a more expansive application of the logic of gift to mainstream business

activity, emphasizing its communal character (82). Mary Jo Bane calls for greater recognition of social science insights, which themselves reflect a growing sense of the gratuitous in human life (93), and they challenge theology departments and business schools in Catholic universities to take up these tasks (89).

Benedict grapples with the role of the contemporary state, but several authors recommend extending his thinking beyond states to new institutions, especially international networks, from the Internet to the World Trade Organization, that effectively govern many of our global activities.

Paulinus Odozor argues for the extension of the theology of gratuitousness to the church's internal life, calling for the Petrine office to see itself as "redistributionist in chief" (30) for all goods, economic and spiritual. Some authors argue that there is little such self-reflection or self-criticism of the church in *Caritas in veritate*.

The most fully developed critique is what Luk Bouckert calls the glaring lack of interreligious dialogue. In chapter 9, "Language and the Orientation to Dialogue," John Coleman and others argue that Benedict's *communio*/trinitarian theology is too much of a closed circle to be truly open to all people of good will and to provide a base for addressing the world's social needs. Similarly, others criticize Benedict for emphasizing individual conversion to the exclusion of respect for the power of institutions and social structures. Michael Novak argues that the powerful institutions for good in capitalism are too often ignored (47); and Rebecca Blank believes that their negative effects are too easily glossed over (56). Extending that critique, David Hollenbach and others think that Benedict's approach may lead to a misunderstanding of the role of justice, noting that love cannot call for a "surrender to injustice" (41). The emphasis put on charity may imply a super/inferior, or a donor/needy relationship rather than one of solidarity based in equality and reciprocity. Katherine Marshall finds this approach particularly problematic in the context of international aid (99).

Thus, the symposium applauds Benedict's new theological grounding for social thought but finds that its logic limits its applicability to practical social analysis. They therefore call for a broadening of that thought in ways that make its insights accessible to a wider world, including mainstream businesses, new international institutions, other religious traditions, and to the church herself.

Finally, while the collection contains many fascinating and sometimes surprising insights—Novak declares that "capitalism needs a soul" (34); Coleman quotes Benedict: "God is 'freedom who thinks'" (26); John Allen characterizes *Caritas in veritate* as the integration of *Populorum progressio* and *Humane vitae* (106)—it is a bit frustrating because those thoughts cannot be developed in two pages. One finds oneself looking in various chapters for the thoughts of an attractive author, pasting his/her paper

together in one's mind. Even so, a book that engages one this actively probably has already succeeded.

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WORLD CINEMA, THEOLOGY, AND THE HUMAN: HUMANITY IN DEEP FOCUS. By Antonio D. Sison. New York: Routledge, 2012. Pp. viii + 161. \$125.

Sison here proposes the creation of an enriching interdisciplinary dialogue between Christian/religious theology and film. Although this dialogue is not new within the field of religion and theological studies, the insightful novelty of this book involves three important achievements that advance the conversation emerging between film hermeneutics and theological reflection.

A first achievement is the method S. proposes for this interdisciplinary dialogue. Theologians can easily be tempted to impose theological categories on film analysis, baptizing it with religious grammar. This method usually ends limiting the outcomes of a fair dialogue by setting an agenda that often manipulates both the questions and the results. S. avoids this by first looking at film *qua* film with its own autonomy and language, learning from the horizon of its own creative space. Theology thus benefits from its honest engagement with audiovisual storytelling, taking the way the story is told in the cinematic presentation as an organic whole. This strategy opens a more honest and critical dialogue, allowing theology both to give voice to the art-language of film and to encourage proactive theological conversations. When theology recognizes the "sacramental power of film as art, it can discover cinema as a *locus theologicus*, a place of divine revelation."

S. leads the reader to exercise this methodology, but his eloquent and beautiful style takes the reader beyond the mere technicalities. As a great storyteller, he focuses on the film narrative, allowing theological reflection to sprout. While the reader may perceive in S. the training of a theologian with a well-rounded knowledge of film, S., being a filmmaker as well, clearly has a great passion for film. His knowledge and love for film making are such that his writings put into practice a method for art making: the art of discovering humanity in depth by means of an insightful interdisciplinary dialogue.

The book's second achievement relates to its content. By reflecting on films beyond the scope of popular Anglo-American blockbusters, S. immerses the reader in the current experience of living in an intercultural world, a "liquid" world in which cultural, national, ethnic, and religious identities are constantly being reconstructed. The reader is invited to focus deeply on the polysemic expression of the *humanum*, as narrated by films like *Billy Elliot* (Stephen Daldry, 2000); *Be With Me* (Eric Khoo, 2005); *The Son* (Jeanne-Pierre and Luc Dardenne, 2002); *Kite Runner* (Mike Foster, 2007);