

The volume's fundamental methodological thesis is that economic relationships are adequately understood only as an emergent reality—that socioeconomic structures cannot be reduced to a set of transactions between independent individuals. The economy is a complex relational reality that “shapes the situations in which people find themselves” (28). Because of this relational complexity, an emphasis on virtue ethics, which does not attend to the moral character of socioeconomic structures themselves, is insufficient and only reaffirms an individualist perspective. Christian moral responsibility in a globalized economy calls for citizens with cultural awareness of the distant harms our economic interdependence causes, and a political commitment to justice for the “distant others,” whose work so often provides consumers in affluent economies with cheap consumer goods. The book will be an invaluable resource for developing that awareness and informing that commitment.

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*A Catechism for Business: Tough Ethical Questions and Insights from Catholic Teaching.* Edited by Andrew V. Abela and Joseph E. Capizzi. Washington: Catholic University of America, 2014. Pp. xxiii + 144. \$24.95.

In this volume Abela and Capizzi collect citations from papal and Vatican documents, dating from Leo XIII's *Rerum novarum* to the present, that are relevant for business owners and managers. This is an excellent reference for theologians and business leaders who want to quickly locate important texts regarding a wide variety of business concerns. The editors have judiciously chosen texts that reflect doctrinal teaching on each issue. The book uses a question-and-answer format and divides its chapters by topic. The questions are meant to challenge the attitude of many practicing Catholics in the business world who “check their religion at the door” (15). Questions range from the tradition's nuanced view of private property to economics, finance, management, unions, wages, work conditions, marketing, just price, manufacturing, globalization, health care, media, wealth, and cooperation with unjust laws and companies connected to birth control or abortion.

The book's quotations serve as a source of reflection and provide references for readers to locate the quoted texts in their original documents. Depending on the question, one or several texts might be quoted. The quotations are normally presented chronologically, with the most recent listed first, but when an older text is considered more authoritative, it appears first. Of the few comments from the editors scattered throughout the texts, most are unnecessary; and the note on the difference between formal and material cooperation erroneously equates formal cooperation with intrinsic evil and material cooperation with nonintrinsic evil (34).

Perhaps because of the publication schedule, the volume offers only one quotation from Pope Francis. While I would have welcomed more quotes from him, the basic

message from the papal and Vatican documents would have remained unaltered. The volume is a valuable resource for classes and workshops on Catholic business ethics.

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*Music as Cultural Mission: Explorations of Jesuit Practices in Italy and North America.* Edited by Anna Harwell Celenza and Anthony R. DeDonna. Early Modern Catholicism and the Visual Arts. Philadelphia: Saint Joseph University, 2014. Pp xii + 229. \$65.

The idea that the Jesuits are or were hostile toward the cultivation of music persists today, despite a generation of scholarship that has argued otherwise. Indeed, the fact that the Jesuits' relationship to music remains "a debatable and controversial theme" (39) makes this collection—*Music as Cultural Mission*—more provocative than may be immediately apparent.

The volume is unquestionably important, offering a treasure trove of new data demonstrating the Jesuits' serious involvement in music-making and music culture in early modern Italy and North America. Far from suppressing music, the essays show how, in their colleges, churches, confraternities, and missions, Jesuits sponsored a wide variety of music: oratorios, music dramas, high-profile chamber music, lavish sacred music, didactic song, and adaptations of native music (in their missionary pursuits). With flashy virtuosi such as Carlo Broschi "Farinelli" in the employ of the Society of Jesus, the Jesuits emerge as important patrons and fashionable innovators (rather than as tepid participants) in the field of music.

For all its merits, the volume has a few shortcomings, none greater than the failure to define "cultural mission" for the reader unfamiliar with John O'Malley's work, "Five Missions of the Jesuit Charism" (2006, cited but not expounded on). The treatment of contexts is also unbalanced, favoring Italy over North America and the early modern period over the present. Appreciable space is given to nonmusical theatrical genres, which undermines the volume's stated focus on music. Finally, genres of music are not indexed, limiting the volume's ease of use.

On balance the essays appear to point to music as a *tool* of Jesuit enterprise, rather than as an object of mission itself. Still, the volume represents a major step forward in Jesuit music studies, for which its editors and authors should be praised and thanked. In a field in which access to basic sources has been limited, the collection is most valuable not only for the excellent studies it contains but also for the future studies it makes possible. The production quality, including numerous full-color images, adds to the volume's appeal; Saint Joseph's University Press shows itself to be an exquisite bookmaker.

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