

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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