

things. As Hume put it in *A Treatise of Human Nature* (1739-40), in a passage which substantiates Walmsley's reading of Locke: "As the science of man is the only solid foundation for the other sciences, so the only solid foundation we can give to this science itself must be laid on experience and observation. 'Tis no astonishing reflection to consider, that the application of experimental philosophy to moral subjects should come after that to natural at the distance of above a whole century; since we find in fact, that there was about the same interval betwixt the origins of these sciences; and that reckoning from Thales to Socrates, the space of time is nearly equal to that betwixt my Lord Bacon and some late philosophers in *England*, who have begun to put the science of man on a new footing, and have engaged the attention, and excited the curiosity of the public" (147, in the book under review).

John W. O'Malley, Gauvin Alexander Bailey, Steven J. Harris, and T. Frank Kennedy, eds.. *The Jesuits II: Cultures, Sciences and the Arts, 1540-1773*. Toronto: Toronto University Press, 2006. xxxvi + 905pp. \$100.00. Review by JONATHAN WRIGHT, HARTLEPOOL, UNITED KINGDOM

As with an earlier volume by the same editorial team (*The Jesuits: Cultures, Sciences and the Arts, 1540-1773*. Toronto: Toronto University Press, 1999), the present work derives from an academic conference (this time held at Boston College in 2002) dedicated to exploring the richness of the Jesuit intellectual and artistic enterprise. That first book probed the notion of a distinctive Jesuit corporate culture: whether it makes sense to talk, as Jesuits often have, of *modus noster procedendi*—'our way of proceeding.' This new volume carries that discussion forward and shores up the broad impression given by its predecessor: that Jesuit culture, while efficiently organised and interconnected, was far more diverse than previous generations of historians realised. In fields as disparate as music, science, art and architecture early modern Jesuits made significant contributions to their disciplines. While obscurantist Jesuits undoubtedly existed, they had their forward-thinking confreres, and the notion of an intellectually stagnant or universally reactionary

Jesuit order begins to look increasingly obsolete: a gross and largely inapplicable generalisation.

There are some thirty-eight contributions to this volume, with special emphasis placed on Jesuit involvement with music and theatre, the visual arts, and natural science. Two final sections confront issues raised by the Jesuits' missionary endeavours across Asia and the Americas and by the events leading up to the worldwide suppression of the Society of Jesus in 1773. The standard of contributions is of a consistently high standard but, given the restraints of space, what follows is merely a digest of some of the volume's highlights.

Jesuit schools have always commanded a great deal of scholarly attention, but the specifics of how they operated and, crucially, how they were funded have often been overlooked. Olwen Hufton sets future scholars on a rewarding track by providing an overview of such fundamental issues, reaching the conclusion that, once Jesuit schools had been established (which happened thick and fast during the sixteenth century), it proved extremely difficult to sustain an adequate level of financial support. Faced with an "illusory sufficiency" (18) and prey to the vicissitudes of local economies, Jesuits quickly learned the necessity of becoming efficient fundraisers. Alongside Hufton's essay in this introductory "the Society in Society" section, Peter Burke analyses the contributions made by Jesuit translators to the refining of local vernacular languages, Elizabeth Rhodes explores the intriguing question of why so many women were attracted to Ignatian spirituality, Sabina Pavone provides an insightful discussion of that most influential of anti-Jesuit tracts, the *Monita Secreta*, and Peter Davidson reveals how Jesuits used their gardens not simply as a living laboratory for newly-discovered plants but also as a site of symbolic expression (a representation of harmony and order that they hoped to achieve within the Society.)

Jesuit artistic expression has also proven to be a rich seam of scholarly investigation in recent years. Here, Jeffrey Muller suggests that we look again, in a more rounded and interdisciplinary way, at the detailed records of Jesuit artistic endeavour in Antwerp—the Jesuits' so-called 'second city'—while Anna Knapp reassesses one of that city's great artistic achievements: the altarpieces and ceiling paintings (many now destroyed) of Peter Paul Rubens. In tune with

much recent work in art history, she asks us to look beyond artistic intention and technique and pay more attention to what impact such images had on their multifarious viewers: what role did they play in devotion, and what image of the Society did they inspire? The central role of art in Jesuit devotional life is also stressed in Nuno Vassallo e Silva's study of gold and silver artworks in the Society's Portuguese churches, Alexander Gauvin Bailey's account of how art was used and transformed by indigenous populations in Patagonian Chile, and Humberto Rodriguez-Camilloni's chapter on the processions and festivals of coastal Peru. Perhaps most rewarding of all is Hiromitsu Kobayashi's exploration of the woodcuts of early-eighteenth century Suzhou. Local artists exploited the techniques of earlier Jesuit painters at the Chinese court and fashioned artistic experiments of their own: a striking, hitherto understudied example of how the Jesuit presence in China fanned out into the wider culture.

In the realm of Jesuit science—an area, as the editors put it, once riddled with “the clichés of an older historiography, grounded in the metaphors of conflict between science and religion” (288)—William Wallace has long been offering striking re-evaluations. Here, he fills in some of the links between Jesuit natural science and Galileo's free-fall experiments. Daniel Stolzenberg explores the Society's process of reviewing, editing and censoring the works of Jesuit scientists, Antonella Romano takes us inside the mathematics classrooms of the Jesuits' schools, Henrique Leitao delves into the complex, conflicted Jesuit attitude towards astrology, and Ugo Baldini revisits the career of that most renowned of Jesuit scientists, Roger Boscovich, touching specifically on his theory of an attraction-repulsion force that lay behind all physical phenomena.

Music and theatre come next. There are close examinations of early Jesuit musical manuscripts by David Crook, a study of music in the Jesuits' German schools by Frank Korndle, insights into the Jesuit musical culture of colonial Chile by Victor Rondon, and detailed discussions by Bruna Filippi and Giovanna Zanlonghi of the physical apparatus of Jesuit theatrical production. Jesuits, as some of these chapters intimate, often had an ambiguous attitude towards music and theatre: was involvement with such activities suitable for priests, and so forth? This important theme is explored in greater detail by

Michael Zampelli who explores the musings of two Jesuit authors who saw the stage as a source of moral corruption and a stumbling block on the road to salvation. This casts fresh light on a central, abiding tension—almost a fault-line—within the Society.

Finally, the book offers two informative sections on the Jesuits' missionary enterprise (especially noteworthy here are Sabine MacCormack's piece on the Society's codification of the languages of the Andean peoples, and Catherine Pagani's chapter on the use made by Jesuit missionaries in China of the technology of the clock) and on the events surrounding the Society's eighteenth-century suppression (the best of an excellent bunch here are Marc Fumaroli on the national suppression in France—a process he suggests made the worldwide suppressions all but inevitable—and Dauril Alden's careful analysis of the machinations behind the destruction of the Society's Latin American *Reductions*).

This is an excellent, well-balanced and handsomely produced volume, of use to any scholar interested in the cultural, artistic and intellectual ferment of the early modern era. It has an audience far beyond aficionados of Jesuitica, but it also reminds us that the study of Jesuit history (by scholars both within and outside the order) is turning out to be one of the most rewarding avenues of cultural and historical scholarship.

Eleanor Selfridge-Field. *The Calendar of Venetian Opera. Song and Season: Scientific culture and theatrical time in Early Modern Venice*. Stanford, California: Stanford University Press, 2007. 394 pp. \$60.00. Review by R. BURR LITCHFIELD, BROWN UNIVERSITY.

This is a very detailed and interesting study of the Venetian theatrical year in its different genres in the sixteenth through eighteenth centuries: improvised comedy (*Commedia del Arte*), opera, *opera buffa*, scripted comedy, and musical performances. The main subject is presented in the context of ancillary subjects, where the details sometimes go beyond what is needed to support the main theme, but which are also interesting. About the first third of the book is devoted to the cultural relativity of marking time from place to place in pre-modern