that the history of dogmatic development illustrates the proper relationship between faith and reason and that faith itself demands its own ontology and particular mode of reasoning, Papanikolaou is also very critical of the Pope. He believes that the Pope has given too much autonomy and authority to reason in that reason appears to be the ultimate arbiter of the faith. I believe that Papanikolaou misunderstands, and so misconceives the Pope's teaching. It is quite evident, as Robert Sokolowski points out in his insightful contribution on 'The Autonomy of Philosophy in *Fides et Ratio*', that reason and philosophy, while autonomous, do not sit in judgement over faith. He writes: 'Does this acknowledgement of the autonomy of philosophy mean that reason can set itself up as the tribunal for faith, as it does in pagan thinking? Obviously not; in fact, there are passages in the Encyclical that seem to make the opposite claim, to subordinate reason to faith, and to restrict the autonomy of philosophy' (283). The critical points that Papanikolaou wishes to make are valid, the only reservation being that they do not apply to John Paul's understanding of the relationship between faith and reason.

Angelo Scola in his essay on 'The Integrity of Human Experience', picks up on a theme that I believe the Pope could have exploited more within his encyclical, that of human beings being created in the image and likeness of God. As Scola notes it is because man is created as the *imago Dei* that he possesses the intellectual ability to obtain truth through reason as well as being open to the truth of revelation that comes from God. As the *imago Dei* men and women are, by necessity, men and women of *fides et ratio*.

In conclusion, I would recommend this book as one of the places to start if one wanted to obtain an overview of the Pope's encyclical along with the questions that it raises and the issues that it treats.

THOMAS G. WEINANDY OFM Cap.

TRUE RELIGION by Graham Ward, *Blackwell*, Oxford, 2003, Pp. ix + 168, £12.99 pbk.

Do not misled by the title; more than a touch of irony is at play here. For *True Religion* (published as part of the Blackwell Manifestos series) is not an attempt to identify some essential distillate of that strange entity we have learnt to call 'religion'. On the contrary, starting from the claim that 'religion' can only be understood as a product that appears within specific social formations, Graham Ward sets out to offer a genealogy of the idea of 'true religion', exploring some of the forms that it has taken in the Christian West during the modern era. Drawing on examples

from literature, film and popular culture to illustrate his claims, Ward deftly charts how the contours of (so-called) 'true religion' have been continually moulded by the forces of secularisation, enlightenment rationalism, imperialism and consumerism – a process which, he argues, has taken us from a shattering of a Catholic, theological world-view that had been able to sustain a vision of *sacramentum mundi*, to the liquidation of religion through its commodification (cf. p. viii).

Ward begins his exploration with a colourful analysis of two contrasting enactments of William Shakespeare's *Romeo and Juliet*: the first, a performance at the Globe theatre towards the end of the sixteenth century; the second, the 1996 film adaptation directed by Baz Luhrmann. With the first of these standing at the dawn of the modern era, and the second as a witness to the collapse of 'modernity' into 'post-modernity', these two works frame much of the analysis that follows. As Ward explains, the first performance would, for its audience, have been rich in allusions to the Catholic heritage of England that Shakespeare (himself the son of a recusant) had witnessed slipping away – a passing order of liturgical time and the secular as 'a realm suffused with divine activities' (p. 12). Contrasted with this is Luhrmann's 'post-modern' realisation of the play, a vision which, Ward argues, can support no sense of *sacramentum mundi*, but instead can offer merely the glittering spectacle of a world dominated by a religion that has been reduced to the 'irreal' as a series of objects, performances and effects: camp, kitschy and excessive. Thus: 'It is as if religion remains – in the accoutrement of Roman Catholic devotions – but it has been eviscerated, turned into gaudy and tawdry surfaces' (p. 32). It is this reduction of religion to the level of special effect or fetish that Ward identifies as the key element in the religious crisis of our age, and the elements of which he attempts to unravel in the subsequent chapters.

Ward argues that the conquest of the 'New World' – signalled by Columbus's voyages of discovery and fuelled by an admixture of religious and secular motives (uniting both 'worldly' goods and 'spiritual' goods) – opened new vistas for Christianity. But this expansion of the European worldview was accompanied by a new thirst for universal principles, and for the first time Christianity was seen as a member of a genus known as 'religion' (of which it was, unsurprisingly, regarded as the truest form). Looking at the works of John Donne and Lord Herbert of Cherbury, Ward highlights how, in the seventeenth century, the idea of universal religion was born, and with it the problematic relationship between the religion's essential form and its various outward expressions (p. 58). Tracing this development as it evolves in the literature of Daniel Defoe and Novalis and in the writings of figures such as Schleiermacher and Hegel, Ward cogently argues that the ideal 'true religion' that

came to prevail in the eighteenth and nineteenth centuries was one which, though maintaining the superiority of Christianity, voided it of its specific content. Indeed, it is the void which comes to be set up at the heart of 'true religion' — the legacy of a romanticism and an idealism which find their fulfilment in loss of the self and the sublation of the particular. Ironically, then, the quest for 'true religion' is one which leads us to the death of God (Nietzsche) and the 'exhaustion' of religion (Engels) (p. 105).

In the final chapter, Ward brings the story up to date and outlines his 'manifesto' for the future. In the face of God's retreat from the realm of the religious, we are faced with a profound absence; but it is an absence that can be masked by the rise of the aesthetic — the simulation of the divine through the play of effects on a surface without depth. This is the age of the theme park, in which surrender to the void is deferred in favour of immersion in a realm of immediate experience. (Here Ward examines, amongst other things, the 'Holy Land Experience' theme park in Orlando.) But it is also an age in which the liberal agenda is turning in on itself — provoking both social atomism and 'neo-tribalism'. Ward writes:

> So we have, on the one hand, a re-enchantment of the world in which religion provides a symbolic capital, empty of content and yet preeminently consumable — like caffeine-free, sugar-free Coke. On the other, we have strong theological commitments increasingly confident about voicing, and voicing aggressively, their moral and spiritual difference. Secularism is imploding, liberalism is at an end, and media-driven market values have become lifestyles — so much interior décor and designer diets. (p. 138)

Indeed, Ward predicts the demise of liberalism as a viable theological project (the 'religions of the void'); and so 'For the time being, the search for the true religion is over' (pp. 138-139). Instead, he suggests, the question is now one of the conflict between a consumer-driven political liberalism and a plurality of 'true religions' which, through a turn to theology, might be able to articulate an alternative to secular monoculture.

True Religion will doubtless find many critics – both conservative and liberal alike. It is a 'Manifesto' – and thus articulates a vision, rather than engages in sustained analysis. But even so, there are times when Ward seems to move through his material rather too swiftly – particularly in the final chapter, which one felt could have benefited from greater elaboration. His dismissal of the liberal theological project is perhaps too quickly delivered; and there will be some who will feel that Ward's position

sacrifices too much, and that by abandoning 'the search for the true religion' Ward steers us uncomfortably close to the void he strives to deliver us from. But for Ward, religion cannot be isolated from the societies in which we live. And, for a faith tradition, this demands a stance which is robust in its sense of religious identity, but which avoids the fetishisation of its own 'truths' or practices – and which sees, in pluralism, an opportunity to share and flourish together (indeed an 'interdependence'), to work together to redeem a 'world of possibilities' (p. 153).

Those familiar with Ward's previous work will find *True Religion* something of a departure in style and tone, though still firmly within the trajectory of thought charted within *Cities of God*. However, as part of the 'Blackwell Manifestos' series, *True Religion* is aimed at a more general readership than Ward's earlier work. Ward therefore tries to avoid overly technical discussions, focussing instead on a series of lively cultural analyses; when Ward does indulge in jargon, it is (usually) explained. (Having said this, a reader without any grounding in philosophy or theology might find the discussions about Schleiermacher, Kant and Hegel heavy going – but this is unavoidable given the nature of the material and its centrality for Ward's thesis.) Ward therefore succeeds in introducing some of the key ideas that we meet in *Cities of God* (and 'Radical Orthodoxy' in general) to a readership that would otherwise find them inaccessible. A grand achievement! This is serious and accessible theology and we should be grateful for it.

STEVEN GRIMWOOD

CATHOLIC INTELLECTUALS AND THE CHALLENGE OF DEMOCRACY by Jay P. Corrin, *University of Notre Dame Press,* **Notre Dame, Indiana, 2002, Pp. x + 571 hdbk.**

In France, it was after the condemnation of *Action Française*, in 1926, that the Church started its painful recovery from the extreme right. Jay Corrin shows how, conversely, in the United States and in Great Britain, the Catholic Church had a tendency to become more right wing, above all under the influence of Hilaire Belloc. His main purpose, however, is to show that a few intellectuals resisted this general movement. He offers a very lively portrait of H.A.Reinhold, probably the hero of the book, who tried, with little success, to alert the Catholic world to the threat of Nazism. He also offers an excellent account of the debates surrounding the Spanish Civil War and Mussolini, using many primary sources. The book starts, as it should, with the French Revolution and the French 19th century, and culminates