

Byzantine is truly zany, and perhaps sometimes this was grace making salvific use of not so much apostolic strategy as mental disorder). An odd man out is the only (I think) Anglican contributor, Donald Allchin, the Bishop's erstwhile prefect at Westminster School. Allchin has elected to write on early medieval Welsh Christian poetry. Some of these texts seem rather thin, but two, from around 1200, are more substantial and even in translation very fine. The *pièce de résistance* of the whole *Festschrift*, to my mind, is Fr Alexander Golitzin's essay on the Anthropomorphite controversy in late fourth century Egypt. In a breath-taking sweep of reference, he argues that those Coptic Christians who considered that God was (before the Incarnation) in the form of man were not theological illiterates but drawing on the Old Testament theophany tradition as continued in the inter-Testamental literature and various ancient Christian sources. The question is whether the divine 'form of glory' can be considered to bear some relation to the transfigured human being. If man is the image of God, is there some sense in which God is the archetype of man? This is one of the many respects in which help could be sought from the sophiology of Father Sergei Bulgakov – a figure whom many Orthodox avoid as still overshadowed by the charges of heterodoxy brought against him in the 1930s. Western Catholics who have since known far less reliable theological guides might take up the point. Meanwhile, they can salute in Bishop Kallistos a beacon who has taught some of us to receive a great deal of light from the East.

There is a full bibliography of Bishop Kallistos' writings, but I could find no notes on the contributors.

AIDAN NICHOLS OP

**NOTES ON NATIONALISM** by Ramón Masnou Boixeda, with a Foreword by Cardinal Narcís Jubany, *Gracewing*, Leominster, 2002, Pp. xviii + 146, £ 12.99 pbk.

As a result of its history, Spain is not at all a homogeneous country, and it embraces within its territory various peoples and cultures. The Constitution of 1978 is a highly significant stepping stone in this regard: it has recognised the heterogeneous nature of the country, and it has set up a political system which is clearly closer to a federal than to a central state. This was a response to the long-established cultural and social pluralism of Spain, and it has resulted in the constitutional acceptance of a variety of *nacionalidades* and regions in its territory.

The topicality of Bishop Masnou's *Notes on Nationalism* is unquestionable. Nationalism is a very important issue in Catalonia and in the rest of Spain, as it is in much of Europe and elsewhere. In the first

chapter, the author (who is the Bishop Emeritus of Vic) highlights terminological problems, and he even wonders whether nationalism should or should not exist. A problem that researchers of this topic must face is the mistaken identification between nationalism and violence. In the second chapter, Masnou seeks to promote better relations between Catalonia and other nations and regions in Spain, whilst pointing out the continuance of an anti-Catalan syndrome in the rest of the country. The third chapter deals with the issue of nationalism in depth, including a clarification of concepts and an explanation of three types of nationalism. Concepts and theories which had already been noted in the first chapter are developed at this point. The definition of terms such as nationalism, nation and state enables Masnou to explore the reality of plurinational States.

Bishop Masnou then turns to a most significant question: 'What about Spain?'. In this fourth chapter, the title of which can undoubtedly sound confusing, the author aims to describe nationalism at state level, instead of focusing on the reality from a Catalanian perspective. In fact, Bishop Masnou has no qualms in regarding himself as a Catalan nationalist and a Spaniard at the same time. Furthermore, he is openly critical of radical Spanish nationalism, because throughout the years, this movement has tried to deny the existence of the idiosyncratic nature of Catalonia in Spain. The author values the achievements of the Spanish Constitution, mainly its recognition of the importance of the Catalan language, but he is slightly pessimistic about the proper fulfilment of its goals. In the epilogue, Masnou proposes the ways of peace, love and dialogue, and, in the postscript, he addresses his Spanish-speaking brothers living in Catalonia and welcomes them sincerely; from them, he expects an understanding of the culture and a respect for the identity of Catalonia within the state.

Finally, this book has two appendices. The first is devoted to Church documents concerning nationalism. The author has made good choices in selecting these texts, not focusing exclusively on the Holy See's perspective, but also considering pronouncements of the Catalan hierarchy. On the other hand, appendix two contains political documents, some opposed to Catalonia as a national, cultural and linguistic reality, others relatively positive in their recognition of Catalonia as a reality.

I consider this book by Masnou to be a remarkable piece of work. As well as concentrating on a very interesting subject, its topicality is beyond doubt. As some Spanish politicians wonder whether the federal pattern is suitable for their country, these *Notes on Nationalism* are timely. This is a book written in a fascinating first-person style, and it is also written from the heart. However, some critical points may be made. First, it is obvious that the author does not want to hurt or offend his brothers (he uses this term, in fact) in other

regions and nations in Spain, but Bishop Masnou continuously apologises and this can become tedious. Secondly, in some respects this book appears to be over simplistic. The author is undoubtedly aware of the Catalonian situation, but he underestimates the variety of nations within the Spanish territory. He insists on explaining the Catalonian problem as a conflict between Catalonia and Castile. Finally, he seems to overdo the feeling of victimisation when considering the anti-Catalan syndrome. Without denying the existence of misunderstandings in other nations and regions of Spain about the Catalan reality, defining them as a sort of malaise is excessive and counterproductive.

Despite these minor criticisms, Bishop Masnou should be congratulated. The simplicity of his style is to be praised, and his book can be recommended to all those with an interest in nationalism, Catalonia, Spain or Catholic social teaching.

JAVIER OLIVA

**IMAGES OF REDEMPTION: ART, LITERATURE AND SALVATION** by Patrick Sherry, *T&T Clark, Continuum, London, 2003, Pp. viii + 213, £16.99 pbk.*

Those who have learned their soteriology from the writings of F.W. Dillistone and the late Colin Gunton will find here a companion guide useful for teachers and students alike. Chapter Two especially, 'What is Redemption?', is a clever distillation of recent thinking in the English-speaking world on 'atonement' that incorporates insights from Eastern Orthodoxy and continental Catholicism without compromising the complexity and ambiguity of the doctrine. Although the average person might feel daunted by Sherry's ease of movement between *Antigone*, Flemish painting, and twentieth-century Roman Catholic novelists (to scratch only the surface) the soteriological concepts he clarifies and presents are ready to hand for the active reader. Where one's own knowledge is less wide-ranging than Sherry's, either in scholarship or in the arts, he defines terms and causes the reader to draw upon more familiar experiences of the arts, thus expanding the dialogue and creating an author-reader exchange of interpretations.

The principal argument of *Images of Redemption* is that art and literature can act as 'primary expressions' of religious ideas and doctrines (cf. Chapters One and Nine). What this means is that the 'arts' are often able to 'show' us what religious ideas look like. When they do so, they inhere in our imaginations with a somewhat autochthonous primacy and it is possible, Sherry suggests, that doctrines and ideas are formed from a backward glance at our artistic and