

possibility of sin) differently; freedom is less a given and more an endowment that needs constant nurturing and development.

In the end, Origen's theology is essentially a narrative about the soul's journey back to God. Readers today might not find the landscape along that journey always to their liking (not many are middle Platonists), but Origen can still take them on quite a ride.

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ICONS AND THE NAME OF GOD. By Sergius Bulgakov. Translated from the Russian by Boris Jakim. Grand Rapids, MI: Eerdmans, 2012. Pp. v+180. \$29.

Jakim, the foremost translator of Sergius Bulgakov (1871–1944) into English, has provided yet another important addition to Bulgakov scholarship in the English-speaking world. *Icons and the Name of God* consists of three main chapters: J.'s introduction, B.'s essay, "The Icon and Its Veneration (A Dogmatic Essay)" (1930), and "The Name of God," which is the final chapter of B.'s *The Philosophy of the Name* (1920s). His chapter on "The Name of God" includes his "Post scriptum to 'The Name of God': A Sophiological Interpretation of the Dogma of the Name Jesus" (1942). J. includes these two different works by B. on the account of their shared theme of the Divine Energy (vii). This is appropriate since B. argues that while the icon is the revelation of the Divine Energy through human artistic creativity, the Name of God is a verbal icon, or the revelation of the Divine Energy through human speech (126).

In his article, "The Icon and Its Veneration," B. provides a theology of what an icon is and how it is possible. His latter point makes this work a unique contribution to iconography. In his exposition of the historical debate between the iconodules and iconoclasts, B. provides an exceptional account of important thinkers from both sides. He creates a dialectic between the iconodules and the iconoclasts to demonstrate the need for his theology of icons and then offers his synthesis of both positions. B. offers an original insight on the debate between the iconodules and iconoclasts, arguing that they created a false antinomy. Iconography must be situated within the sophiological antinomy (36–37).

This context allows B. to persuasively conclude that God, as Sophia, correlates Godself (Divine Sophia) to creation (Creaturally Sophia), allowing God to be portrayed. The icon expresses this correlation since it is a particular proto-image of God's Wisdom revealed to the artist, who in turn depicts this mental image in matter (43). It is the mold of a proto-image (47). Although B.'s definition of the icon is at times vague, he qualifies these statements with his thought on the importance of the name of an icon. Referencing the Orthodox rite of the blessing and sanctification of icons, B. stresses

that religious artwork is not an icon until it is named by the church (81). Once the icon has a name, the Holy Spirit makes the icon “the place of the proto-image’s special gracious presence” (84). Iconography is placed within a christological context. The bestowal of a name is nothing less than an incarnation; the Divine Energy unites with the human energy, making the icon into a “Divine-human” reality. B. elaborates on this point in “The Name of God.”

Although B. successfully provides a succinct, yet comprehensive, treatment of the name of God, it is at times redundant. This is to be expected, as his essay on icons expands ideas he made in “The Name of God.” Nevertheless, B. argues that the name of God itself, Jesus or Jehovah, is more than an icon, since these names are transubstantiated (134). What exactly this means is not entirely clear, especially when we consider B.’s emphasis that we only encounter God as the Divine Energy. This does not detract from B.’s original and creative genius. Particularly noteworthy is his polemics with the onomaclasts that makes his argumentation more persuasive, as his theology responds to their questions and describes with clarity the nature and function of God’s name. However, B. stigmatizes the onomaclasts and provides no serious consideration of their positions.

In “The Name of God” J.’s footnotes help the reader understand the technical points B. made in earlier chapters but now only briefly mentions. However, the reader is at a loss since the full force of B.’s arguments is no longer present. Moreover, although B. provides an impressive biblical warrant for his theology of God’s name, he does not engage biblical scholarship on this issue. This is irresponsible, as many of his arguments rely on the biblical author’s usage of the “Name” in the Old and New Testaments.

Nevertheless, both texts are replete with an original and systematic treatment of important theological issues that have been neglected in both the West and East. For these reasons, I highly recommend J.’s masterful translation of these texts. For students of B., this work is important because it not only demonstrates the development of B.’s ideas before the publication of his major trilogy but also presents with brevity and clarity his antinomic method, which is obscure in other works (35–36). B.’s theological style is on full display in these texts, which synthesize authoritative sources, the liturgy, and human experience to produce a unique contribution to systematic theology.

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WHEN THE MAGISTERIUM INTERVENES: THE MAGISTERIUM AND THEOLOGIANS IN TODAY’S CHURCH. Edited by Richard R. Gaillardetz. Collegeville, MN: Liturgical, 2012. Pp. xviii + 295. \$29.95.

The first seven chapters of this book emerged from a Catholic Theological Society of America research project on recent investigations of