

the medieval period but who are interested in materiality and agency more generally, the book provides a useful case study in how such questions change over time.

University of California, Davis

CATHERINE M. CHIN

LA CRISE DE LA FOI DANS LE TEMPS PRÉSENT. By Alfred Loisy. Edited by François Laplanche. Bibliothèque de l'École des Hautes Études 144. Turnhout: Brepols, 2010. Pp. 732. €80.

“LAMENTABILI SANE EXITU” (1907): LES DOCUMENTS PRÉPARATOIRES DU SAINT OFFICE. Edited by Claus Arnold and Giacomo Losito. Fontes Archivi Sancti Officii Romani 6. Rome: Liberia Editrice Vaticana, 2011. Pp. xvi + 546. €60.

These two volumes form a pendant to Loisy's Modernist career. From the long apologetical MS written and revised from 1897 to 1899, published integrally for the first time by Laplanche, Loisy quarried the articles published under the pseudonym A. Firmin (1898–1900) and significant portions of *L'Évangile et l'Église* (1902) and *Autour d'un petit livre* (1903)—all of which played an important role in the Modernist Crisis. The core of the 65 propositions condemned in 1907 by the syllabus *Lamentabili* were extracted from Loisy's writings; two months later the encyclical *Pascendi dominici gregis* subjected Modernism to a more systematic exposition and mandated control measures for its extermination.

At the core of the *Essais* are elements of a reform of the intellectual regime of the Church, deemed necessary for it to come to terms with modernity. This is presented under the guise of a historical apologetic that, while serving to distinguish Catholicism from Liberal Protestantism, had far-reaching implications for Catholic dogma and practice. Successive chapters of the *Essais* treat general theories of religion, religion and revelation, the religion of Israel, Christ and the gospel, the intellectual regime of the Catholic Church, dogma and science, reason and faith, and several topical issues of the day such as the Church and politics. Prior to this integral publication, the *Essais* was known through the publications referenced above and through extracts given in Loisy's autobiographical writings.

In addition to Laplanche's introduction, three essays situate and clarify the text. Laplanche surveys Loisy's development prior to the *Essais* and develops the exegetical questions that engaged Catholicism over that period. Rosanna Ciappa relates the publications noted above to their form in the original MS, noting where some of Loisy's positions became more radical in later versions, and why. Christoph Théobald provides analytical perspectives on the text and situates Loisy's historical apologetic in relation to that of Vatican I, John Henry Newman, Maurice Blondel, and the

Tübingen School. These lengthy essays are the product of long engagement with Loisy and Modernism and repay careful reading.

Characterized by Loisy as “a veritable *summa* of what Catholic Modernism would have been” (561) this text reveals his sense of the terms on which Catholicism could seriously and responsibly engage the modern world. It gives access to Loisy’s thought at a crucial juncture of his own development and illuminates important aspects of Modernism.

The volume, edited by Arnold and Losito and published in the F.A.S.O.R. series, follows an earlier one in the same series, also edited by A. and L., documenting the Holy Office’s 1903 censure of Loisy. One hopes the editors will publish a future volume documenting *Pascendi*’s condemnation of Modernism.

In an introductory essay A. contextualizes the seven documents that comprise the stages in the development of *Lamentabili*. From the discussions surrounding the 1903 censure, the Holy Office decided to issue a separate document that would target specific errors. The seven documents published reflect the separate and joint efforts of consultants to generate a collection of proscribed propositions, the record of discussions that reveal moderating efforts made by several of those involved as well as their attempts to achieve clarity on the relation between history and dogma. These documents are followed by a listing of the propositions in their final form, together with the texts of earlier formulations identified by source. The publication of these materials provides insight into the working methods of those who shaped *Lamentabili*, its evolution from a projected defense of Catholicism against a generalized rationalist menace to a more focused rejection of Loisy and his “school,” and enables scholars to appreciate what, in the minds of the framers, was being targeted.

A second introductory essay by Losito surveys the antimodernist network in France and its links with Rome, important for its influence on those involved in the production of *Lamentabili*. This essay pays particular attention to Pie de Langogne who was particularly influential in shaping the syllabus. It gives not only an indication of *Lamentabili*’s impact on French public opinion but also the background to the process that led up to Loisy’s excommunication in 1908. This contribution is very helpful in understanding the initial scope of the censures envisioned, as well as in accounting for some omissions that might have figured among those censures—notably from Blondel’s writings.

As a result of serious contact with the thought of the Modernists and his reading of Loisy’s *Mémoires* in particular, Yves Congar became convinced that the task of his generation was to address, within the Church, what was legitimate in the problems he and like thinkers posed. Contact with Loisy’s thought remains indispensable for an appreciation of the theological trajectories that fed into Vatican II. Likewise, to understand the council,

contact is essential with those who opposed Modernist initiatives and produced the condemnations that checked those initiatives.

University of Saint Thomas, Houston

C. J. T. TALAR

HEAVENLY PARTICIPATION: THE WEAVING OF SACRAMENTAL TAPESTRY. By Hans Boersma. Grand Rapids, Mich.: Eerdmans, 2011. Pp. xii + 206. \$20.

Boersma has provided a meeting place for Evangelicals and Catholics. This book follows his two recent publications: *Nouvelle Théologie and Sacramental Ontology: A Return to Mystery* (2009), and *Violence, Hospitality, and the Cross: Reappropriating the Atonement Tradition*, which won the 2005 Christianity Today Book Award in Theology and Ethics. The current book, B. explains, follows upon his study of *nouvelle théologie*, and is a more popular account with an eye toward an evangelical audience. He considers this a project of *ressourcement*, looking to the early church for resources in order to provide theological direction for our age. He also hopes to provide opportunities for ecumenical rapprochement between Catholics and Evangelicals (9).

The title “heavenly participation” refers to the belief that heaven is already present on earth and this presence is reflected in the moral lives of Christians. The metaphor for this heavenly participation is the “sacramental tapestry,” a carefully woven unity of nature and the supernatural in which created objects serve as sacraments that participate in the mystery of the heavenly reality of Jesus Christ (8). B. takes this image of the tapestry from Alexander Schmemmann’s book *For the Life of the World* (1973). Schmemmann rejects the opposition between nature and the supernatural and attempts to reintegrate them sacramentally.

B. argues that Christianity is a worldly religion: “Heavenly participation does not mean that we should ignore the earthly concerns. Far from it! It is only other-worldliness that guarantees an appropriate kind of this worldliness” (x). He sees a problem in our loss of the premodern sacramental worldview, one in which earthly existence pointed to eternal realities. However, modernity has abandoned this participatory, i.e., sacramental, view of reality, creating a chasm between the created order and its Creator.

B. divides the book into two parts. The first explores the notion of the sacramental tapestry and its weaving by the Christology of the Fathers—namely, Irenaeus, Athanasius, and Gregory of Nyssa—and its unraveling by the Scholastics and the Reformation. The second part explains how the church may reconnect the threads of this tapestry through a renewal of a sacramental worldview. For B., *nouvelle théologie* paved the way for this renewal. He pays special tribute to Henri de Lubac, who demonstrates the need for *ressourcement* in his eucharistic theology. According to B.,