

introduction and short commentaries by Brendan Leahy, comprises these twenty-seven messages.

Paul VI had decided, shortly before his death, that the 1979 message should be on the theme of teaching peace. John Paul's message on this subject incorporates many of the ideas and topics that he was to develop and address in subsequent messages: the need for education for peace between people and within each person; the new phenomenon of public opinion that no longer tolerates 'the justifying of war or even taking the risk of an offensive war' (p. 23); the importance of safeguarding inalienable human rights in every circumstance; disarmament and 'the disquieting question of the arms trade' (p. 29); and the need for dialogue and new institutional frameworks to preserve peace. The 1979 message ends with what might be read as a pre-emptive challenge to Francis Fukuyama's 1992 neo-liberal 'end of history' thesis: 'Work for peace, inspired by charity which does not pass away, will produce its fruits. Peace will be the last word of History' (p. 32).

John Paul quotes from his 1979 plea for peace in Drogheda in the message of 1980, a meditation on the theme of truth as a primary resource of peace: 'Violence is a lie, for it goes against the truth of our humanity ... do not believe in violence; do not support violence' (p. 41). At the same time, as noted in Leahy's introduction, John Paul was 'no naïve pacifist' (p. 14): his message of 2000, for example, includes an outline of just war theory by recognizing that it is legitimate and even obligatory to take concrete measures to disarm the attacks of an unjust aggressor where political efforts and non-violent defence prove to be of no avail; he adds, however, that these measures 'must be carried out in full respect for international law, guaranteed by an authority that is internationally recognized and, in any event, never left to the outcome of armed intervention alone' (p. 275).

Issues arising from Cold War tensions dominated the messages of the early

1980s, whereas from the mid-1980s onwards the focus shifted to the North-South divide. The themes of social solidarity and the poverty that results from and often leads to war emerge more and more strongly. The 1993 message, for example, refers to 'the indispensable premises for building true peace' described in the Latin American Bishops' Conference held in Santo Domingo in October 1992: 'defence of the dignity of the person, commitment to a fair distribution of resources, the harmonious and united promotion of a society in which everyone feels welcomed and loved' (p. 194).

As outlined in the introduction, John Paul's teachings on peace, which were accompanied by significant action and personal initiatives throughout his papacy, emerged from a strong personal commitment derived from the events of history that marked his life; as Leahy remarks, these messages 'provide us with no mere theory but rather words crafted from inner convictions, the fruit of experience distilled through reflection, prayer and meditation on God's plan of salvation' (p. 10). The book takes its title from the post-9/11 2002 message, in which John Paul reminds us of his personal experience of Nazi and Communist totalitarianism. 'I have often paused to reflect on the persistent question,' he writes, 'how do we restore the moral and social order subjected to such horrific violence?' (p. 301). His 'reasoned conviction', confirmed by biblical revelation, is that only a response that combines justice with the form of love that is forgiveness can restore shattered order.

TIM MURPHY

University of Akureyri, Iceland

RELIGION AND LITERATURE

God and Mammon and What Was Lost. By François Mauriac, translated by Raymond N. MacKenzie. Lanham, MD: Rowman & Littlefield, 2003. Pp. xxxv+179. Price \$24.95. ISBN 0-7425-3169-4.
DOI: 10.1177/0021140006072585

Professor MacKenzie has made available in English an essay and a novel by François Mauriac, dating respectively from 1929 and 1930. These may not be the author's best-known works but they are important in the context of his writings as a whole in that they reflect and emerge from the critical years in Mauriac's personal life and in his career as a writer. Professor MacKenzie illustrates this point convincingly in his excellent introduction.

The starting point of the essay, *God and Mammon*, was an open letter written by Gide to Mauriac on the occasion of the publication of the latter's biography of Racine. In this work Mauriac had expressed his admiration of Racine's ability to give up writing worldly literature. Gide was critical of Mauriac for admiring Racine while apparently not wishing to follow his example. Mauriac took Gide's criticism seriously and admitted in 1958 that it coincided with a crisis he had been undergoing after his fortieth year. The resultant essay is a series of reflections on the problems confronting the Christian novelist, mingled with reflections on the author's Catholic upbringing and the challenge of living the faith in twentieth-century society. In the central section of the essay Mauriac raises the question of the responsibility of the Christian novelist. We see him moving from the extreme positions of renouncing writing about sin, or conniving with it in his writing, to an appreciation of the doctrines of the Incarnation and Eucharist which allow him to deny neither flesh nor spirit and to remain true to the human world while also avoiding the temptation of transforming literary creation into hagiography.

The novel, *What Was Lost*, has as its protagonists an unhappy married couple. The main themes are suffering and the search for a God of love. In a preface to the 1958 edition Mauriac expressed some dissatisfaction with this novel in that he felt it suffered from the desire to edify. In considering *What Was Lost* in the context of the

evolution of Mauriac's novels, Professor MacKenzie sees this novel as paving the way for one of the novelist's great masterpieces, *Le Noeud de Vipères* (*Knot of Vipers*), published two years later in 1932.

In his very comprehensive introduction Professor MacKenzie gives the reader an insight into the background of these two works which are marked by deep introspection. He sketches the Jansenistic quality of Mauriac's Catholic upbringing, his association with the democratic reformist group, *Le Sillon*, and his reflections on Bossuet's severe Christianity which led to a crisis of faith on the writer's part as expressed in *Souffrances du chrétien* (*The Christian's Anguish*). MacKenzie then deals with the role played by Charles Du Bos, Jacques Maritain and the Abbé Altermann in helping Mauriac to resolve this crisis.

The translation of both works is excellent and does justice to Mauriac's concise poetic style. The scholarly quality of the introduction serves to whet the reader's appetite for the texts.

MICHAEL O'DWYER
NUI, Maynooth

RELIGIOUS ART

The Passion in Art. By Richard Harries. Aldershot: Ashgate, 2004. Pp. x+154. Price £50.00 (hbk); £16.99 (pbk). ISBN 0-7546-50100-3 (hbk). ISBN 0-7546-5011-1 (pbk). DOI: 10.1177/0021140006072586

The author of this excellent book hastens to comment on its title because the subject matter and the illustrations are not restricted to the Passion, more specifically Christ crucified. Even though a majority of the works represented show the Passion, we also find the empty tomb, the Resurrection, Mary in the garden, the disciples on the road to Emmaus, doubting Thomas, the relevance of the Passion today and a reference to the Holocaust, so that the Passion is not isolated from the