

and personal devotion. Cocksworth often reverts to this but does so from the critical vantage point of maturity in which his recent experience of various strands of Orthodoxy has also proved influential.

Anglicanism has often found itself susceptible to the wisdom and richness of the Orthodox tradition: icons, liturgy and, in this case, spiritual poetry, feature persuasively in Cocksworth's reflections. The Second Vatican Council, the work of the Anglican Roman Catholic International Commissions (ARCIC), and Cocksworth's evident respect for more recent papal statements on Mary also reveal a lively attention to Scripture and the centrality of Jesus Christ in the work of redemption. These aspects of the contemporary Roman Catholic presentation of Mary appeal to an enquiring evangelical mind that is also confident in its processes of enquiry.

This book is an accessible and attractive study. It is also demanding in the appetite for further exploration it is likely to awaken. I loved the tantalizing allusions to Mary as depicted in art. To give one example, Titian's *Assumption* in the Frari in Venice does indeed pre-date the reformation. But it is also evidence of the Renaissance in full-flood and the birth of something new in the Catholic west. Does that newness perhaps find expression in the reforms of the Council of Trent and a renaissance in Catholic evangelization?

Wanting more is also another way of thinking of that ecclesiological characteristic of the Church of England that is wary of the limits that dogmatic definition might place on the theological imagination as an instrument for articulating revealed truth. So, Cocksworth's section on fulfilment turns to John Keble for an example of Anglican reticence that allows for more than we might as yet be able to define or comprehend of Mary's heavenly existence: 'We see not yet, nor dare espy/Thy crowned form with open eye.'

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Chris E.W. Green, *All Things Beautiful: An Aesthetic Christology* (Waco, TX: Baylor University Press, 2021), pp. 211. ISBN 978-1481315586
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All Things Beautiful: An Aesthetic Christology sets out to be both experimental and constructive. It is informed by Green's conviction that theology, art and spirituality are joined in a particular way in the liturgy. As a creative work, this weaves together the reading of Scripture alongside readings from artistic works, including film, poetry, icons, novels, sculptures and more. As an experimental work, it takes us through the rhythms, themes and seasons of the liturgical year, witnessing to beginnings and endings, theological confession and aesthetic expression. Green himself describes this as

‘spirited, searching conversation’ which assumes a ‘revelatory and instructive’ kinship between art, theology and liturgy (p. 169).

As a result, this does not read like an academic monograph on Christology; but nor is it a set of practical liturgical reflections. Rather it is a thoughtful tapestry which takes us to, and holds us in, the places of intersection between faith and art. As such, it requires slow and patient reading, more akin to a devotional exercise, but the effort is worthwhile. It is absolutely rooted in the person of Christ’s life, death and resurrection. It sees the human compulsion to create or respond to creativity as part of God’s purposes and goodness. It names the ways in which faith and imagination, creativity and ‘meaning-making’ become sites of the Spirit’s presence.

Each chapter begins with some short vignettes for reflection, before delving into a primary piece of art – be that film, novel, essay or poem. Framed by the liturgical season, which Green says affirms that ‘God’s life with us is storied’, he uses art to explicate, explore, expand and exemplify an aspect of Christology (p. 3). For example, by drawing on Terence Malick’s film *The Tree of Life*, Green offers a reflection on Christmas which witnesses healing and redemption of the incarnation – holding together God’s glory and a vulnerable intimacy of flesh.

The titles of each chapter are pregnant with possibility: ‘Painting a True Christ’ for Advent, ‘God’s Scars’ for Ash Wednesday, ‘The End of All Endings’ for Easter, for example. In Ordinary Time, we are invited to ponder ‘More than Many Sparrows’. Rather than summarize each chapter, I pause at this season. Green notes that ‘ordinary’ moves us from the dramatic events of Christ’s birth, life, death, resurrection as the ‘Spirit-baptized, Spirit-baptizing redeemer of all things’ to a time of interruption where we are reminded that ‘God’s work is not limited to dramatic events’ (p. 153).

From Martin Buber’s essay on Job, to his reflections on Jesus’ words about the strange comfort of sparrows in the face of division, to a concluding poem by Deborah Digges (‘Vesper Sparrows’), we are encouraged to learn in Ordinary Time ‘to live as Christ did: never confusing prosperity for blessing or scarcity for penalty; content with whatever God has given; desperate in the face of calamity and injustice; mourning, but not as those who have no hope; confident that God’s hiddenness is for our God’ (p. 166). Green does not turn from smallness but helps us see grace in fragility.

In conclusion, I would highlight the ecumenical threads running through this book, in the range of voices Green draws upon from Roman Catholic to Protestant, Orthodox and Anglican (and his own denominational commitment to Pentecostalism). As well as inhabiting the ‘storied’ character of liturgical time – and the way in which we are formed through it as Christian disciples – he also articulates a theological anthropology which honours the creative side of human nature in relation to the divine. Green is culturally critical where necessary, and we should acknowledge that those reference points are more recognizable to a Western cultural context.

However, as an encouragement to a rigorous and devotional, liturgical and imaginative approach to doctrine, it is a book which might inspire others in spiritual practice and academic discourse. Green concludes that both Christology and art can surprise us, leave us wondering, enable us to glimpse the infinite and, also,

disturb us. Good art and good theology ‘draw our attention to the reality of the story of Jesus in such a way that we sense something of his incomprehensible otherness as well as his immeasurable goodness, permitting us to brush up against the eccentricity of God’ (p. 174).

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Bruce N. Kaye, *Frozen Institutions: Questions for the Church after Christendom* (Eugene, OR: Wipf & Stock - Pickwick Publications, 2022), pp. xx + 207. ISBN 978-1666713480 doi:[10.1017/S1740355323000554](https://doi.org/10.1017/S1740355323000554)

For forty years Bruce Kaye has been one of the wisest voices in the Anglican Church of Australia. Trained for the ministry at Moore College in Sydney, he undertook postgraduate work at the universities of Durham and Basel, then taught New Testament for some years at St John’s College in Durham. In 1983 he returned to Australia to become Master of New College, an Anglican residential college at the University of New South Wales in Sydney, where he engaged with many areas of university life. From there in 1994 he was appointed General Secretary, with a tiny staff, of the General Synod of the Australian Church. The Church was just emerging from a tempestuous period, dominated by a 15-year debate over the ordination of women to the priesthood. Bruce was a creative general secretary. He instigated major changes to the structures and procedures of General Synod, wrote several substantial books exploring Anglican history and identity, initiated forums to promote the interchange of ideas within the Church, brought together a team of historians to produce the first one-volume history of the Australian Church (published in 2002) and founded the *Journal of Anglican Studies*. He retired in 2004 but has continued to produce significant scholarly work.

Frozen Institutions comprises a collection of Kaye’s lectures and occasional papers exploring a variety of subjects relating to international and Australian Anglicanism. They are divided into two parts. The first set of essays deal with Anglicans worldwide and the second set is concerned with Anglicans in Australia. A common theme is the need for the institutional arrangements of the church to relate effectively to their primary purpose: to sustain and transmit the faith of the Christian community. They should foster cooperation and interdependence; the local church – whether parish, diocese or province – needs to interact with the wider body of the church; and, particular patterns of church government are not absolute.

Behind these essays are a cluster of social and religious changes that have changed the context in which the Anglican Church in Australia has operated. One is the ending of the Christendom model of the church, in which the church had an assured relationship with the civil powers. This has largely disappeared