

the Church, and in this context of Opus Dei; and to give to Sony a new opportunity of contributing to harmony with a gesture of respect towards religious beliefs.

The article, with exhaustive detail, describes the working system for transmitting the Christian point of view to the public at large, the people involved the media, the people who reacted, etc. Next, a provisional balance sheet is drawn up with the results obtained from the multiple initiatives. The conclusions reflect the suggestion of the prelate of Opus Dei who on learning of the strategy of the three “P”s –*positive*, *professional* and *polite*– recommended the addition of a fourth “P” for *patience*.

Nowadays, as stated in the presentation of the seminar’s proceedings, the Communications departments are not just transmitters of information, press releases, and official statements. Their function is not confined to the repetition of ancient journalistic rites. The new scenarios of communication force the departments to become sources of ideas, project laboratories, relations centers, platforms for dialogue. All of the above is reflected in the large variety of experiences brought together in this volume of which only one article is presented here.

Mercedes Alonso de Diego

Guillaume DERVILLE, *Praying 15 Days with St. Josemaría Escrivá*. Trans. from the French by James Socias. Woodridge (IL): Midwest Theological Forum, 2007, xv-64 pp. First edition: Guillaume DERVILLE, *Prier 15 jours avec Josémaría Escrivá*, Montrouge, Nouvelle Cité, 2001, 127 pp.

Taking as his point of departure two of St. Josemaría’s ideas his wish that everyone may seek, find and love Christ, and praying by imaginatively entering the Gospel scenes as one more character, Derville’s book takes fifteen of those scenes and shows us how to pray within and through them. As he explains, “in these contemplations, the Word of God will speak and invite us to follow Christ” (xi). Centering on specific characters—Mary, John the Baptist, the Shepherds and Wise Men, the Samaritan Woman, Sts. Lazarus, Mary and Martha, the Pagan who had faith, Pilate, Herod, and the Disciples of Emmaus, among others—the author develops 2-3 page meditations on the encounters of these persons with Jesus, blending quotations from the Gospel and, St. Josemaría’s writings with his own explanations.

The central recurring theme is love; indeed, the word “love” appears in all of the chapter titles. “This”, the author states, “is holiness: responding, day after day, to a call addressed to everyone; a call of love that is both urgent and divine” (xi). Derville stresses how St. Josemaría explained that “to read the life of Christ is to immerse oneself in love and, with him, to *passionately love the world*” (xii). For this reason, in all the meditations proposed, the author centers not only on the spiritual aspect of the encounter with Christ, but also on how this meeting evolves into a “concerto of ordinary life in which God’s voice is the principal instrument to which his children, the

orchestra, respond...” (xiii). From this perspective, Derville engages a series of topics connected to one’s interior life in the world, such as the role of one’s profession, sacrifice, compassion, divine filiation, persevering prayer, pardon and mercy, humility, spiritual childhood, the perils of rejecting God’s love, and the nature of true freedom. By foregrounding quotations from the Gospels, Derville emphasizes knowledge of these writings—ultimately, identification with the life of Christ—as the key to a deep spiritual life. The book is well-written in a clear and engaging style. It is useful for personal prayer and for introducing people to the spirit of Opus Dei through the writings of its Founder.

Rocío G. Davis

Guillaume DERVILLE - Michele DOLZ, *San Josemaría nella Basilica di San Pietro / Saint Josémaría dans la basilique Saint-Pierre*, Ospedaletto, Pacini Editore, 2008, 103 pp. = Guillaume DERVILLE – Michele DOLZ, *San Josemaría en la Basílica de San Pedro / Saint Josemaría in the Basilica of Saint Peter*, Ospedaletto, Pacini Editore, 2008, 103 pp.

Si tratta di un libro d’arte, che si propone di presentare e commentare in modo particolareggiato il progetto e la realizzazione di una statua di grandi dimensioni del fondatore dell’Opus Dei, destinata ad essere collocata all’esterno della Basilica Vaticana e più esattamente nelle vicinanze del cavalcavia che unisce la sacristia con l’interno della Basilica.

L’idea di porre nella Basilica, sia all’interno come all’esterno, alcune nicchie di grandi proporzioni, al fine di collocare in esse le statue di alcuni santi, risale allo stesso Michelangelo. Fu comunque il papa Clemente IX colui che, nel 1668, stabilì ciò che si doveva fare con le nicchie. Un successore nel pontificato, Clemente XI, nel 1702, incaricò l’architetto Carlo Fontana di fissare e stabilire le norme e la prassi per porre le statue. Come dati in cifre, si può ricordare che le nicchie all’interno della Basilica sono in totale 40. Nel secolo XVIII si collocarono 19 statue, 8 nel secolo XIX e 12 nella prima metà del secolo XX. Le norme stabiliscono che le statue devono essere di marmo bianco di Carrara e di sei metri di altezza.

L’iniziativa di collocare la statua del fondatore dell’Opus Dei si deve a Giovanni Paolo II, che volle non solo onorare l’opera e l’attività di San Josemaría, ma anche sospingere i fedeli a scoprire e vivere il messaggio del fondatore: la santificazione nella vita ordinaria per scoprire così la realtà della vocazione universale alla santità. Si tratta, dunque, di un’opera d’arte con una chiara finalità spirituale e di catechesi.

Il libro espone e spiega tutte le fasi dell’esecuzione del progetto iniziale, che richiese più di due anni di lavoro. Sottolinea anche che esistono una serie di regole, stabilite dalla Fabbrica di San Pietro, per scolpire e collocare queste statue, che raf-