I do not see what Dueck is asking for as incompatible with other approaches to the issue. Rather, he is putting the pastoral necessity of recognizing and affirming what is already valued in the worship life of congregations at the beginning of any process of movement and change. However, the question of how and even whether the meanings being performed relate to the theological and liturgical aims and values of a congregation remain to be answered.

Kenneth R. Hull,
Conrad Grebel University College


Published as the 21st volume in Cascade’s Theopolitical Visions series, Kyle Gingerich Hiebert’s new book is a bold contribution to the conversation on political theology from a distinctly Mennonite, yet distinctly ecumenical voice. The author is currently the director of the Toronto Mennonite Theological Centre at the Toronto School of Theology – a centre founded by A. James Reimer, the foremost Canadian Mennonite political theologian. In addition to the critical and constructive work he pursues in The Architectonics of Hope, Gingerich Hiebert’s work has also appeared in journals such as Telos, Political Theology, and New Blackfriars, and he recently co-authored a book with Brian Haymes called God After Christendom? also published by Cascade.

In his appreciative preface to the book, Cyril O’Regan affirms that central to The Architectonics of Hope is “an original genealogical thesis” – and this thesis is that the Nazi jurist-philosopher Carl Schmitt established the terms upon which the discourse of political theology would proceed, and furthermore that this influence is still very present in the theological works of Johann Baptist Metz, John Milbank, and David Bentley Hart, each in different and interesting ways. Although these and other thinkers within political theology may mention Schmitt and reject him quickly, or not even mention him at all, The Architectonics of Hope contends that we ignore Schmitt at our own peril. I notice that even at the most recent meeting of the American Academy of Religion in Boston (November 2017), each panelist in the Political Theology forum was sure to mention Schmitt’s name, as if to clear
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The first chapter sets the stage by way of Hegel, and asks the reader to consider that theology might be a kind of seeing, a vision or paradigm. The second chapter then puts the genealogical lens to work by tracing hitherto unseen lines of influence from Schmitt into the work of Johann Baptist Metz, marking the book’s first major contribution. After showing us that even Metz’s new political theology cannot take us beyond Schmitt’s contradictions, the third chapter deals directly with the aesthetics of violence and the rhetorical and persuasive power of the appeal to beauty. Challenging the ontology of peace advanced so persuasively by John Milbank, the book provides another substantial contribution to the Mennonite critique of Milbank’s ontology of peace, rivalling in subtlety and rigor the work of other Mennonite theologians who have thus far engaged with the ontology of peace advanced by the Radical Orthodoxy school. The argument of the third chapter, in part, is that both Milbank and Hart use appeals to beauty and apocalyptic to justify the coercive use of violence, both rhetorically and politically. Rather that remain beholden to Schmitt’s violent notion of decision, in which the sovereign decides the state of the exception by choosing when the rule applies and when it does not, *The Architectonics of Hope* provides a new vision that tries to see beyond the identification of the other as an enemy, and beyond the identification of reason and beauty with transcendence. For Milbank, peace and truth are one with reason, and this is inseparable from his aesthetic vision. But *The Architectonics of Hope* critiques this use of beauty in service of rhetorical persuasion and epistemic power.

Showing his peace church convictions, Kyle Gingerich Hiebert opposes the educative and coercive use of violence by suggesting that Mennonite theologian John Howard Yoder offers a way out of the Schmittian aporetics of violent coercion and its abuse of power.
In making this claim, Kyle Gingerich Hiebert finds himself in a new discursive environment which must struggle with the rhetorical, epistemic, and sexual violence of Yoder himself. In this area the book misses an opportunity to move beyond Yoder because it makes positive use of his theology without taking into account the now substantial body of work on the link between Yoder's sexual abuse of women and his theological position. Although adding an excursus on Bakhtin's dialogical hermeneutic, The Architectonics of Hope still sees Yoder as more of a solution than a problem for contemporary political theology, and it is the opinion of this reviewer that this is the book's weakness. The fifth and final chapter gives a retrospective and prospective look at the books aims, in which the author notes with his signature subtlety that those he critiques are not simply beholden to Schmitt's problems, but also resist him in certain ways, and at certain times. This too can be said for The Architectonics of Hope on the Yoder issue, for it gives substantial resources for those interested in how violence is inscribed in not only corporeal ways, by in epistemic and ontological power relations as well.

Maxwell Kennel
McMaster University


The book, A Collected History: Mennonite Heritage Village, deftly features four aspects that make the Mennonite Heritage Village (MHV) what it is today: artifacts, volunteers, sponsors, and behind the scenes - the staff who put the book together. From the designer, photographer, and authors the book is an eye-catching piece that features thirty-eight of the Museum's sixteen thousand artifacts. Together this corpus of material culture provides a glimpse into Mennonite life in Russia and Canada. The purpose of the book is to feature the diverse collection that the Museum has amassed over the past fifty years that makes the museum “unique in its preservation and interpretation of the Russian Mennonite story.”(7) Secondly, the book “seeks to share the history of the Russian Mennonites through the lens of material culture, using each of the artifacts, demonstrations, and buildings as a focal point