being was a child of God," enabling her to practice her faith effortlessly, putting her beyond every prejudice of religion, race, or class. It was the congruence between her and her actions that "amazed all of us who were near her."

Naming the Present: God, Hermeneutics, and Church

David Tracy
Maryknoll, NY: Orbis, and London: SCM, 1994. xiv + 146pp.

Reviewed by Joseph O'Leary, Sophia University, Tokyo

If David Tracy were an Anglican, he would probably be a bishop. His utterances in *Concilium*, collected here, sustain a tone of liberal common sense that one would welcome from episcopal lips. Tracy is a stout advocate of the values of modernity, which he lists as follows: "the reality of reason as communicative; the hopes alive in all the new counter movements to a dominant techno-economic realm; the drive to a Jamesian cultural pluralism and a genuine political democracy undivorced from economic democracy" (9). He believes these values to be threatened in a church "where even the genuine gains of modernity first released by Vatican II after two centuries of Catholic resistance to modernity are now stymied at every point by those whose views are not post-Enlightenment at all but, at best, pre-Enlightenment" (10).

Sometimes he offers a slightly different, rather stereotyped image of modernity as the "evolutionary history of the triumph and taken-for-granted superiority of Western scientific, technological, pluralistic and democratic Enlightenment," and opposes to it a postmodernity sketched in idealizing aesthetic terms: "the reality of otherness and difference—the otherness alive in the marginalized groups of modernity and tradition alike—the mystics, the dissenters, the avant-garde artists, the mad, the hysterical. The conscience of postmodernity, often implicit rather than explicit, lives more in those groups than in the elite intellectual classes constituting their ranks" (3–4). There is nothing here that does not already belong to the imagination of literary modernism. Tracy falls short of the more precise analysis of postmodernism as "the cultural logic of late capitalism" given by Fredric Jameson.

Against both Nygren's opposition of God-given *agape* and human *eros* and the over-optimistic tendency to identify them, Tracy argues for a catholic model in which eros is transformed by agape: "There seems no doubt that the *caritas* tradition present in Catholic Christianity from Augustine to our own day is the paradigm worthy of our communal reflection" (97). But in Augustine, Johannine agape is rethought in terms of Neo-Platonist interiority as an infused habit; the metaphysics of love developed in scholasticism makes the structures of this synthesis ever more precise, but becomes increasingly estranged from the Johannine sense of God's initiative of liberating love and from the precise contours of the communal experience of agape. Tracy fails to take the Lutheran point that such a construction can be an encumbrance. He finds "a correlation possibility of synthesis" in John and in "the insistence of Paul that Christian love is both gift and command, that Christian love both challenges and fulfills all authentic striving" (97). This risks reading later metaphysical concerns with synthesis into the biblical text. Can any firmly constituted model of human love over against agape be found in the New Testament? Its aim rather seems to be to make agape the single law of all relationships. To say that the "extreme" ideals of New Testament agape "do not accord with our ordinary experience of

love, fidelity, intimacy, friendship" (98) is to undermine the unity presupposed in John 15:13, "No one has greater *agape* than this, that someone lay down his life for his friends."

The hallowed Catholic syntheses between faith and reason, grace and nature, agape and eros, begin by constructing these metaphysical dualities themselves, which have little biblical basis. If Protestantism sometimes has misunderstood itself as having to set in opposition the pairs that medieval Catholicism synthesized, its deeper insight is that the pairs themselves are part of a metaphysical grid which need not be imposed on the event of salvation. Tracy champions a Catholic "sensibility" marked by "an analogical imagination that attempts to order the relationships of God and humankind, nature and history, justice and love, agape and eros by means of the transformative focal meaning of God's grace in Jesus Christ" (99). But could this "rage for order" be itself a metaphysical distraction from the humbler task of letting the essential bearing of the Good News come into view?

Speculation on nature and history, justice and love, seems rather remote from the urgency of the Gospel message and of the need it is supposed to meet. The Lonerganian picture according to which "the *eros* of inquiry and the call to true value are sublated (preserved, yet surpassed) in the higher synthesis of the agapic and erotic love of *caritas*" (105) seems to me a shaky synthesis of diverse phenomena. Such an overly ambitious metaphysical map of the relations between cognition, conscience, feeling, and grace can get in the way of perceiving and living these phenomena which are each in turn characterized by great historical and cultural diversity.

The Haiku Seasons: Poetry of the Natural World

William J. Higginson
Tokyo: Kodansha International Ltd., 1996
171 pp. Introduction, Bibliography, Index

Reviewed by Noah Brannen, Tokyo

After a brief first chapter in which the author points out the centrality of the seasons to the essence of haiku, chapters 2, 3, and 4 trace the history of the season motif in the Japanese poetic tradition, beginning with the tanka of the Kokinshū (ca. 905), chapter 2; developing in *renga*, "linked poetry," which was popular in the fourteenth century, chapter 3; and maturing in the short 5-7-5 syllable haiku form which began in the latter part of the fifteenth century and looks to Matsuo Bashō (1644–1694) as master of the form, chapter 4. In chapter 5, the author introduces the *saijiki*, which, to use his own definition in the final chapter, chapter 6, is a kind of poetry almanac.

Since the saijiki is really what the author seems to want to talk about in his endeavor to foster the international haiku seasons project and encourage the writing of haiku in English and other foreign languages, I was curious to know what others have written about it. Neither Henderson nor Blyth, from whom the author gleans his definition of haiku, have much to say about saijiki, though Blyth organizes his four volumes on haiku by the seasons. Keene, in *World Within Walls* as well as his earlier *Landscapes and Portraits*, has an extensive treatment of haiku and the history of its development, but in his glossary the word saijiki does not appear. I was sure I had run across the word somewhere, so I turned to my trusty *Kenkyūsha Dictionary*. Foiled again! Japanese-