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-

Japanese dictionaries came to the rescue and I finally learned that a saijiki is "a book which classifies the seasons which appear in haiku with accompanying explanations and examples; based on Chinese almanacs which recorded the year's festivals and events" (Iwanami's *Kokugo Jiten*).

But despite the centrality of saijiki and the seasons to this book on haiku, according to the author, "the inclusion or not of a season word has to do with rules, not with essences...," (29) and the poet (*haijin*) is free to include a season word or not. The book contains a number of examples of haiku, Japanese, English, Spanish, Afrikaans, French, Dutch—all translated into English, but one is still looking for that "essence" when finished reading. The author offers the following definitions: "A haiku is the expression of a moment of vision into the nature of the world, the world of nature" (R.H. Blyth), and "[A haiku is] a record of a moment of emotion in which human nature is somehow linked to all nature" (Harold G. Henderson) (26). To these he adds what may be considered his own definition:

> If a poet writes a brief poem that captures a moment, that dives deep into the mystery of the simplest things and actions presented to us every day, chances are we will see nature's face within it, that it will be a haiku (29).

It may be that examples are the only way to discover the essence of haiku. Seasons appears to be the key for this author. Another might concentrate on the form, as Joan Giroux does in her scholarly yet sensitive introduction, *The Haiku Form* (Tuttle, 1974), though she also relates haiku to Zen and includes a chapter on the use of a *kigo* (season word) as well.

Frankly, I was disappointed with *Haiku Seasons*, though it did make me aware of the growing dialogue between haiku writers throughout the world. I felt the author did not delve deeply enough into the elements that make haiku worthy of being recognized as among the greatest poetry in the world. He mentions Ezra Pound's *logopoeia* (play on words), which Pound described as "the dance of the intellect among words," but he failed to deal with the two other elements which Pound presented as essential to all poetry, *phanopoeia* (imagery), and *melopoeia* (which, to Pound, bordered on Zen intuition).

I found the English left much to be desired. It is all very well, in keeping with the saijiki tradition, to explain what the poem really means after the English translation has been given, but some of the translations just didn't make sense in terms of English syntax, and others were totally mistaken, in my interpretation. Of course I realize that a poem may be taken several ways, but I will leave it to the reader to judge if the English does justice to the Japanese original in the following:

> *neko no goki*
> *awabi no kai ya*
> *kata-omoi*
>
> the cat's food dish
> the shell of an abalone...
> one-sided longing
>
> Shūwa (d. 1714)

In interpreting this poem (in saijiki style), the author is so bent on relating the haiku to the season, spring, when female cats are in heat, that he misses, I think, the fact that the poet isn't talking about cats at all and kata-omoi stands for "unrequited love," because, as with the abalone shell, it is one-sided.

> *danjiki no*
> *mizu kou yowa ya*
> *inabikari*
>
> while fasting
> a midnight longing for water...
> rice-lightening
>
> Hekigoto

One can understand the thirst for water in the middle of the night if one is fasting, but

what in the world is "rice-lightening"? Etymologically the joining of rice (*ina*) and lightening-flash (*hikari*) may have come about because the farmers connected lightening with a good harvest, but why not translate the word as the dictionary does, "lightening," and reverse the image? During a period of fasting, one has finally managed to forget the hunger pains and dozed off to sleep, and then a bolt of thunder wakens you and you see a flash of lightening. All you can think of is you need a glass of water.

It may be that neither of these haiku were translated by the author of this book. Credit is given to Ueda Makoto (*Bashō and His Interpreters*), however, for the following puzzling English rendition of a haiku by the master:

tsuru naku ya
sono koe ni bashō
yarenubeshi

a crane cries...
by that voice the bashō
shall be ripped

Bashō

The reader needs to know not only that a *bashō* is a banana plant, but that Bashō Matsuo took his name from the tree he planted in his garden when he moved to Edo in 1672, where he served as inspector of the public waterworks while pupils came to sit at his feet and write haiku. Yes, he could hear the cry of the crane, but he, Bashō, was not moving (*yarenubeshi*) from this spot!

A Biographical Dictionary of Methodist Missionaries to Japan: 1873–1993

John W. Krummel, editor
Tokyo: Kyo Bun Kwan, 1996. 342pp.
Introduction, Bibliography, Index

This bilingual illustrated hardbound dictionary includes entries for 1,534 persons who served in Japan under the United Methodist Church and its predecessor bodies (Methodist Episcopal, Methodist Episcopal South, Methodist Protestant, Evangelical, and United Brethren churches), the Methodist Church of Canada, the Free Methodist Church, and the Wesleyan Church, U.S.A. It lists not only career missionaries but also short-term missionaries, contract workers, volunteers, visiting scholars, and Methodists who worked in Japan under such agencies as the YMCA, YWCA and WCTU.

Each entry gives basic biographical data and includes information on the individual's unique contributions, publications, honors, etc., as well as references which point the reader to further sources of information.

This dictionary will be of value not only to those interested in church and mission history but also to the student of intercultural exchange, as well as to those investigating other aspects of the modernization of Japan such as education and social work. (This descriptive note is taken from the order form from Cokesbury, U.S. distributors.)

A History of Japanese Theology

Yasuyo Furuya, editor and translator
Grand Rapids: Wm. B. Eerdmans Publishing Co., 1997 161 pp.
Introduction, Bibliography, Index

Reviewed by Thomas Hastings, Tokyo Union Theological Seminary

The present reviewer learned of the existence this book one cold February afternoon while visiting the religious center of neighboring International Christian University where Rev. Dr. Yasuyo Furuya, the book's editor and translator, was professor and chaplain for thirty-five years until retiring in March 1997. The book was hot off the presses and, sensing my interest, Dr. Furuya graciously loaned me his only copy for review.