

arms around Jesus. Imbelli has embraced Jesus not only with his acute theological mind but also with his priestly heart. In tune with the Second Vatican Council's request for a "new evangelization," I. returns to the sources to proclaim the joy of the gospel to the contemporary world by means of a theopoetic, contemplative, mystagogical theology. He rightly comprehends that Christianity is not a theory but a falling in love with the person of Jesus Christ crucified, risen bodily, and ascended into heaven (as the fulfillment of the incarnation). Christianity is also a participation in the trinitarian life this unique Son engenders, especially through his church (which invites all to holiness), and the Eucharist, with its individual, social, and cosmic ramifications. Rejecting a Calvinistic view of the cross, I. understands it as the supreme symbol both of God's love for humanity and of the definitive exorcism that renders the principalities and powers ultimately impotent. Without the cross, authentic humanism cannot exist.

As a Jesuit who takes seriously Ignatius of Loyola's emphasis on "safe doctrine"—by which I do not mean a naïve fundamentalism—I applaud I.'s high Christology (the full God-Man) and Pneumatology (with the Spirit never dissociated from Jesus Christ), orthodox ecclesiology (in Mary the church has attained its fullness), and compelling eucharistic theology (the future Christian will be a eucharistic mystic or not be a Christian at all). He rightly emphasizes Christianity's central mysteries as inexhaustible, "saturated" phenomena. I know of no other author who has called attention to Jesus' imagination.

The attentive reader will note that years of profound study and contemplation of Scripture, the Fathers, the councils, contemporary thinkers, and the liturgy, as well as a deep appreciation of the best in the Christian artistic and literary traditions buttress in an unobtrusive way I.'s excellent exposition of Christianity's heart.

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The Ox-Herder and the Good Shepherd: Finding Christ on the Buddha's Path. By Addison Hodges Hart. Grand Rapids, MI: Eerdmans, 2013. Pp. vii + 118. \$15.

This little book is an engaging, rewarding example of comparative spirituality. It seeks to clarify and deepen one form of spiritual practice through conversation with another. Following the methodology recommended for comparative theology, Hart limits his conversation to one particular text, the well-known Ox-Herding Pictures and commentary of the twelfth-century Zen Master Kakuan, and explores how this "Buddhist path" might enable Christians to more effectively "find Christ."

Unlike most comparative theologians, H. forthrightly lays out his theological foundations: that there is a "common religious grammar" among all religions (22); that no religion can/should claim superiority over others (3) (though he also holds up Jesus as the "definitive" manifestation of the Logos [5]); that experience precedes doctrine; that both Buddha and Jesus taught an "authentic spirituality" calling for transformation of the

self and compassion for others (29); and that to wake up to one's Buddha nature and put on Christ are analogous experiences (22).

After providing the historical context for Kakuan's pictures/commentary, H. in the bulk of the book guides Christians through the ten pictures in which a boy searches for, locates, tames, loses the ox, and then finally returns to the marketplace of real life light-hearted, laughing, and actively loving. Gently and sometimes provocatively, H. invites Christians to wake up to how this Zen parable can lead them to a more apophatic and thoroughly nondualistic experience of their own selves as Christ's Self. This is a text to meditate on.

But it is also a text that calls for deeper reflection. H.'s doctrinal conclusions from his Buddhist explorations show that comparative spirituality leads to comparative theology. A few examples: Is the Fall a matter of "going astray" rather than depravation (48)? Are Nirvana and the Tao synonymous with God (96)? How is God "supra-personal and more than personal" (97)? Does dogma only indicate but never define truth (55)?

For both prayerful reflection and classroom discussion, the book will serve well.

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The Sistine Chapel: A Biblical Tour. By Christine M. Panyard. New York: Paulist, 2013. Pp. xii + 96. \$19.95.

A kind of reference work, this lavishly illustrated book will be useful to anyone wanting to know who the many biblical figures are that Michelangelo painted on the Sistine chapel ceiling, and how the ceiling works not only as art but also as theology. The author, a professor of psychology at the University of Detroit Mercy, writes as one who, relatively late in life, was awe-struck and remains so by the achievement of a Renaissance sculptor who protested that he was not a painter but nevertheless accepted the Sistine commission and outshone the outstanding painters of his day. Panyard shows how Michelangelo's ceiling frescoes demonstrate both knowledge of what Christians call the Old Testament, as well as real familiarity with the works of Dante and Savonarola. She also highlights the theocentric nature of the ceiling and its "completely new image of God" (19), an image that set aside medieval depictions of God as the unmoved mover, as a monarch reigning effortlessly over the universe. Instead, Michelangelo painted a God of movement and action, a God who soars through the sky and who works "with great energy to create the world" (19). But with salvation as his main theme, Michelangelo also emphasized the prophets who in various ways foretold or foresaw, or somehow foreshadowed, the coming of Christ the Savior—prophets such as Isaiah, Daniel, Ezekiel, Joel, Jonah, Zechariah, and Jeremiah. P. states that the depiction of Zechariah is a kind of portrait of Pope Julius II, Michelangelo's patron; the portrayal of Jeremiah as deep in thought, with one arm on a knee, may have influenced Rodin's sculpture of a thinker.