

Lynch, whose first essay as editor of *Thought* was “*Entrare in Civitatem*,” called intellectuals to abandon absolutizing tendencies and to dig deeper into the human life-world, where Christ is encountered. By digging deeper, he wanted his readers to face what he saw as the third “Promethean” period of human history, marked first by the rise of intellect, and second by the rise of cities. Seeking the fully human ways of approaching and grasping this Promethean period, Lynch turned to the godly humanism of Aeschylus and Plato and the fires of Apollo and Prometheus. Then, with surprising distinctions, he was guided (through his Ignatian spirituality) by the human experience of Jesus of Nazareth who is the Christ.

Lynch hewed away at what he deemed the “ineluctable contrariedades” (59) of human experience. His steady purpose was to enable civil life within the inexorable conflicts of cities without yielding to romantic fantasies of final solutions or to dark, violent forms of anger. Lynch’s capacious imagination focused on his struggle against polarizing thought in theology and in civil life. His achievement is what K. comes to appreciate as “an ‘epistemology’ as well as a sensibility and spirituality for public life” (79). While Lynch’s work, secular in surprising and threatening ways, certainly has implications for theology, it remains entirely faithful to the faith tradition. In the last book he published, Lynch wrote, “I repeat that everything I have ever written asks for the concrete movement of faith and the imagination through experience, through time, through the definite, through the human, through the actual life of Christ” (1).

Lynch’s works invite us to what Bernard Lonergan would call an intellectual conversion. K. gives a challenging personal witness of that conversion. His achievement here is not likely to be supplanted any time soon.

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An Ignatian Journey of the Cross: Exercises in Discernment. By Bert Daelemans. Collegeville, MN: Liturgical, 2015. Pp xiii + 109. \$15.95.

The author undertakes a difficult and challenging task—a way of the cross that integrates a wide range of sources: photographic images of bronze sculptures by German artist Werner Klenk; Hebrew and Christian Scriptures; the *Exercises* of Ignatius Loyola; and music related to the Passion. Daelemans’s loving, scrupulous attention to the sculptures gives rise to his creative and original text. His meditative, interpretative voice successfully weaves these diverse elements within the overall structure of 15 spiritual exercises under four headings: world, mission, passion, and life. Themes include: choice, acceptance, humility, tenderness, solidarity, gratuity, fidelity, consolation, surrender, honesty, obedience, trust, letting go, patience, and joy. Each meditation is formatted in the style of free verse that is key to the liturgical, contemplative tone of the work.

The sculptural images lead to a rare and welcome focus on the human body. “Jesus teaches us with His Body” is an opening refrain (7). Language describing visages,

hands, lips, feet, and bodily position nudges the reader to return again and again to the photographs chronicling the intimate, agonizing details of the way of the cross.

A second hallmark is a dialectical rhythm that points to the complexity and richness of the Christian tradition: desolation–consolation; Judas–Mary; Golgotha–Tabor; Adam–Christ; aloneness–encounter; and silence–word. In the chapter entitled “Tenderness: Jesus Meets his Mother” we read, “A kiss / So different from Judas! / Then, the kiss humiliated him. / Now the kiss humanizes him. A kiss so pure, with tenderness and love / This is the last kiss that will be given to the Son of Man. / This kiss is Mary’s last word. / This is all she has to say” (26).

The choice to give discernment an implicit rather than explicit treatment is a good one. It leaves much of this work to the reader, whose experience of the cross and journey toward freedom and love will be unique. In this way, D. creates ample room for the Holy Spirit, a subtle but ever-present force in the text. At the end of each exercise, a short, double prayer addresses God and calls upon the Spirit to be awakened in each believer.

This book is a school, gently leading readers to experience the link between image and word; to attend with reverence to the humanizing details of the journey of the cross; to participate in the sweeping and dynamic trajectory of salvation history.

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Called to Joy: Celebrating Priesthood. By George Augustin. Translated from the German by Robert Goodwin. New York: Paulist, 2015. Pp. xxii + 256. \$29.95.

This valuable book was originally written as a contribution to the Year of the Priest called by Pope Benedict in 2009. Its publication now, in a fine translation, is equally timely, in that Pope Francis has identified joy as essential to the Gospel (cf. *Evangelii Gaudium*), and has repeatedly stressed that priests should be joyful and generous in serving their people for the strength and success of the church’s mission in the world. Such is exactly the vision of priesthood developed here. The author directs the Cardinal Walter Kasper Institute for Ecumenism, Theology, and Spirituality in Vallendar, Germany, and Kasper contributes a warm foreword.

This volume has a strong theological grounding in the communion ecclesiology of Vatican II, but is also written with a close awareness of the realities of priestly life today. Augustin draws on years of pastoral experience in Kasper’s former diocese of Rottenberg-Stuttgart, and his purpose is to fire up priests, especially those experiencing an “identity crisis” (42), with a renewed enthusiasm for their indispensable ministry. He does so, with many references to the Scriptures and to council documents, focusing on Christ, the one true priest, whom priests help the faithful to encounter; the church, the body of Christ and sacrament of salvation, which must be loved in spite of all its faults; and the Eucharist, “the gift of collective participation in Jesus Christ” (53), in the