COVER AND ILLUSTRATION CREDITS

The cover and illustrations for our December issue were drawn by Sister Mary Regina, P.C.P.A., a contemplative nun at Sancta Clara Monastery, Canton, Ohio and frequent contributor to our pages.

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A REVIEW EDITORIAL

The Spirit of Jesus

POPE PAUL EXPRESSED THE HOPE, in a recent audience, that contemporary advances in Christology and Ecclesiology would now be complemented by serious study of the Holy Spirit and His role. Providentially or coincidentally, we have in Father Haughey's new book a very important step in the direction pointed out by the Holy Father.

To grow in knowledge of the Spirit, we must begin with Jesus, in whom alone we have access to the Godhead. Abandoning any implicit docetism we may harbor, we must come under the tutelage of the Spirit to appreciate the Lord's true humanity for what it fully is ("de-pedestalize" it, the author says). The first two chapters of this book constitute a fascinating return to the scriptural sources, in which we watch the Spirit bringing the Lord himself to fuller and fuller consciousness of his identity and mission, and then turn our attention to Saint Peter to watch how the Spirit leads the disciple in the Master's footsteps.

The last two chapters are devoted to the contemporary scene (pneumaticist spiritualities) and the discernment of spirits according to the teaching of Saint Ignatius of Loyola, and both contain some fine material. But by far the most important chapter of this book, and the one which responds most closely to the Pope's wish, is the third, or middle one, on the Personality of the Holy Spirit. My own experience in a recent class discussion on the Trinity confirmed strikingly Father Haughey's observation that even in our age when there is so much interest in the Spirit's *function* and activity, we continue to act as though there were a "pact" of several thousand years' standing, to ignore the *nature* of the Spirit: what he is like, who he is.

As the author points out, there surely are reasons for this anomaly, among them the Spirit's own "transparency" as the One who makes Jesus and the Father known without drawing attention to Himself. Still, there *have* been epiphanies of the Spirit, and we have no right to abandon the crucially important quest for better knowledge of him. As we prepare once again in humble and docile prayer to welcome among us the Infant Savior, we would do well to devote ourselves seriously to that quest; for it is only in the Spirit that we can gain saving knowledge of Jesus. *The Conspiracy of God* is indeed timely, ideal Advent reading.

Fr. Michael D. Meilach, ofm

The Conspiracy of God: The Holy Spirit in Men. By John C. Haughey, S.J. Garden City, N.Y.: Doubleday, 1973. Pp. xii-154. Cloth, $5.95.

MONTHLY CONFERENCE

Freedom: No Vested Interests

Sister Mary Seraphim, P.C.P.A.

DREAMS OF WALKING the high road of freedom with the wind in our hair and our brotherhood with the wide world rising like a singing fountain from our hearts still haunt us, don't they? Even though we *know* it is only poetic fancy, we can't quite let go of our youthful romance with freedom and peace. No matter how many knocks fate has given us to jar us into "realism," we still secretly, perhaps even a bit guiltily, harbor this vision in our deeper selves. We might try to console our battered spirit with the truth that in heaven all *will* be freedom and peace, but that often seems a thin staff to lean on when the fighting is hot and we must be "practical" in order to salvage even a part of the Christian culture and morality still possible in our society.

Preachers of freedom and peace are ever popular people. Their message of hope stirs the blood of the young to enthusiastic enterprise and refreshes the weary hearts of the older (over thirty) group. Should we allow this dream to die of cynicism and neglect? Or would it be possible to examine it anew and, by asking some searching questions, discover whether we can implement it, if not on a world-wide scale, at least within the scope of our personal lives?

A few thoughts along these lines crystallized in my mind as I pondered the ambiguity of the "peace" proclaimed in Viet Nam and the decidedly pessimistic response it evoked around the country. Why is peace so impossible to achieve? Why is freedom so elusive a commodity in today's world that everyone—from the jet set to the favilla dwellers—calls himself a slave, a slave of the rich or a slave to riches? Obviously freedom is not found in money—nor is peace. Is it found, then, in poverty? Again, if we consider the plight of the slum dwellers and third-world citizens, we hardly dare give an affirmative answer to that, either.

If freedom cannot be found in either riches or poverty, it must be found, if at all, independently of them. Yet our system of society does not permit anyone to live without reference to money and the things money can buy. Even cloistered nuns, whose dealings with the "world" are severely limited, live bound by the necessity of earning a living. To search for freedom in a utopia where "everyone gives according to his capacity and re-

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ceives according to his need" (Karl Marx) will only end in frustration. For where two or three are gathered together, there also will be insecurity, fear, and as a corollary, selfishness. This is not cynicism regarding human nature but only the truth that our fallen condition makes pure unselfish giving impossible for us—without the grace of Christ. The law of freedom is that everyone give totally and joyously with no thought for a return.

Freedom in Depth

IF WE ARE TO MAKE the dream of freedom a reality, it must be made a *Christian* dream. Outside of Christianity there is no hope for it. Although some of the pagan Greek philosophers sought and found emancipation from the tyranny of riches by embracing voluntary poverty, their freedom was still restricted by their inability to lay hold of goods beyond those of the intellect. And some of them recognized this themselves.

Today we witness many who seek freedom from the mundane by being caught up in the transcendental world pursued by Eastern mysticism. Nirvana, union with the Brahman or satori are states in which the human soul comes to rest in peace. With nothing to draw the soul away from its center it seems to have the freedom that it was intended to possess from the beginning. The lure of such freedom can draw one to either inner or outer space, but the number of those who truly find it is few. And it seems to me that even these are fettered by the very disciplines to which they must constantly devote themselves in order to maintain it.

By now it is plain that I am speaking in a deep and broad sense which has little to do with physical restrictions. Further, this freedom which fascinates our deepest self is more than personal autonomy or the liberty to pursue life, liberty, and happiness without interference. It is more than merely freedom *from*. It is rather a freedom *for*. For what?

Freedom is not a state that exists in a vacuum or for itself alone. One who just wishes to throw off encumbrances to his self-expression so that he can do his own thing will never come to full freedom. Rather he will become so tyrannized with trying to figure out just what *is* his own thing (and not suggestion or imitation of another), that he will be fettered mightily. A person in love with himself will never be free—nor at peace.

Freedom can be found in absolute dependence, and it often has been. Some of the most beautiful persons I have ever met were bound by physical ills which gave them very little scope for independent movement or who were bound by the still more withering ties of unhappy marriage relations. Yet within what could have been a veritable prison of human loneliness and frustration lived the free spirit of a truly emancipated person.

Freedom for the Good

IF THEN FREEDOM is not fleetness of foot nor royal independence, what is it? I venture this formula which is not so much a definition of the term as a description of the state in which a free person lives. Could we speak of the free person as that *one who seeks the good with spontaneous joy* in all persons, things, and events? One is free who pursues the goal that most truly exalts him as a human being, namely the glory of God and the happiness of all His children. If this is freedom, then it must be found first of all within the person who desires it.

Such a freedom involves total loss of self-interest and immersion in a design of love whose architect is God. The free person is a lover of the good wherever he finds it, even if it is not his own good or never will serve to increase his own personal well-being. In order to rejoice in goodness which contains in it no personal advantage, a person must have lost something, something with which he was born, namely, insecurity. This thought brings us to consider the ground which must first be prepared if freedom is to be realized.

Born into and growing up in a world which is frankly a "dog-eat-dog" situation, we naturally feel threatened, not only in our physical lives but especially in our psychological being. We can be fairly sure that food, clothing, and shelter will be provided somehow; but the nourishment, adornment, and home of our spirit can too easily be denied. This deprivation which can be inflicted on us when we are too young and helpless to help ourselves carries with it immeasurably devastating consequences. As a result of our subconscious realization of this immense danger, we feel threatened and insecure. As we mature, we recognize the dangers which surround us even more clearly.

Our culture carries within it the seeds of personal destruction of all of us . . . and we know it. We are and will continue to be enchained by insuperable bonds unless we attain our personal identity and hold it as a possession which nothing and no one can truly destroy. Only in the security of a great love can we find ourselves and be liberated sufficiently to live without fear. The ground for true freedom, then, is in God's eternally caring love. We have only to open ourselves to it, and the road to freedom has been discovered.

Once we put our foot on the path, however, we must then continue to walk along it. If we cherish this liberation as a private thing meant only for our own peace and happiness, we will soon lose it again. Only if we wantonly throw to the winds all care for our own freedom and joy, shall we begin to live in that glorious emancipation for which our spirit longs. That is why I believe we can define freedom as the pursuit of the good with spontaneity and joy. Our freedom, once it has been discovered, opens us *for* something, rather than just liberating us *from* something. We must use freedom for its intended purpose, or it will atrophy and disappear from our consciousness.

Our freedom should awaken us to an appreciation of the good which is to be found all around us, but it will also sensitize us to the lack of this good where it should be found. We will become aware with appalling clarity that evil has gained

a terrible foothold in the lives of many around us. It is our duty, as free individuals, to remedy this situation as far as we are able. The good which we seek will not be our own good, but rather that of others. Often the good we want others to possess and enjoy will not be what they themselves want (who wants to be "converted"?), and we will have to face misunderstanding, rejection, and even hatred. So did Jesus. Yet he was the most free of men and as such was able to disregard the withering power of hatred and to wash it away with understanding and compassionate love.

No Vested Interests

OUR PERSONAL FREEDOM should open us to the power of love to such a degree that evil will never be able to conquer us—though it may kill us. The love of the martyrs was of such a free and heroic degree. When can such absolute liberty become operative in us? When we have divested ourselves of all vested interests. For most of us, the things which move us most deeply are those things in which we have personal interest—things from which we stand to gain something we desire, such as recognition, comfort, advancement. It is hard to get excited about persons or events which have nothing in them for us. Another's failure or success does not really affect us unless our own advice has been involved in it. Even agitation for peace wouldn't seem very worthwhile if no one recognized us for tremendous peace-loving Christians because we have taken part in a rally or riot.

The situation in Viet Nam was a case in point. The contending parties were precious little concerned with the good or the advancement of the Vietnamese people. Rather there were (and are) vested interests—economic, political, or social—which prevent disinterested peace negotiations or sincere cooperation among the various groups. One of the strongest arguments for the United States pulling out of the situation was simply that "we have nothing to gain."

What is true on the international scale is also true on the personal, as we well know. If we are to be truly free, we must lose ourselves as the Gospel recommends; and the most effective way of doing so is dropping our "vested interests." In any situation into which we come, we can measure how many of our vested interests are jeopardized or advanced simply by noting our blood pressure! If we sit calmly by at a faculty meeting watching the proceedings with mild attention, it is likely that nothing which particularly touches our sphere of activity or influence is under discussion. However, let the sixth-grade curriculum, over which we have spent long hours, be brought up, and we are galvanized into frenzied alertness. Or, to take a more homely example, let the cook bemoan that the beets burned this morning, and we can take it with equanimity and cheerfully assure her that another day will bring another beet. But perhaps it was an apple pie, one for which *we* peeled the apples and to which we had been looking forward...

Clearly it is not difficult to measure our personal "vested interests"! The freedom which divests us of the hidden but pernicious influence of vested interests is that which seeks the good that *God* seeks. If our freedom is based upon our security which is grounded on God's love for us, it will set us at liberty to secure that same emancipation of heart for others. We will desire in each apostolic endeavor to further what is best, from God's point of view, for the persons involved. Our own personal good is already supplied by God; so we have nothing to gain or lose in the present situation and can sincerely forward whatever plan, action, or decision is best suited to the others. Even when we feel we must defend a certain course of action, we will be able to do so without agitation. This certainly does not mean without enthusiasm, for the truly free man can be enthusiastic about all the good that it is in his power to promote. The warmth and verve which such a one brings to his projects are proof of his sincerity. They are in reality the vitality of the God-life in him shining through. Hence comes the joy which should radiate from the free man.

With Spontaneous Joy

FREEDOM WHICH IS really the seeking of the good with spontaneous joy constitutes the basis for all effective Christian action in the world. Although we may term it disinterested charity, it is a far cry from cold, sterile doling out of alms to those "poor things." The really free person has nothing to lose or gain, so far as the vital necessities of his life are concerned; but he has everything to give . . . including his life. Still, he is the last one to count the cost or even to reckon that it is worth very much anyway, whether he lives or whether he dies, so long as it is "for the Lord." From this standard it is easy to see what freedom meant to a man like Saint Paul, or to a troubadour of God like Saint Francis. Nothing to lose, everything to give, and God is all in all!

One final word about the joy that marks a free man: it shines through most clearly when he is gifted with suffering. A man's free-

dom can be measured best when he is tested by pain. Does this suffering turn him inward or outward? Does it open his eyes to ever greater dependence and trust in his Father, or does it incline him to the bitter. "Why me?" attitude? When a free man is asked to suffer (and incidentally, God usually has the supreme courtesy to *ask* him, at least in some obscure way), his answer will be the whole-hearted "Yes" of the lover. The joy which will well up from the depths of his being may not always blunt the pain, but it will suffuse it with such power for good that it will appear supremely meaningful not only to himself but also to others.

A free man can accept an apparently useless life, be it due to physical liabilities or circumstances of routine and limited natural resources, as the ground from which the good his Lord desires of him will spring up. The lost life will not be lamented but will be considered happily lost if, through it, light and joy have come to others though they seemed to have passed him by. Yet this free man does know joyousness and peace. His tranquility rests in strength, the strength of God; and in that power he walks the high road of liberty with the wind in his hair and his brotherhood with the world rising like a singing fountain within him.

The Eternal Galilean

The way, the life, the truth am I
I shall not let you lose your way
Or veil the light or pine away;
Nor shall I leave you when I die.

For three bequests I make to you:
A crucifix, the gospel sent,
My presence in a Sacrament
To keep my memory ever new.

My cross will show the way of love
All strewn with ruddy petals of pain
My gospel will the truth explain
With illumination from above.

And in the Sacred Host I give
My mighty divinity perfect and whole,
My vibrant humanity body and soul,
Which for any to eat is forever to live.

And behold I am with you every day
Till the very world be worn away.

Robert J. Waywood, O.F.M.

Bonaventure
and the poetry of
Gerard Manley Hopkins

LEONARD J. BOWMAN

A SIMILARITY IN spirit between the poetry of the nineteenth century English Jesuit poet Gerard Manley Hopkins and the symbolic theology of Bonaventure has been noted by literary critics. But among Hopkins critics Duns Scotus has overshadowed Bonaventure as the poet's closest spiritual kin. This essay asks if the thought of Bonaventure might not serve as a better tool for understanding Hopkins than that of Scotus, and briefly outlines the patterns of similarity between them.

The poetry of Hopkins is filled with a delight in the concrete beauties of nature that is grounded in his sense of the presence of Christ there; for him "The World is charged with the grandeur of God," and the harvest of beauty in the autumn sky brings him to "lift up heart, eyes,/Down all that glory in the heavens to glean our Savior." Hopkins crystallized much of his poetic theory in a single word: "inscape." He was unkind enough—or perhaps wise enough—never to give an exact definition of "inscape." As he used the word, it usually meant, first, the distinctive visible pattern of a thing, for instance, the precise pattern formed by elm leaves viewed from beneath the tree, or by the streams of spots on a leopard. But it meant at the same time the principle of that pattern, the patterning cause or force that governs the shaping of things. So Hopkins saw that "all the world is full of inscape,"[1] and then took one small step to say that "The world is charged with the grandeur of God," and that "Christ plays in ten thousand places." "Inscape," then, virtually meant the vision of Christ in and through the beauty, or distinctive visible patterns, of concrete things.

Hopkins left unexpressed, how-

[1]*The Journals and Papers of Gerard Manley Hopkins*, ed. Humphrey House and Graham Storey (London: Oxford University Press, 1959), p. 230.

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ever, the precise philosophical or theological justification for this claim and simply achieved it in his poems. He expressed this religious vision of the world while his contemporaries struggled for even a weak affirmation of faith, or despaired of religion altogether. For that reason, critics and scholars have been trying to get inside the mind of Hopkins, eager to discover how he could see the world as he saw it. But he left only the vision itself, and a few tantalizing hints about the principle or theoretical justification of that vision. The hints are embodied in his concept of "inscape," in his understanding of Christ as the pattern of creation, and in one passage in his journal where he states, "Just then when I took in any inscape of the sky or sea I thought of Scotus."[2]

Hopkins and Duns Scotus

BECAUSE OF HOPKINS' expressed enthusiasm for the Subtle Doctor, many of his critics and interpreters have attempted to piece together from Scotus' thought the theoretical principle or perspective integrating Hopkins' intense nature imagery and his vision of Christ in nature. The most thoroughgoing work in this regard has been done in a series of articles by the English Jesuit Christopher Devlin.

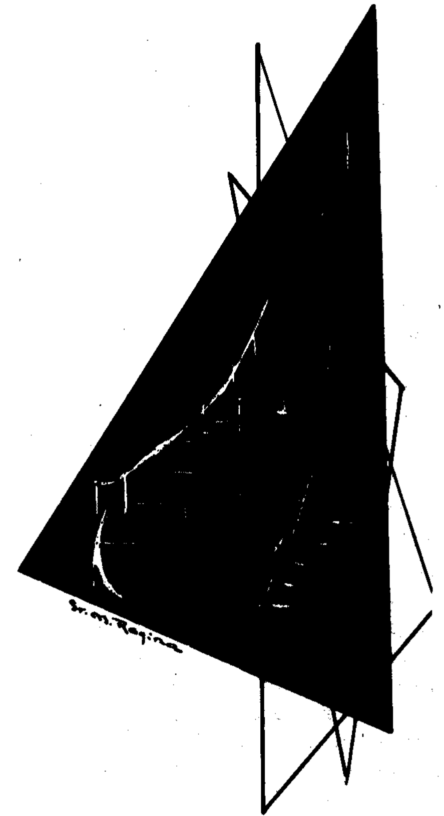
Father Devlin concentrated on Scotus' theory of the origin of knowledge, discussed in the third question of the first book of the *Ordinatio*, and specifically on his concept of *species specialissima*, the first act of confused knowledge wherein the knower grasps the aspect of the nature of the singular thing that most efficaciously and strongly moves the senses.[3] Father Devlin interpreted the first act of knowledge as the final stage of a process of cognition that begins with "habitual knowledge," a pre-reflective disposition which he interpreted in terms parallel to the Jungian archetypal unconscious. He reasoned that since man in himself is possessed of the "comon nature," by knowing the nature of his own soul he virtually knows universal nature. Then he saw the *species specialissima* as the very point where this universal awareness brings itself to focus on the particular thing, and so as "the dynamic image of nature being created." And since for Scotus the reason and purpose of creation is the Humanity of Christ, the *species specialissima* of a thing would appear to provide also a momentary, confused glimpse of Christ. This Devlin identified with "inscape."

Father Devlin went further in his address to the Aquinas Society of London in 1950,"[4] and identified the glimpse of universal nature that is involved in the *species specialissima* as an "innate image of the Ideal" toward which human intelligence strives. He based his argument on what he considers the "heart" of Scotus, namely the unicity of the *species specialissima*. There is only *one species specialissima*, he says, which virtually contains all other possible *species specialissimae*, and so only *one* innate image of the ideal, which is ultimately Christ. It is clear to Father Devlin then, that a sensitive observer like Hopkins could have seen in the striking sensible character of a thing a revelation of the presence of Christ. He thus brought to a certain completion the effort to understand Hopkins' religious imagination in terms of the Scotistic system.

[2]*Ibid.*, p. 221.

[3]"The Image and the Word," *Month*, n.s. 3 (1950), pp. 114-27; 191-202. Cf. Duns Scotus, *Ordinatio* I, d. 3, p. 1, qq. 1-2, n. 73 (III, 500).

[4]*The Psychology of Duns Scotus* (Oxford: Blackfriars, 1950).



Father Devlin's position, however, presents two major difficulties, one regarding Hopkins' emphasis on the importance of concrete detail, and the other regarding Devlin's accuracy in interpreting Scotus.

Father Devlin's theory would seem to apply to *any* experience of knowledge, for what is critical here is the process of universal awareness coming into concrete focus, and not the thing upon which it focuses. Hence a vision of Christ would be as readily obtained from the *species specialissima* of elm leaves, leopard spots, garbage cans, or bits of morning toast floating in the Thames. The concrete thing in its uniqueness would therefore be quite dispensable —and that is something quite foreign to Hopkins' style.

The other difficulty is more serious. Devlin seems to understand Scotus' "common nature" as some really existing substratum in which all men participate, some huge pie (as the Scotist Father Roy Effler, O.F.M., puts it) into which we have all sunk our mouths. But the Scotistic "common nature" is not a thing but a formality, a metaphysical principle accounting for the objectivity of our universal ideas about individual things.[5] It is not in any way a concrete object of knowledge. Further, Devlin's claim that Scotus teaches the unicity of the *species specialissima* is based on an evident misreading of a passage in which Scotus tries to explain how there

[5]Cf. Efrem Bettoni, *Duns Scotus: The Basic Principles of His Philosophy*, trans. Bernardine Bonansea, O.F.M. (Washington: Catholic University Press, 1961), pp. 55ff.

can be a single knowledge of several *species specialissimae*. Scotus states simply that one *species specialissima* can include others virtually, and so become the first *species* for the given act of knowledge.[6] Devlin, however, understands him to say there is only one absolutely first *species specialissima* that virtually includes *all* others—and Scotus is not saying that. When these inaccuracies are stripped away, we are left with the *species specialissima* as simply the knower's grasp of the aspect of the nature of a thing that most efficaciously and strongly moves the senses, and not by any means a vision of totality and of Christ.

Nevertheless the thought of Scotus, understood in its own terms, can provide some light regarding Hopkins' religious imagination because of the positive value given the individual thing by Scotus' concept of the *ultima realitas entis* or *haecceitas*,[7] the support given to poetic imagination by his notion of intellectual intuition, and his powerful but briefly expressed notion of the absolute primacy of Christ.[8] But the efforts of the critics to explain Hopkins' vision in terms of Scotus' thought have led to fruitful results only by a rather creative reading of Scotus.

Perhaps, though, such a creative reading is in place. After all, Hopkins was at best a self-taught Scotist, and he himself may have read into the words of the Subtle Doctor a vision of the world that he received from other sources. Indeed, many critics of Hopkins, including Father Devlin himself, have noticed the similarity in spirit between Hopkins and the Franciscan mysticism of Saint Bonaventure.

Hopkins' Meeting with Bonaventure

AS IF TO CORROBORATE that intuition, Dr. Alan Heuser discovered a long overlooked page in one of Hopkins' undergraduate notebooks, written at Oxford in 1866—the year of Hopkins' conversion to the Catholic Church, two years before his first recorded use of the term "inscape," and six years before his first exposure to the works of Scotus. Hopkins had copied out the first paragraph from chapter ix of the *Legenda Major:*

> Everything incited him to the love of God, he exulted in all the works of the Creator's hands and, by the beauty of his images, his spirit rose to their living origin and cause. He admired Supreme Beauty in all beautiful things, and by the traces impressed by God on all things he followed the Beloved. To him all creation was a stairway which led him up toward Him who is the goal of all desires. With an intensity of devotion unknown before him, he enjoyed the delights of the fount of joy in every single creature, as in rivulets flowing from it. He perceived celestial harmonies in the concord of the virtues and activities which God had given the creatures and, like the prophet David, he was sweetly reminded by them to praise the Lord.[9]

[6]*Ordinatio* I, d. 3, p. 3, q. 2, n. 553 (III, 329-30).

[7]*Opus Oxoniense* II, d. 3, q. 6, n. 15 (Wadding ed., 1639; VI, 413).

[8]*Reportata Parisiensia* III, d. 7, q. 4, n. 5 (Wadding ed., 1639; IX, 451).

There are in the writings of Bonaventure occasional passages which express compactly, "in a nutshell," the general lines of the whole of his world view. This is such a passage, expressing concisely Bonaventure's idea of the significance of visible creation and man's proper response to it. If we may distill from this passage four statements, it will become clear that Hopkins would have understood from it the idea of God as a fountain-fullness from whom creatures flow, that the harmonious variety of creatures reflects the infinity of God, that created things are expressions of God and form a way or a stairway leading men back to God, and the concept of contuition.

"He enjoyed the delights of the fount of joy in every single creature as in rivulets flowing from it" (*fontalem illam bonitatem in creaturis singulis tamquam in rivulis degustabat*). The metaphor of a fountain here refers to and invokes Bonaventure's dynamic understanding of the Trinity, and so locates this description of Francis' response to creatures within the dynamic structure that is for him the sum total of metaphysics: emanation, exemplarity, and consummation.[10]

With Pseudo-Dionysius, Bonaventure understands God as the Good[11] whose nature it is to be self-diffusive, to emanate, and so to express Himself. His complete and perfect self-diffusion, emanation, and expression produce the inner life of the Trinity.[12] Within the Trinity, it is the Father, the sourceless Source, who is the origin of that emanation, and so it is he who is called *fontalis plenitudo*, fountain fullness.[13] The primal self-diffusion of the Father consists of his self-knowledge, a knowledge which *is* the Son. The Son is then the likeness or representation of the Father, in whom the Father expresses the totality of his being and the totality of what he can produce.[14] Hence the Son is quite aptly called the Image, Word, or expression of the Father, and it is in the Son, as Word or Logos, that the divine Ideas, the *rationes aeternae*, subsist. Since the Son expresses and represents the infinite creative power of the Father, the infinite variety of created and possible things is given unified expression in him.[15] Since these Ideas are creative, they do not arise

[9]Alan Heuser, *The Shaping Vision of Gerard Manley Hopkins* (London: Oxford University Press, 1958), p. 108, n. 5. The passage is *Leg. maj.*, c. IX, n. 1 (VIII, 530).

[10]*Hexaemeron*, coll. I, n. 17 (V, 332).

[11]*Itinerarium*, c. V, n. 2, ed. & trans. Philotheus Boehner, O.F.M. (St. Bonaventure, N.Y.: The Franciscan Institute, 1956), pp. 80-81.

[12]*Ibid.*, c. VI, n. 2 (pp. 88-89).

[13]*I Sent.*, d. 31, p. 2, dub. 6 (I, 551).

[14]Theodore De Regnon, *Etudes de théologie positive sur la sainte Trinité* (Paris: Victor Retaux et Fils, 1892), p. 513; *Hexaem.*, coll. I, n. 13 (V, 331); *I Sent.*, d. 27, p. 2, a. un., qq. 1-4 (I, 481-91).

[15]*Hexaem.*, coll. III, n. 4 (V, 343-44).

from the world but indeed give rise to the world, and so are the expressive pattern for creation.[16] The Son is, then, the eternal Exemplar, the model or pattern of the created world.[17] The inner life of the Trinity finds its consummation in the love between Father and Son which *is* the Spirit. The Spirit forms the bond of union between Father and Son, and the way the creative outward dynamism of the Father returns to him.

The love within the Trinity gives rise in turn to another cycle of emanation, exemplarity, and consummation—the created universe in its relation to God. Here the fountain fullness is the Trinity itself,[18] though the creative role is attributed to the Father; the world itself is God's image or word, and takes its significance from its reflecting of the trinitarian role of the Son; and the return of the world to God is considered the work of the Spirit.

Francis' delight in creatures is therefore described in terms of a vision of creatures coming forth from God as from a fountain fullness, reflecting God in their created natures, and destined to return to God through man.

"He perceived celestial harmonies in the concord of the virtues and activities which God had given the creatures" (*et quasi caelestem concentum perciperet in consonantia virtutum et actuum eis datorum a Deo*). The foundation for the harmony of creation is for Bonaventure the unity of the Word, whose absolute simplicity expresses and represents the multiplicity of all possible things, and embraces all the varied characteristics of creation in their concreteness[19] and indeed in their distinct selves.[20] In the *Itinerarium*, Bonaventure writes a hymn of wonder at the greatness, multitude, beauty, fullness, and manifold activity manifest in creatures, delighting in the concrete characteristics of things as they reflect and portray the immensity of the power, wisdom and goodness of God.[21] His spirit and even his language here closely parallels Hopkins' delight in the concrete variety of creation as it is expressed especially in the poem

[16] *De Scientia Christi*, q. 2, concl. (V, 9); *I Sent.*, d. 35, a. un., q. 1, concl. (I, 601-02).

[17] *Hexaem.*, coll. XII, n. 7 (V, p. 385).

[18] Alexander Schaefer, "The Position and Function of Man in the Created World according to Bonaventure," *Franciscan Studies*, n.s. 20 (1960), pp. 266-67.

[19] *Hexaem.*, coll. XII, n. 13 (V, 386); Alexander Gerken, *La Théologie du Verbe: La Relation entre l'incarnation et la création selon s. Bonaventure*, trans. Jacqueline Greal (Paris: Editions Franciscaines. 1970), p. 112; Cf. also Titus Szabó, *De SS. Trinitate in Creaturis Refulgente: Doctrina S. Bonaventurae* (Rome: Herder, 1955), p. 54; Etienne Gilson, *The Philosophy of St. Bonaventure*, trans. Dom Illtyd Trethowan and Frank J. Sheed (1938; rpt. Paterson: St. Anthony Guild Press, 1965), pp. 140-41.

[20] *I Sent.*, d. 35, a. un., q. 4, concl., especially ad 3, 4 (I 610); *Breviloquium*, p. 1, c. 8, n. 7 (V, 217); *I Sent.*, d. 36, a. un., q. 1, concl., especially ad 3 (I, 620-21); Cf. Szabó, *Trinitate*, p. 38.

[21] *Itin.*, c. I, n. 14 (ed. Boehner, p. 47).

entitled "Pied Beauty," to which we shall return. Further, Bonaventure's emphasis on the significance of the concrete selves of created things is much closer to Hopkins' vision than the emphasis on their mere being, found in Father Devlin's theory.

"He admired Supreme Beauty in all beautiful things, and by the traces impressed by God on all things he followed the Beloved" (*contuebatur in pulchris pulcherrimum et per impressa rebus vestigia prosequebatur ubique dilectum*). Two related ideas are suggested by this statement: "vestige" and "contuition."

Visible creatures are for Bonaventure vestiges of God, because any given thing has by its very nature three interrelated causes that reflect the three Persons of the Trinity: the Father, the efficient cause by which the thing is brought into being; the Son, the exemplary (formal) cause after which it is patterned; and the Spirit, the final cause or goal toward which it is ordered.

The general pattern of the vestige is therefore a triad of essential characteristics corresponding to those three causes. Following the pattern of efficient, exemplary, and final causality, each creature has in itself unity, truth, and goodness; measure, number, and weight; and mode, species, and order.[22] These triads are seen as a single pattern, indeed the inner pattern of the creature, and so the members of the triads corresponding to exemplary causality are of primary significance. These are the *truth* of a being, its intelligibility, which is constituted by its relation to its exemplary cause; its *species*, which is its form and indeed its beauty; and its number, which is the proportion of its parts one to another and its distinctness from other beings.

It is interesting that in this statement Bonaventure chooses *beauty* as that which inspired Francis. The perception of beauty plays a central role in the contemplation of the vestige. Beauty is one of the middle members of the vestige-triads, *species*. For Bonaventure, as for Saint Augustine, beauty means most immediately *aequalitas numerosa*, which implies a proportionality of parts and unity in multiplicity.[23] Beauty then consists first in the complementary interrelationships of the parts of a given thing, and their subordination to the whole—itself a kind of unity in multiplicity. It is the concrete form, the visible pattern of a thing. Further, beauty implies the ordering of parts within the whole, a kind of balance or symmetry that makes a thing pleasing to the eye.[24] When one considers the beauty of the earth as the multitude and variety of creatures, however—the "dappled things" cel-

[22] *Ibid.*, c. I, n. 11 (pp. 44-45); *I Sent.*, d. 3, p. 1, dub. 3 (I, 78ff).

[23] J. Guy Bougerol, ed., *Lexique Saint Bonaventure* (Paris: Editions Franciscaines, 1969), p. 111, n. 1; Karl Peter, *Die Lehre von der Schönheit nach Bonaventura* (Werl, Westphalia: Dietrich-Coelde-Verlag, 1964), p. 46.

[24] Emma J. M. Spargo, *The Category of the Aesthetic in the Philosophy of St. Bonaventure* (St. Bonaventure, N.Y.: The Franciscan Institute, 1953), p. 55.

ebrated by Hopkins—then its deeper significance becomes more evident. For the variety and multiplicity of creatures is beautiful not simply because it is varied and multiple. The earth is beautiful rather because its variety and multiplicity are comprehended in the unity of the Word. Beauty thus expresses the relation of creatures to the eternal Art—and that relation is their truth. Indeed, Hopkins would have discovered in Bonaventure a deeper and more authentic sense to the statement of a poet he so admired, John Keats: "Beauty is truth, truth beauty."

This description of the vestige and of beauty has touched upon the kind of perception involved in what Bonaventure calls "contuition." Bonaventure uses this term primarily in the context of our certitude regarding first principles, logical rules, and the like. But one aspect of the concept of contuition concerns the act of "judgment," the act of forming an idea of a thing apprehended by the senses, an idea that transcends place, time, and change.[25] The basis for this ideal knowledge of a concrete thing is not only the power of the mind as agent intellect, but the presence to the mind of the eternal Ideas as a kind of light giving guidance and direction to our knowledge of the thing.[26] This ideal knowledge is the understanding of the essential structure of a thing—that is, its concrete relationship to its causes. Bonaventure calls this the *resolutio* or analysis.[27] This analysis may be partial and so reach short of really ultimate causes, as is the analysis of the scientific philosophers, or it may be full and ultimate, the *plena resolutio* which is the goal of wisdom. The *plena resolutio* is the mirror image of the process of creation, for if the principle of knowing a thing is the same as its principle of being made, and that is the Word as the model through whom all things are made,[28] then a thing is fully and ultimately known only in terms of its Exemplar, and so in relation to the creative Ideas of the Word.[29]

Judgment, then, is ideally the comprehension of a thing in terms of its concrete relationship to its exemplary cause, its Idea in the eternal Art. This implies by no means a direct vision of the eternal Ideas, occasioned by some sense object which then can be abandoned. It is, rather, a steady look at the thing in itself—but the thing seen precisely as *sign*, seen in the light of the exemplary Ideas which it reflects. The direct object of knowledge is, then, the *thing*. The eternal Ideas are known indirectly—but quite really—as that by which the thing is fully known.

In the fallen state of man, however, the apprehension of the eternal Ideas in contuition is hardly clear. It is veiled and obscured, so that

[25]Bougerol, *Lexique*, p. 54; *Itin.*, c. II, n. 9 (ed. Boehner, pp. 56-57).
[26]Boehner, notes and commentary to *Itin.* (ed. cit., pp. 118-19, n. 10).
[27]*Itin.*, c. III, n. 4 (*Ibid.*, pp. 68-69).
[28]*Hexaem.*, coll. I, n. 10 (V, 441); Gerken, p. 35; cf. pp. 379-80.
[29]*I Sent.*, d. 28, a. un., dub. 1 (I, 504).

an absolutely full knowledge of anything is not likely for man in his present state.[30] Hence it is quite possible for man to misunderstand and abuse nature precisely by resting content with creation in itself and so failing to see beyond it to its model.[31] To fail in this way, in Bonaventure's mind, is to fall like Lucifer.[32]

Contuition, then at least in this context, would mean the perception of a created thing as if in its process of coming forth from the infinite fecundity of the Father, patterned according to the Word. It would be the kind of vision Christopher Devlin sought in his creative reading of Duns Scotus, the "dynamic image of nature being created."[33]

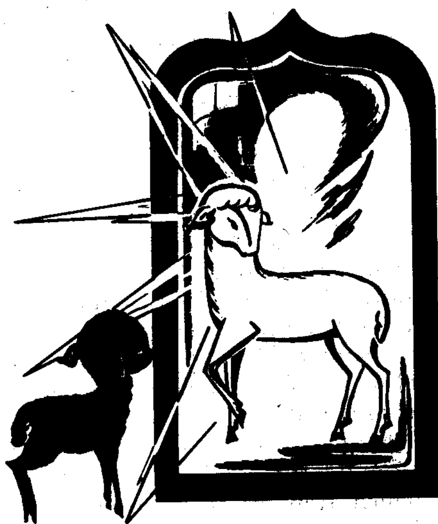
"To him all creation was a stairway which led him up towards Him who is the goal of all desires" *(de omnibus sibi scalam faciens, per quam conscenderet ad apprehendendum eum qui est desiderabilis totus)*. The image of creation as a ladder for man's ascent to God reflects Bonaventure's view of the proper relation of visible creation to man. Visible creation is man's way to God, or at least the beginning of that way. Further, it is a book expressing and describing its Author,[34] and so forming a real source of revelation for man. Indeed, from this perspective, a major function of the Scriptures is not so much to reveal God to man as to serve as a kind of dictionary or light by which man, made illiterate and uncomprehending of the book of nature by the Fall, may find again the true meaning of created things.[35]

But just as the visible creation serves man in his return to God, man provides the way for the return of the rest of creation to God. For among all the creatures which reflect God as his vestiges, only man can know God.[36] And so man, who sums up in himself all lower forms of creation because he is composed of a material body and a spiritual soul, becomes the mediator for their return to God and their consummation.[37] For man to misunderstand the significance of nature is not only to deprive himself of light, but is also to rob created nature of its consummation.

Evidently, therefore, the passage from Bonaventure's *Legenda Major* which Hopkins chose to copy into his notebook provides a rather comprehensive sketch of Bonaventure's symbolic theology, his exemplaristic vision of creation. God, the foun-

[30]*Sc. Chr.*, q. 4, ad 22 (V, 26).
[31]*I Sent.*, d. 3, p. 1, a. un., q. 2, ad 1 (I, 72); *Hexaem.*, coll. II, n. 21 (V, 340).
[32]*Hexaem.*, coll. I, n. 17 (V. 332).
[33]"The Image and the Word," p. 197.
[34]*Brevil.*, p. II, c. 12 (V, 230); *Itin.*, c. I, n. 14 (
[35]*Hexaem.*, coll. II, n. 20 (V, 340); Schaefer, "The Position . . .," *Franciscan Studies* 21 (1961), p. 332; J. Guy Bougerol, *Introduction à l'étude de saint Bonaventure* (Tournai: Desclée, 1961), p. 229.
[36]*I Sent.*, d. 3, a. un., q. 2, ad 4 (I, 73).
[37]Schaefer, "The Position . . .," pp. 374, 379-80).

tain fullness, overflows and expresses himself in creatures. Therefore creatures, by their concrete individual form and by their multiplicity and variety, are footprints or shadows of the Creator—so much so that by looking properly at the creature, man can indirectly intuit the presence of God. In that way man is to find his return to God, and in so doing accomplish the consummation of created nature.



There remains one aspect of Bonaventure's vision of creation that is especially important in relation to Hopkins' poetic vision, but that is expressed elsewhere in the *Legenda Major*, which Hopkins had evidently read. The exemplarism we have so far been considering could be styled a trinitarian exemplarism, for in it the Exemplar is the Word, and not necessarily the Word as incarnate—as Jesus Christ.

The position of Christ is indeed at the center of Bonaventure's vision, for he unites in himself all material and spiritual creation by his Incarnation and eminently because he is the Word.[38] But he holds the central place also by reason of the concrete events of his life, particularly in his death and resurrection. Indeed, the *Legenda Major* reveals a specifically Christological exemplarism through its description of Francis' relationship to Christ.

Francis had a special regard for lambs because they reflected the meekness of Christ, and a desire to be poor because Christ was poor.[39] But Francis' imitation of Christ was not simply a copying of an external pattern. Rather, the external resemblance was the expression of a real participation by Francis in the reality of Christ, a participation whose reality was attested by a resemblance: the sign and seal of the Stigmata.[40] The real participation so manifested by external resemblance is an echo of Bonaventure's explicitly developed idea of exemplary causality, wherein the pattern of a creature resembles the Word because it is the expression of the Word. Hence it might be called a Christological exemplarism. Such a principle can shed light on the thought structure of at least one of Hopkins' more difficult poems.

Correspondences between Hopkins and Bonaventure

THERE IS NOT SUFFICIENT evidence to claim an extensive direct influence of Bonaventure upon Hopkins, but their evident similarity in spirit warrants the attempt to use the exemplarism of Bonaventure as a tool for interpreting and clarifying Hopkins' poetry, and as a perspective adequate to explain the integral unity of his nature imagery and religious vision.

There is a certain correspondence between Hopkins' key ideas and some concepts of Bonaventure. "Inscape," for instance, the distinctive visible form of a thing and its forming force or principle, corresponds quite closely to the full notion of beauty. And Hopkins' understanding of Christ as "the first outstress of God's power" and the world as "news, expression, word of God,"[41] while directly parallel to Scotus' teaching on the absolute primacy of Christ, corresponds in its implications to Bonaventure's exemplarity of the Word.

If Hopkins' nature poems are read with Bonaventure's symbolic theology in mind, a remarkable correspondence appears between that and what Hopkins called the poems' "underthought," the pattern suggested by the probably unreflected choice of metaphors and the like. His poems reveal a world coming forth from God as fountain fullness, existing as his objective expression, destined to return to him, through man, but—to all appearances—frustrated by man's blindness to its significance. The outline of that pattern can be discerned in three representative poems: "Pied Beauty," "Hurrahing in Harvest," and "God's Grandeur."[42]

"Pied Beauty" opens as a hymn of praise, a *Benedicite* canticle: "Glory be to God for dappled things." There follows a rapid catalog of intense images reflecting the variety of nature: from cloud-patterned skies through the spots on the flanks of trout and the yellow flash of finches' wings to the more distant view of pieced and plotted farmlands and finally, by way of abstraction, to "all things counter, original, spare, strange." Even the sounds of the poem—rich patterns of alliteration and the vitality of Hopkins' characteristic "sprung rhythm"—express the richness and variety of the world.

The economy of exemplarism is reflected here in three ways. First, the object of the poem's enthusiasm is precisely the variety and multiplicity of the world: the beauty of the world in its large sense. The poem echoes in thought, spirit, and even language Bonaventure's hymn of wonder in the first chapter of the *Itinerarium*.[43] The closing lines of the poem provide another parallel: God is to be praised for all this variety because "He fathers-forth whose beauty is past change: /Praise him." Here God is regarded clearly as fountain fullness from whose fecundity the variety of creation flows. Finally, both in the opening words of the poem and in its

[38] *Hexaem.*, col. I, nn. 10-11 (V, 330-31).
[39] *Leg. maj.*, c. VII, n. 1; c. VIII, n. 6 (VIII, 523, 527).
[40] *Ibid.*, c. XIII, n. 2 (VIII, 542).

[41] *The Sermons and Devotional Writings of Gerard Manley Hopkins*, ed. Christopher Devlin (London: Oxford University Press, 1959), pp. 197, 129.
[42] *The Poems of Gerard Manley Hopkins*, 4th ed. (London: Oxford University Press, 1967), nn. 37, 38, 31).
[43] *Itin.*, c. I, n. 14 (ed. Boehner, pp. 46-49).

terse closing, man is called to be led back from the variety of creatures to the unity of the Father, and so to fulfill his proper role in creation. Indeed, the spirit, theme, and style of this poem suggest it be designated Hopkins' "Bonaventurian sonnet."

The proper response of man to a world seen as the expression of God is vividly portrayed in "Hurrahing in Harvest." Here, the speaker walks through autumn fields that are "barbarous in beauty" under "silk-sack clouds." Earth-bound, the speaker lifts "up heart, eyes down all that glory in the heavens to glean our Saviour." And significantly he recognizes a response from that beauty: "And, eyes, heart, what looks, what lips yet gave you a /Rapturous love's greeting of realer, of rounder replies?" He sees that God's expression in nature is objective, and not something he is merely reading into what he sees. He recognizes further that this expression was there awaiting his response: "These things, these things were here and but the beholder/ Wanting." And when man lifts up his heart and recognizes God in nature, the vestige and the beholder meet: "which two when they once meet,/ The heart rears wings bold and bolder/ And hurls for him, O half hurls for him earth off under his feet." This image suggests that the perception of nature as God's expression lifts man as wings lift a bird into flight, and indeed "by the beauty of his images, his spirit rose to their living origins and cause."[44]

The hurling of the earth in this image suggests a kind of motion, as does the image of a bird flying, in which inscapes are seen intently and in rapid succession—a kind of vision that is suggested by the rapid catalog of images that appears in "Pied Beauty" and in many other poems of Hopkins. This dynamic telescoping of images reflects the kind of vision of the world afforded by contuition, wherein the bewildering and opaque variety of creatures suddenly becomes transparent, and otherwise disparate things are seen—because of their unity in Christ the Word—in a single inscape of echoing harmony.

But man most often fails to perceive God's expression in nature. While many of Hopkins' poems lament this failure, "God's Grandeur" expresses it most poignantly and points toward a resolution. The world is charged with the grandeur of God," a grandeur that is a force and power within the things of the world as an electrical charge and the oil of olives come from within, yet a reflected grandeur, received as the light reflected from "shook foil" is a received brightness. God's grandeur is there, evident. "Why do men then now not reck his rod?" Hopkins' answer is that trade and toil have despoiled the earth and desensitized man—the trade and toil of the urban and industrial society that was so painfully emerging even in his own day, but also the toil to which Adam was condemned by his sin (Gn. 3:17). And so man is fallen—and his fall has stripped the earth bare, and robbed it of its consummation.

[44]*Leg. maj.*, c. IX, n. 1 (VIII, 530).

The failure of man, though, is not the last word: still "there lives the dearest freshness deep down things," and blackest night is followed by the brown spring of morning. Why? "Because the Holy Ghost over the bent/ World broods with warm breast and with ah! bright wings." The vital power of the Spirit works to bring creation to its consummation, and as Hopkins noted near the end of his life, "the work goes on in a great system and machinery which even drags men on with the collar round my neck though I could and do neglect my duty in it."[45]

These representative nature poems reveal in their underthought a pattern of emanation, exemplarity, and consummation that is very close to the symbolic theology of Bonaventure. Indeed, every nature poem of Hopkins—as distinguished from his poems on man—reveals some aspect of that pattern. The greatest of Hopkins' poems on man, "The Wreck of the Deutschland,"[46] reveals another pattern: that of Christological exemplarism.

This poem, the first of Hopkins' mature poems, is a kind of meditation on a shipwreck in which five Franciscan nuns were drowned. The action of the poem is the dramatic working out of Christ's Paschal Mystery in the action of one of those nuns, of the poet himself, of the others on board the wrecked ship, and—in hope at least—of all of Britain. The paradoxical character of the Paschal Mystery, wherein Christ triumphed in and through tragedy, is the exemplar giving pattern and meaning to a succession of conversion experiences. First the nun, in the midst of the snowstorm that surrounded the wreck, "Was calling 'O Christ, Christ, come quickly':/ The cross to her she calls Christ to her, christens her wild-worst/ Best." Her recognition of the presence and love of Christ her master in her crisis prompts the poet to wonder: "The majesty! what did she mean?" The realization astounds him: "There then! the Master,/ *Ipse*, the only one, Christ, King, Head:/ He was to cure the extremity where he had cast her." Christ who triumphs in tragedy, Christ the "martyr-master," is present in shipwreck "with a mercy that outrides the all of water." Significantly, the poet turns from this Franciscan nun to include Saint Francis within this chain of exemplary participation.

[45]*The Sermons and Devotional Writings*, p. 263.
[46]*Poems*, n. 28.

Francis is "Drawn to the Life that Died," drawn indeed after his pattern, "with the gnarls of the nails in thee, niche of the lance, his/ Lovescape crucified." The poet himself, while distant from the shipwreck, is a veteran of "the war within," whom God "almost unmade, what with dread," in spiritual struggle. But "Thou art lightning and love, I found it, a winter and warm;/ Father and fondler of heart thou hast wrung." He recognized the paradoxical working of his own master in the crisis of the nun: "Hast thy dark descending and most art merciful then." In the midst of the storm and wreck, the nun's loud cry acts also as a bell to "startle the poor sheep back", to alert the others on the ship to Christ's presence in their tragedy. The poet asks with admiration, "Is the shipwrack then a harvest, does tempest carry the grain for thee?" Finally, the poet's recognition of the mastery of Christ in the shipwreck and in his own struggle prompts him to pray for "rare-dear Britain," "Let him easter in us, be a dayspring to the dimness of us, be a crimson-cresseted east." The working out of Christ's mastery is signalled in each case by the paradox of triumph in tragedy and light in darkness, a mode of correspondence even expressly parallel to the Christological exemplarism implied in the *Legenda Major*.

Conclusion

The exemplaristic world view that is Bonaventure's symbolic theology therefore reveals a pattern of emanation, exemplarity, and consummation in Hopkins' nature poems that is not otherwise apparent, and provides a principle clearly integrating the dramatic action of his greatest poem. Further, his concept of beauty and his concept of contuition provide objective and subjective principles adequate to explain how Hopkins could see Christ in and through the beauties of visible creation. And his thought can so illuminate Hopkins' poetry quite clearly and directly, without requiring the creative style of interpretation that Father Devlin found necessary to link Hopkins with Scotus. The symbolic theology of Bonaventure therefore provides a useful tool for Hopkins criticism, and there is sufficient reason to regard Bonaventure and Hopkins as quite close spiritual kin.

English Franciscans in the Age of Chaucer

William L. Beaudin

PROMINENT IN THE PARADE of medieval humanity passing the poet's critical eye in the *Canterbury Tales* is a friar. In the Prologue, he is dissected with Chaucer's incisive lines:

> Ful wel biloved and familier was he/ With frankelains over al in his contree,/ And with worthy wommen of the town—(215-217). He was an esy man to yive penaunce/ Ther as he wiste to have a good pitaunce (223-224). He knew the tavernes wel in every town,/ And every hostiler and tappestere,/ Bet than a lazar or a beggestere (240-242). For ther he was nat like a cloisterer,/ With a thredbare cope, as is a poore scoler,/ But he was lik a maister or a pope (261-263).[1]

With that moral detachment so characteristic of one who knows the world well, Chaucer thus presents the mendicant. Aware of the friar's too evident shortcomings, the poet is content to let them stand forth with no explicit word of condemnation. His moral commentary is far subtler than the spectacle of ethical indignation: it is the refined edge, no less lethal for its refinement, of irony.[2] This sorry legate of the four orders of "poore freres" is revealed as a servant of the rich and of the wealth they represent, a confessor less interested in the sinner's retribution to the Lord than in his own remuneration for services rendered: ". . . in stede of weeping and prayers,/ Men mote yive silver to the poore freres" (231-232). He neglects the poor who offer him no profit or chance of advancement. He sports a prelate's livery and begs to feed, not Lady Poverty, but Lady Greed.

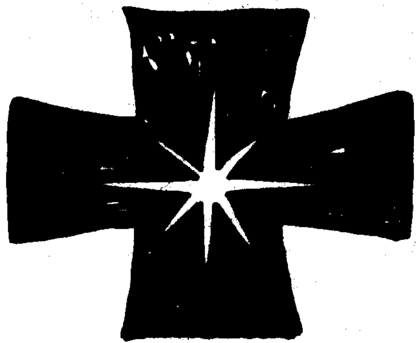
Chaucer uses "Huberd" as he uses all his other characters—as an individualized incarnation of the multiple character types who enhanced the pageant of the Middle Ages—and he refers to him only as a member of one of the four men-

[1]All line references, unless otherwise designated, refer to lines in the Prologue to the *Canterbury Tales* as published in M. H. Abrams *et al.* (eds.), *The Norton Anthology of English Literature*, rev. ed., vol. I (New York: W. W. Norton & Co., 1968).

[2]Dom David Knowles, *The Religious Orders in England*, vol. II (Cambridge: The University Press, 1957), p. 112.

Mr. William L. Beaudin, a student in the Formation Program at Siena College, Loudonville, N.Y., is majoring in English and Philosophy. Like all good historical vignettes, this one is best left to make its moral point for our age of renewal and personalism in a subtle and implicit way.

dicant orders operating in England (the Franciscans, Dominicans, Augustinians, and Carmelites). None of the four orders, to be sure, would today like to acknowledge that "unto his ordre he was a noble post" (214), and a Franciscan well schooled in scholastic distinctions might find some hidden features that betray Huberd as a Dominican—but he would be hard put to do so. The evidence makes Huberd a son of Francis,[3] albeit a prodigal one. Chaucer makes a point of telling us that this friar had no concern for lepers, and it could only be Francis's legendary ministration to these social outcasts that would make this clearly ironical barb so damning. The Franciscans were the objects of large-scale criticism from Chaucer's contemporaries: from their rivals, the secular clergy, and from religious reformers. The main points of this criticism are reiterated in the Prologue to the *Canterbury Tales.*



The chief voices of animosity to the friars in the 14th century were, along with Chaucer, an Irish bishop—Richard Fitzralph; a convicted heresiarch—John Wyclif; and the author of *Piers the Plowman*—traditionally identified as William Langland. Fitzralph was a saintly and highly capable Irish ecclesiastic whose interest in diocesan reform apparently conflicted with the interests of the Friars Minor working in his diocese. This conflict of interest was increasingly manifested in the bishop's sermons and in the responses they drew from the more disputatious members of all four mendicant orders, who saw in the bishop's anti-Franciscan position a threat to mendicancy itself.[4] Fitzralph was a *persona valde grata* to the Avignon papacy, in whose court he spent much of his time advocating his own interests.

It was at Avignon that Fitzralph delivered a sermon before the consistory that amounted to a well-reasoned attack on the friars. The Franciscans had abandoned the lofty ideals of their founder, he charged, and rather than be subservient auxiliaries to the local clergy, they had become obstacles between the parish priest and his flock and underminers of diocesan discipline. He attacked them for their overly lenient treatment of penitents and their enticement of boys, too young to make a valid decision, to swell their own already extensive ranks.[5] In a series of homilies delivered in London, Fitzralph had already questioned the motives behind the friars' leniency in the confessional and chided them for their greed, their gluttony, and their spectacular monasteries.[6]

Whereas Fitzralph wished only to see corrected the abuses that had intruded into the practices of the Franciscans and had sullied their founder's pure ideals, Wyclif sought the utter destruction of the friars.[7] He saw their way of life, both ideally and practically, as a dispensable accoutrement of the Church, deserving of a thorough purgation. He hurled one caustic criticism after another at these meddlers in parish affairs who diverted needed funds from the local parson to implement their grandiose building schemes. According to Wyclif, the friars had no interest in the poor, whom they deemed unworthy of their own lofty refinement; they evidently felt more at home with the rich, whose "crumbs" constituted the "poor" friar's sustenance. He even suggests that the Franciscan habit was cut full to de-emphasize the fullness of the friar's figure. He echoes Fitzralph's complaint that boys are pressured into the order and are kept from leaving. To this, moreover, he adds accusations of a more common variety of seduction regarding which the tight-lipped puritan and the gap-toothed epicurean agree: for the Wife of Bath claims that a woman's only fear is a friar making his begging rounds.[8]

Langland's criticisms of the Franciscans, while not as articulate as Fitzralph's nor as verbally violent as Wyclif's, seem nonetheless more sincere and believable.[9] Langland was a great admirer of Saint Francis,[10] and the marked dichotomy between the Poverello's example and the Poverello's progeny doubtless produced in him one of those "spectacles of ethical indignation" so alien to the more worldly Chaucer.

Thus the oft repeated accusations are to be found in *Piers the Plowman.* The friars are parochial nuisances. They are hypocritical, uncharitable, worldly, avaricious, and licentious. They dishonor Francis's name. For their love of study has supplanted their love for prayer and poverty, and their love of wealth is scarcely the dimmest echo of Francis's love for Christ and Christ's poor.

How valid are these criticisms, and how biased are the critics? Langland was a deeply religious man with a vision, but a rather narrow one. He was a puritan who wanted everyone, Franciscans included, to conform to his puritanical view of what the world should be. Langland's testimony cannot be discounted: its sincerity forbids that. But his a priori philosophical and religious bias may have been insufficiently broad-based to qualify him as an objective critic of his Franciscan contemporaries.[11] Bishop Fitzralph, while his verbal attacks

[3] *Ibid.*, p. 113.
[4] John Moorman, *A History of the Franciscan Order* (Oxford: The Clarendon Press, 1968), pp. 342-43.
[5] *Ibid.*, p. 343.

[6] *Ibid.*
[7] Knowles, p. 100.
[8] Chaucer, *Canterbury Tales:* The Wife of Bath's Tale, lines 884-887 (cf. note 1, above, for edition used).
[9] Knowles, p. 110.
[10] Edward Hutton, *The Franciscans in England, 1224-1538* (London: Constable & Co., Ltd., 1926), pp. 186-89.
[11] *Ibid.*, p. 198.

on the friars are ostensibly free from petty animosities,[12] was clearly a partisan in a struggle by no means incipient in Chaucer's time nor dead in our own—that between the "rights" of the secular clergy and the "privileges" of the regular. In fact, Fitzralph was at the front line of the seculars' defenses. Wyclif's objectivity is suspect even before we analyze the validity of his individual criticisms against the Franciscans. He had befriended them in his early years, considering them his confreres in ecclesiastical reform. But their Franciscan philosophy, so essentially Christocentric, balked at his dismissal of transubstantiation; and their founder's promise, on behalf of all his future brothers, of obedience to the popes meant too much to them for them to be able to follow Wyclif into heresy. And when they would not follow, he turned on them, spurred on by an abysmal sense of betrayal, seeking vengeance and reprisal.[13]

Even Chaucer himself, that dispassionate chronicler of medieval humanity, was not totally without prejudice. It is evident from the sharp distinction he draws between the parson, portrayed in almost angelic fashion, and the, at best, "human" view of the monk and the friar, that he had a decided bias in favor of Wyclif and Lollardry.

On the other hand, the points made by these critics cannot be totally discounted. There is a clear consensus at the core of these accusations, substantiated in part by the general history of the period and by the internal documents of the Franciscan order. In an age that did not know the luxury of a postal system, the gifts of benefactors had to be hand carried by designated friars—the "limitours" that Chaucer mentions. Abuses of this system such as Huberd embodied in his practices no doubt crept in. Records indicate that many friars had private sources of income, frequently bequests from wealthy parents, which they hoarded to themselves and used to augment the rather bare essentials provided them by the order. There were enormous discrepancies in the living conditions between the rich and the poor within the order, and such capitular legislation as was enacted during the fourteenth century sought, not the elimination of these abuses, but only some accommodation with them. Some friars built rooms within the friary at their own expense, the sumptuousness of which might have rivaled Caligula's palace. In these rooms, wealthy "mendicants" could live a life largely divorced from the rest of the community.

While there is sufficient evidence that abuses of the rule were a way of life in Chaucer's time, there is scant positive evidence that the friars concerned themselves much with the lepers and the poor. We do know that the Black Death established those conditions most pregnant with possibilities for abusing Francis's rule. The dying sought to ensure their reception into Paradise by willing extensive property to the friars, and the reputed efficacy of Franciscan prayers brought valuable stipends into friary coffers for the recitation of memorial masses.[14] The Black Death had a more direct effect on the friars: it decimated the ranks of the order, and in all likelihood the best men were its victims —those who went into the plague-infested streets to comfort the afflicted.

But the Black Death was not the only disaster to befall the fourteenth century. In its wake, it left political unrest and social anarchy, economic devastation, schisms and heresies—an old order tottering and disoriented. All these calamities could not but radically affect the Order of Friars Minor. They help to explain, at least in part, if not the abuses themselves, then the conditions under which individual friars betrayed their founder's principles. Chaucer's age erected formidable barriers to seraphic perfection. Still, it seems clear that the little poor man of Assisi, who has overcome all obstacles between himself and his suffering and gracious Lord; Francis, who thanked his Lord for graciously sharing His suffering with His unworthy servant, viewing the situation with all his kind understanding, would still have shaken his head and grieved over the sad performance of his English brothers.

[12]Moorman, p. 342.

[13]Knowles, p. 100.

[14]For a fascinating, well documented account of these abuses, see Moorman, pp. 350-68, to which source I owe much of the information in this paragraph.

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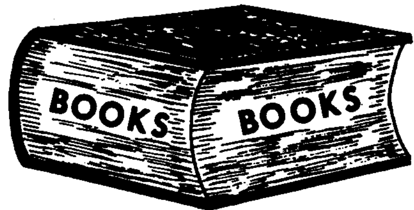

Jesus, Lord and Christ. By John F. O'Grady. Paramus, N.J.: Paulist Press, 1973. Pp. 152. Paper, $3.95.

Reviewed by Father David Bossman, O.F.M., Ph.D. (Biblical Languages and Literature, St. Louis University). Having just completed a year as research scholar at the Ecumenical Institute, Jerusalem, Father David has rejoined the Religious Studies Faculty of Siena College.

Father John F. O'Grady is executive director of the liturgical commission of the diocese of Albany, N.Y. He has taught at the Albany diocesan seminary, at Providence College, and at the College of St. Rose.

Jesus, Lord and Christ is intended "for all those who have belief in Jesus Christ . . . and is particularly directed to those who are engaged in leading others to that belief" (p. 3). While the starting point of the book is biblical, its emphasis is on the "lived experience of believers who are called to make this biblical Christ live today."

Chapters on biblical Christology and the Jesus of history and faith precede seven chapters on the titles of Jesus: Risen Lord, Prophet, Servant, Savior, Word of God, Son of the Father, and Priest. A conclusion relates Jesus to Christians and is followed by a helpful bibliography arranged according to chapters and an index to biblical references as well as a subject-author index.

In his portrayal of Jesus as a devoted Jew, O'Grady seems to regard the Jewish context somewhat lightly when he describes Jesus as a free man who "knew and loved his traditions but interpreted them freely" (p. 11).

The celibacy of Jesus merits a defense; yet the author notes that "the arguments for priestly celibacy cannot be identified with the arguments for the celibacy of Christ" (p. 17).

Throughout, O'Grady presents a brief resumé of current discussions with particular attention to the needs of contemporary believers. He quickly departs from the biblical context and deals sensitively with questions arising from the popular understanding of the biblical message. The book is recommended both as personal reading and for academic use, particularly as collateral assigned reading.

Religious and Spiritual Groups in Modern America. By Robert S. Ellwood, Jr. Englewood Cliffs, N.J.: Prentice-Hall, 1973. Pp. xvi-334. Cloth, $8.95; paper, $3.95.

Reviewed by Dr. James S. Dalton (M.A., Marquette University, Ph.D., University of Chicago), Assistant Professor of Religious Studies at Siena College.

The 1960's and 70's have been marked by the introduction of various new religious forms in America. While some of these trace their roots back into the last century in American life, many are new on the scene, as, e.g., some of those which come from the East. Unfortunately, there has been a good deal of misinformation mixed with often biased judgments about these unfamiliar movements. Writers have been too quick to characterize them as "fads" or "hippie rebelliousness." Thus there has been a need for someone to look closely and sympathetically at these phenomena in order to understand them and their place in modern American life. Professor Ellwood's book does this in admirable fashion.

Not only does Ellwood provide comprehensive studies of the wide variety of new religions in the United States, he also fits them into a framework which tries to interpret them as manifestations of what he calls the "alternative reality tradition." In brief, Ellwood argues that, alongside the conventional orthodox Christianity of the West, there have always been numerous expressions of another tradition which places its emphasis on man's union with the whole cosmos through his direct experience. The concern of this tradition has been to go within man to find the divine, to see man as part of a cosmic whole into which he can be initiated, and to place emphasis on emotional religious experiences. Often at odds with conventional Christianity, this tradition usually claimed to be the *true* expression of the meaning of the Christian message. It is in the matrix of this alternative reality tradition that Ellwood places the numerous "new" movements which have claimed the recent attention of so many, especially among the young. The setting of contemporary new religions in the context of history is one of the notable strengths of the book. Elwood gives more than bald information—he places it in the context of history and interprets it.

The book is a veritable mine of information on movements ranging from the Rosicrucians and Theosophists to Zen Buddhism and Transcendental Meditation. To list only a few of the groups dealt with by Ellwood, one could mention "New Thought," "Full Moon Meditation Groups," "Anthroposophy," various UFO cults ("Unidentified Flying Objects"), "Scientology," "The Church of Light," "Satanism," "The Vedanta Society," "The International Society for Krishna Consciousness," "Baha'i," "Lovers of Meher Baba," and "Subud." Ellwood avoids the pitfalls of the encyclopedist who lists items of information such as beliefs and leadership, by fitting these movements into his "alternative reality tradition" (although, as he admits, some do not fit as well as others) and by carefully tracing

their history either in this country or in the East. His information is accurate and his judgments unbiased. Always attempting to give the perspective of the group with which he is dealing fairly and sympathetically, he leaves the reader to decide its merits.

An additional benefit of Ellwood's book is its fine bibliography and notes. Relying mainly on books written by adherents of the various groups, he shows from within as well as without their nature and composition. Readers who wish to acquire further information on one or the other group are referred to the updated addresses of their American headquarters if these are in existence.

In short, *Religious and Spiritual Groups in Modern America* is "must" reading for anyone who is interested in the varied, and often confusing, situation among "splinter" religious movements in this country. As a book which has no axe to grind either for or against these groups, Ellwood's study can aid the reader in understanding and appreciating religious phenomena which might, at first, confuse or even offend him.

The Priesthood. By Karl Rahner, S.J. Trans. by Edward Quinn. New York: Seabury Press, 1973. Pp. vi-281. Cloth, $8.95.

Reviewed by Father Julian A. Davies, O.F.M., Ph.D. (Philosophy, Fordham), Assistant Professor and Head of the Department of Philosophy at Siena College, and Associate Editor of this Review.

The two dozen chapters of this book grew out of a series of retreat conferences given to candidates for ordination back in 1961—candidates familiar with the *Exercises* of Saint Ignatius, which form the framework for many of the reflections. The pre-Vatican II and Ignatian context, however, are not a limitation; for Rahner's ideas on the Eucharist, the Cross, obedience, celibacy, the apostolate are relevant to any religious priest living today.

Rahner's insight into priestly experience is acute. And his ideas are marked, as usual, by care and nuance —but by no means turgidness. Particularly fine are his delineations of "mean" positions which are really virtues and not compromises or cop-outs. (Note especially, in this regard, the chapter on "The Priest and His Superiors.")

As might be expected, the theme permeating all of the book is the call of God to the priest, to a personal and total commitment to His Love. Rahner's thoughts make one far less afraid to answer that call. Furthermore, his view of the role of the Spirit in priestly life is as truly contemporary and his thoughts on Mary anticipatory of *Lumen Gentium* as one could wish. One item that seemed missing, in an otherwise very full book, was some sustained treatment of self-denial and mortification in priestly life.

Though not (of course) a work that can be dashed through, *The Priesthood* is eminently readable. One word did puzzle me: the choice of "deadly" to describe the kind of dissimilarity between our concepts of God and God himself (p. 15). A book by Karl Rahner, at any rate, doesn't usually need any other recommendation. *The Priesthood* is typical in that regard.

The Church Community: Leaven and Life-style. By Max Delespesse. Trans. by Kenneth Russell. Notre Dame, Ind.: Ave Maria Press, 1973. Pp. 143. Paper, $1.95.

Reviewed by Father Richard Leo Heppler, O.F.M., formerly a member of the English Department of St. Joseph's Seminary, Callicoon, and presently Chaplain to the Sisters of the Immaculate Conception at Tombrock College, West Paterson, N.J.

There are many ways of describing the Church. Some, like Saint Paul, see it as the Mystical Body of Christ; some as the Sheepfold, some as the bark of Peter, some as the Kingdom of God in this world, some as the new Israel, some as the People of God, and so on. Father Max Delespesse sees it as community—or, rather, as the community of communities.

He defines community as "an organic and stable fraternal association of persons accepting responsibility for one another through sharing both what they are and what they have in order to bring about the union of mankind" (p. 13). But community, he tells us, is not the product of man's efforts; it is God's gift which is animated by the Spirit. Within the Church, the larger community, there are many smaller communities of Christians living a common life. Calling upon his knowledge as founder of the International Center for Community Life, Father Delespesse mentions examples of such communities in various parts of the world.

Every Christian, Father tells as, is called to community. To enter the Christian community one needs Faith and Hope. But the Christian receives these at Baptism. The Community itself is one of love wherein affection and continual concern are expressed. Community demands knowing and accepting each other so that love is both genuine and universal. Since the community is a worshipping one the Word of God, Prayer and the Sacraments are all vital. The doctrine of the Community of Goods: that each should contribute according to his means and take according to his needs after the example of the infant Church in Jerusalem, is strongly insisted upon. Personally, I feel that the idea of the whole Church practising Community of Goods is too idealistic.

In his treatment of the hierarchial orders (Chapter 3), Father Delespesse runs into some heavy waters. He says that for a priest to celebrate the Eucharist he needs in addition to Holy Orders the choice of the community (p. 89). But choice of the community is not a requirement for validity or liceity. I get the impression that Father is making the priesthood a function rather than a state of life. Moreover, the author tells us the priest does not understand his place in the Church (p. 97) and, "Next, the priest no longer understands his place in today's world" (p. 98). Maybe the priest was an endangered species when the book was first written in 1968, but I believe a great deal of clarification has been accomplished in the past five years.

The chapter on Religious has its problems too. Father sees religious as constituting one community and the Christian community as another, and he believes that the two should be amalgamated. As I see it, such a solution would destroy religious life rather than effect a renewal. Experience has shown us that the almost total immersion of religious into the Christian community has already had sad consequences. The call to the religious life is a vocation distinct from the call to Christian community.

I too see the Church as community, a brotherhood of love and service. And I join Father Delespesse in praying "that all may be one."

Brother Francis: An Anthology of Writings by and about St. Francis of Assisi. Edited by Lawrence Cunningham. New York: Harper & Row, 1972. Pp. xxii-201. Cloth, $5.95.

Reviewed by Father Julian A. Davies, O.F.M., Associate Editor of this Review.

The author's title is an accurate description of the book, which is divided into six parts, taking up various interpretations of Francis, Francis and Nature, Francis and Women, Francis on Poverty and Solitude, Francis the Mystic, and Francis's Prayers.

The *Fioretti* and the *Legend of the Three Companions,* together with the Poverello's own Letters (all translated felicitously by the editor) form significant portions of the first five sections. The essays selected cover a wide range of views, from Sabatier's arrogant portrayal of Francis as the first Protestant to Chesterton's clear insight into that God-centered outlook which made Francis marvel at every aspect of God's creation. The question of whether Francis is a "hippie saint" is discussed by Joseph Roddy; and Kazantzakis's delineation of Francis along Platonic or Neo-platonic lines is set forth in his account of the relationship between Francis and Clare.

The editor's introduction is useful, and points out an often overlooked characteristic of Francis and most other saints—their seriousness. It is this quality he sees as most relevant for our time, and I would agree with him. The only quality more relevant is Francis's mysticism in his personal commitment to the crucified Savior.

As an "insider," I would have liked to see more essays included about Francis—a few more sensible essays. What the editor has assembled is valuable, however, and every Franciscan library ought to have this anthology on its shelves.

BOOKS RECEIVED

Bodo, Murray, O.F.M., *Francis: The Journey and the Dream.* Cincinnati: St. Anthony Messenger Press, 1972. Pp. viii-168. Paper, $1.50.

Kay, Kieran M., O.F.M. Conv., *An Affair of the Heart.* Auburn, Ind.: St. Anthony Center, 1973. Pp. xii-51. Paper, $2.95.

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Patai, Raphael, *Myth and Modern Man.* Englewood Cliffs, N.Y.: Prentice-Hall, 1972. Pp. xi-359. Cloth, $10.00.

Smith, John E., *The Analogy of Experience: An Approach to Understanding Religious Truth.* New York: Harper & Row, 1973. Pp. xx-140. Cloth, $6.95.