


NOVEMBER, 1990

# The CORD

A FRANCISCAN SPIRITUAL REVIEW

## ARTICLES

- 
- FRANCIS AS TROUBADOUR ..... 295  
*Martha Rampton*
- PREPARING THE WAY OF THE LORD. AN ADVENT  
SERMON OF ST. BONAVENTURE ..... 304  
*Gregory Shanahan, O.F.M.*
- FOLLOWING IN THE FOOTSTEPS OF JESUS CHRIST:  
SAMENESS AND DIFFERENCE IN FRANCIS  
AND CLARE ..... 312

## FEATURES

- REFLECTION: "WHEN GOD CLOSES A DOOR HE OPENS  
A WINDOW" ..... 289  
*Hermann Schalück, O.F.M.*

Volume 40, No. 10

# The CORD

## A Monthly Franciscan Spiritual Review

Editor: Fr. Joseph Doyno, O.F.M.

Associate Editors: Fr. Julian A. Davies, O.F.M.

Bro. Anthony LoGalbo, O.F.M.

Editorial Assistant: Gordon J. De La Vars S.F.O., Ph. D.

Poetry Editor: Anthony Farrow, Ph.D.

*Editorial Board:* Fr. Regis Armstrong, O.F.M.Cap.; Fr. Peter D. Fehlner, O.F.M. Conv.; Donna Marie F. Kaminsky, S.F.O.; Sr. Madge Karecki, S.S.J.-T.O.S.F.; Fr. Thomas Murtagh, O.F.M.; Fr. Dominic F. Scotto, T.O.R.; Fr. Gregory Shanahan, O.F.M.; Fr. David Temple, O.F.M.; Sr. Frances Ann Thom, O.S.F.; The Staff of the Franciscan Institute, Fr. Maurice Sheehan, O.F.M.Cap., Director. Cover Design by Sister Kay Francis Berger, O.S.F.

The CORD (ISSN 0010-8685) USPS 563-640) is published monthly with the July and August issues combined, by the Franciscan Institute at St. Bonaventure University, St. Bonaventure, NY 14778.

Subscription rates: \$13.00 a year; \$1.30 a copy. Second class postage paid at St. Bonaventure, NY 14778, and at additional mailing office.

POSTMASTER: Send address changes to The CORD, P.O. Drawer F, St. Bonaventure NY 14778 USA.

## Standard Abbreviations used in The CORD for Early Franciscan Sources

### I. Writings of Saint Francis

Adm: Admonitions

BenLeo: Blessing for Brother Leo

CantSol: Canticle of Brother Sun

EpAnt: Letter to St. Anthony

EpCler: Letter to Clerics<sup>1</sup>

EpCust: Letter to Superiors<sup>1</sup>

EpFid: Letter to All the Faithful<sup>1</sup>

EpLeo: Letter to Brother Leo

EpMin: Letter to a Minister

EpOrd: Letter to the Entire Order

EpRect: Letter to the Rulers of People

ExhLD: Exhortation to the Praise of God

ExpPat: Exposition on the Our Father

FormViv: Form of Life for St. Clare

Fragm: Another Fragment, Rule of 1221

LaudDei: Praises of the Most High God

LaudHor: Praises at All the Hours

OffPass: Office of the Passion

OrCruc: Prayer before the Crucifix

RegB: Rule of 1223

RegNB: Rule of 1221

RegEr: Rule for Hermits

SalBMV: Salutation to our Lady

SalVirt: Salutation to the Virtues

Test: Testament of St. Francis

UltVol: Last Will Written for Clare

VPLaet: Treatise on True and Perfect Joy

<sup>1</sup>I, II refer to First and Second Editions.

### II. Other Early Franciscan Sources

1Cel: Celano, First Life of Francis

2Cel: Celano, Second Life of Francis

3Cel: Celano, Treatise on Miracles

CL: Legend of Saint Clare

CP: Process of Saint Clare

Fior: Little Flowers of St. Francis

LM: Bonaventure, Major Life of Francis

LMin: Bonaventure, Minor Life of Francis

LP: Legend of Perugia

L3S: Legend of the Three Companions

SC: Sacrum Commercium

SP: Mirror of Perfection

Omnibus: Marion A. Habig, ed., *St. Francis of Assisi: Writings and Early Biographies*. English Omnibus of the Sources for the Life of St. Francis (Chicago: Franciscan Herald Press, 1973).

AB: Regis J. Armstrong, O.F.M.Cap., and Ignatius Brady, O.F.M., ed., *Francis and Clare: The Complete Works* (New York: Paulist Press, 1982).

## Reflection:

**On How Some Friars of the West Meditated on the  
Wisdom of a Proverb from the Far East Which Says:  
"When God Closes a Door He Opens a Window"  
(China)**

HERMANN SCHALÜCK, O.F.M.

"How happy I feel to be able to salute friends coming from so far!"

Towards the end of the second last decade of the second Christian millenium, when everybody spoke of the "Evangelization of Cultures," behold, some looked out from the center — which is in Rome — to recall the discovery of the West Indies by Christopher Columbus, an event to be solemnly celebrated in the year 1992. Others, on the contrary, particularly brothers and sisters from Africa, Asia and the Americas who, in these latter countries had discovered European missionaries in their countries and had endeavored to enter into "intercultural dialogue" with them, looked rather towards the periphery — for them, towards Europe. They began to ask both themselves and the Europeans whether that continent, having now attained partial unification at the political and economic levels, might not finally discover its deeper spiritual and cultural roots. Others, finally, animated by a no less holy zeal, were conscious of the fact that the year 1994 would mark the celebration of seventh centenary of the arrival of the Friar Minor John of Monte Corvino in distant Peking, where shortly afterwards he was appointed patriarch "in toto dominio Tartarorum." These friars withdrew their attention for a moment from the

*The Cord is privileged again to share with its readers a reflection of Fr. Hermann Schalück. We are grateful to him for the insights he gives us coming from his remarkable experiences as a member of the General Administration of the Order of Friars Minor.*

“Curia” which is in Rome, in order to direct it instead towards the East, towards the mysterious Celestial Empire, in an effort to understand better, with the grace of God, what the inhabitants, Christian or otherwise, of that vast country might not be able to say even now to their brothers and sisters in the rest of the world. The doors and seaports of that country had for long remained closed. In recent years, however, the words of that great wise man, Confucius had begun to come alive. Two thousand years ago he had sung: “How happy I feel to be able to salute friends coming from so far!”

Three friars of the Province of Saxony in Germany had heard the words of this most friendly salutation from the very lips of other friars now living in China. And the names of those who had undertaken the journey to the East in the month of May in the year of the Dragon were: Reinhard of Werl, Theobald of the Island of Hong Kong, a man who had already proclaimed the Gospel in China before the great revolution, and a certain Transalpinus who for some time now had been residing at Rome.

It was during the novena of Pentecost, the time at which the Roman church prays incessantly for the coming and help of the spirit, that the three pilgrims crossed the Pearl River to enter Canton. From there they made hurried visits by land, sea and even on the wings of Brother Wind to the great cities of Xi-an, Peking, Tsi-nan and Shanghai. Meanwhile they asked themselves what the Lord in his mercy might deign to help them discover for the benefit of their own conversion. Always and everywhere the visitors manifested towards those brothers and sisters of the broad smiles who rushed to meet them on their bicycles the desire of Francis: “The Lord give you his peace!” Day and night they endeavoured to capture the meaning of those words welling up from the inexhaustible fount of oriental wisdom, words they had read before their journey: “To understand the people you meet, you must concentrate much more on what they do not say and on what they are perhaps not able to say.”

Whenever they entered a house or met with people, — events which were like genuine gifts to them, they thought of the proverbs of Lao Tse:

“Whoever is able to see that which is little is a clairvoyant.

Whoever is always gentle is truly strong.”

Finally there occurred to them one of the rare words of the silent Buddha which they always recalled:

“Patience is the best of all prayers.”

So it happened that, having been spiritually fortified in a thousand ways and interiorly strengthened, they spent the whole Octave of Pentecost in the Celestial Empire. Nay more: By a rare working of grace they came to perceive with greater clarity than ever the wonders which the Spirit

of the Lord had accomplished during these latter years all over our sister and mother Earth.

“Be transformed by the renewal of your mind” (Rom 12,2)

In recent months, in various parts of the earth the call to a “new mode of thinking” had made itself heard: a call to hope, to singlemindedness, to the participation of all people in political systems and the various social structures. These transformations had their beginnings in the East, but they have also had their repercussions in the West. Others emphasized that the Apostle Paul had been the first to speak of such a renewal, so that this invitation was first of all directed towards the Church and to the preachers of the Gospel. Even in the City called holy and eternal there was increased awareness of the fact that people are more important than any system, more important even than the sabbath (cf. Mk 2).

In the Plaza of Celestial Peace, where they happened to be on the vigil of Pentecost, but also in other great squares and in the streets, the three friars had the experience of meeting thousands of young people, men and women, who demanded that the leaders of the country adopt a “new mode of thinking.” They asked the visitors where they had come from and what expectations or, rather, what “thinking” had impelled them to come from the periphery towards them, towards the Celestial Empire. The three Saxons spoke to them of their country of origin, of their father and brother Francis, and of the meaning of the salutation of peace. They also gave witness, when they were asked (cf. Reg NB 16), of the hope which animated them (cf. 1 Pt 34,15). They told them how Brother Francis would salute others as brothers and sisters, no matter what the colour of their face, the form of their eye or nose; also how for the Apostle Paul it was not important whether one were a Jew or a Christian, a European or an Asiatic, a Chinese or a Saxon of Westphalia. For all, because of the Lord Jesus, were in the embrace of God’s love and were called to enter his Kingdom of Peace and Justice. Some of the natives with whom they had had longer conversations left them these words of Tao as a departing message:

Heaven and earth are united

And refreshing rain falls

On the good and the wicked.

“Surely words like these,” so remarked the three travellers from the west, “allow us to discover traces of the Kingdom of God and of the incarnation of his Gospel where no one might have expected it.” They also asked: “Would not a dialogue of religions and of cultures be necessary for the greater good of all and for the building of a world of peace and

justice?" Yet again the friars asked themselves to what point the "new thinking" had been absorbed by the leaders and those wielding power in that country. A young woman gave them an answer by quoting Confucius:

Do you wish to know whether a country is well governed?  
Pay great attention to the music  
which evolves in that country.

And with a smile she continued:

Do you think that music is nothing more than  
the beating of drums and the sound of bells?

Amazed at the profundity and the appositeness of these observations, the three friars were dumbfounded while they recalled their own country and their cities of origin.

When they began to speak of non-violence and the building up of peace on the model of the Gospel, an old man who had alighted from his bicycle quoted Tao:

Meekness overcomes force and violence.  
We must leave the fish in the deep waters.  
Offensive arms of the State should remain  
Where nobody can see them.

The three companions had nothing more to add.

Some days later, when they already had returned to Europe and with no little consternation heard the news that men in power had resorted to using arms against their own sons and daughters in the Plaza of Celestial Peace, they remembered those words which they had exchanged with their hosts in that same plaza. Their prayer then became twice as insistent, asking that as soon as possible peace and justice might again embrace (cf Ps. 85, 11) in that country. For:

Nothing is more gentle than water;  
But nothing is stronger than water to wear down hardness.  
The defeat of today is a step on the way  
to the victory of tomorrow.

And the three, always more eager for the wisdom of the Orient, gave thanks to the Lord for this consolation.

**When the sun goes down in the West,  
it rises in the East**

In the great city of Tsi-nan, capital of the province of Shantung — where long ago friars from Germany, following the missionary example of their fellow friar, John of Piano del Carpine (+1252), former Custos

of Saxony and Minister Provincial of Cologne — the three stayed on for a longer period so as to meet the bishops, priests and their brothers and sisters in the faith. They heard them speak of the "great period of trial" (Apoc 7,14), of all kinds of persecutions and tribulations, of the many dangers that the Church had suffered in Asia (cf 2 Cor 1, 8-11) even to this day. However, they also heard them speak even more about their perseverance and their fidelity. Recently the obstacles had become less and several churches had been opened again. And the people who were walking in darkness began to see a great light (Is 9,1).

In the cities and towns of Shantung, where the missionaries from distant Germany had scattered the seed of the Gospel, and which these friars could now visit, the young and the old combined approached them and told them with tears in their eyes how they had withstood these trials and how they had endeavoured to construct a Church after a new model, one built "of living stones" (1 Pt 2); a church, which according to the recent Ecumenical Council and with the approbation of the Lord Pope would be at the same time Chinese and Universal, Roman and Catholic, giving and receiving, evangelizing itself and among sister Churches in other cultures.

With exceeding great joy the three companions saw that there was only one Gospel, only one Church in the name of the Lord Jesus. They exhorted all to constantly preserve this unity while they decided to pray more insistently to the Lord of history that the penetration of this "new thinking" should make itself felt everywhere, including Rome, and that the Lord Pope would soon be able to honour the Celestial Empire with one of his numerous visits. Furthermore they decided, as a preparation for that visit, to call the attention of the Roman Curia to a saying of that most catholic man, Matthew Ricci (1552-1610), a member of the Society of Jesus which for long competed with the Friars Minor in the evangelization of China: "We can hope that many of their ancestors have been saved because they obeyed the natural law and God, in his great goodness, came to their aid.

Since the friars were ignorant of the Yin and the Yang and were rather tied up in their neo-scholastic mode of thinking, a mode that was exclusive rather than inclusive, abstract rather than concrete, and since they yet had no idea of what message the Church and culture of China could bring to mankind and the Universal Church, they once more opened Tao and read:

An image speaks more than a thousand words:  
When the sun goes down in the West, it rises in the East.

When they asked a theologian of the country the meaning of the word "inculturation," he told them this parable:

Some students held a lively discussion  
on this proverb of Lao Tse:

"He who speaks does not know; he who knows does not speak."

When the master came they asked what the meaning might be.

"Which of you knows the perfume of the rose?"

When they all said they knew, then the master anew:

"Describe that perfume in words for me."

They all closed their lips silently.

### The YIN and the YANG

Having come to the end of their journey the three pilgrims took part in a festive meal in the house of the bishop in the company of other guests. At this meal the artistic presentation and order of the plates resembled the temple which is to be found in the "Forbidden City" and bears the name of "Celestial Harmony". In its reconciliation of contraries this temple is an image of the harmony full of tension and the tension full of harmony which seems to be diffused in and impregnate the whole culture of the country. It was served a sumptuous meal in which alternated:

Softness and hardness, sweetness and bitterness;  
fluidity and solidity, the brackish and the piquant;  
the flesh of animals and the flesh of birds;  
the serpent and the dove, the frog and the fish;  
the raw and the cooked, the boiled and the roasted;  
the animal and the vegetable, the hot and the cold.

All this wonderful individuality and this universal complementarity had remained hidden from the three travellers until that day or had appeared to them worthy of detestation, because according to their occidental way of thinking these contradictions had appeared irreconcilable.

Strengthened in body and soul, enriched in an unforeseen manner with new experiences of faith, the three friars returned to their country of origin consoled in the very depths of their being by this fourfold conviction: (1) The seed of the Gospel and of the Kingdom of God produces varied fruits in a multiplicity of ways; (2) the Lord of History is the same yesterday, today and tomorrow, but the world in which his Kingdom is to come is rich in diversity; (3) there is a time for sowing and a time for reaping; a time for weeping and a time for laughter; (4) where God closes a door he opens a window.

And the pilgrims said to one another that perhaps the moment had come in which the Friars Minor of different countries, all those who had once been expelled from China in sorrow and tears, could enter the country once again by a "window", now in a state of deeper purification and of more profound conversion to the Gospel of the Lord of History.

In praise of Christ. Amen. □

## Francis as Troubadour

MARTHA RAMPTON

The images and associations conjured up by the name St. Francis of Assisi are amazingly varied. By Thomas of Celano alone Francis is characterized by images as diverse as John the Baptist: Herald of Christ, to God's fool. Certainly one of the characteristics of Francis which emerges clearly and colorfully from the lives and legends of the saint is the motif of the troubadour — Francis the poet, the minstrel and the ardent lover of Lady Poverty. The troubadour theme, in fact, runs so strongly throughout the early biographies and assorted tales about Francis that one would expect to see the theme picked up and developed in the art which relied on these tales and legends for subject matter. However, obvious association of Francis with the troubadour or courtly tradition is missing in the visual tradition for nearly seventy-five years after the saint's death. In this paper I will examine the troubadour images as found in selected literature by and about St. Francis before the writing of the *Legenda maior*. Secondly, I will discuss the Franciscan art of the thirteenth century and demonstrate that there is, in fact, a real silence concerning this important element of the saint's persona.

A troubadour is traditionally defined as a wandering singer or minstrel who composed songs and poems in the vernacular languages, generally Provençal. These poems and songs deal chiefly with themes of courtly love. However, when I define Francis as a troubadour, I wish to imply much more than that he was a composer of love poems. Rather by use of the term I wish to link Francis to the courtly and chivalric atmosphere prevalent in much of Europe in the twelfth and thirteenth centuries. In other words, in addition to the narrow definition of troubadour, I wish to imply (1) a chivalric character, displaying the qualities ideally expected

---

*Martha Rampton is currently a doctoral student in medieval history at the University of Virginia. She acquired her MA in medieval history from the University of Utah. Ms. Rampton was the recipient of a National Endowment for the Humanities grant in 1988 whereby she studied St. Francis for six weeks in Siena and Assisi, Italy. She also received a Fulbright Fellowship in 1989 for study in Egypt. This paper was read at the Kalamazoo Medieval Conference in 1989.*

of a knight, including courage, *largesse* and courtesy, (2) fascination with the *chansons de geste* and the types of heroes who people them such as Charlemagne, King Arthur, and Alexander the Great, and (3) an interest in romantic or courtly love as a theme in literature and a motivating principle for heroic deeds or the heroic quest. In most of the early Franciscan literature one or more of the elements of the troubadour are evident. Francis is a knight for Christ, a troubadour of the gospel and a lover of his lady, Poverty.<sup>1</sup>

The authorship of the *Sacrum Commercium* is uncertain. It has been attributed to many authors, among them are John of Parma, Anthony of Padua, and Crescentius of Jesi. Placid Hermann makes a convincing argument that the work may be from the pen of Thomas of Celano.<sup>2</sup> At any rate, this charming allegory of the marriage of St. Francis to Lady Poverty was certainly known by the early biographers of Francis.<sup>3</sup>

Of all the early Franciscan works, the *Sacrum Commercium* is the most obviously courtly. It is written as a poem, although in prose style.<sup>4</sup> In the work are evident several of the clichés and techniques of the romance genre. For instance this work resembles the initial portion of *the Romance of the Rose* in that it is an allegory wherein many of the principle characters are personifications of virtues. Secondly, a typical element of many romances is the *domina* theme wherein the lady being pursued is married.<sup>5</sup> Such is the case in the *Sacrum Commercium*. Lady Poverty is already the espoused of Christ. A third important romance motif, the forced seclusion of the lady, is found in the *Sacrum Commercium*. Lady Poverty is isolated almost inaccessibly on a mountain top.<sup>6</sup> (SC 10-13).

The medieval theoreticians of the art of love divided the experience into steps or stages.<sup>6</sup> The progress of love was often perceived to unfold in four stages.<sup>7</sup> The initial step involves hesitating because the lover is unable to express his love, whether from a lack of courage or because of an obstacle exterior to himself. Second is the "pleading" stage wherein the lover does declare his passion. The third stage involves the lady's "hearing" and deliberations — she hesitates, considers, and finally, in the fourth stage, the *druerie* or "service," the lady accepts the courter's suit and rewards him by allowing him to serve her. This is the pattern which the *Sacrum Commercium* follows. Initially, Francis is unable to declare his love and devotion to Lady Poverty because he cannot find her. When this obstacle is overcome, when he locates her atop a precarious mountain, he declares himself. Lady Poverty is hesitant. She has been loved and abandoned before by those who professed to follow in the footsteps of the Lord. Finally, however, Francis is able to convince his lady of his ardent and unflagging devotion. Lady Poverty takes mercy on Francis and his brothers. She "ran and embraced them all, giving to each the kiss of peace saying: 'Behold, I come quickly.'"<sup>9</sup> (SC 58) This spouse

of Christ accompanies the friars to their domicile, the great outdoors, and takes a meal of water and barley crusts after which she retires, served by her new devotees who bring her a stone for her pillow.<sup>10</sup> (SC 63)

The literary works which were the most important source for artistic representations of Francis in the middle thirteenth century were the lives by Thomas of Celano. These lives collectively constituted the official biography of the saint and were the authoritative source of information regarding the life of Francis. The troubadour theme runs as a consistently discernable thread throughout the lives. The motif is at work in three ways: Francis as the noble knight in quest of deeds, Francis as the poet and wandering minstrel, Francis as the lover of lady Poverty and devotee of the Virgin Mary.

Celano was fond of analogizing the life of Francis by comparing him to well known and colorful characters, often biblical personalities. The author often saw in Francis a modern day John the Baptist or Elijah. When the saint was hiding from his father in the church of St. Damiano, he was compared to Daniel. (1 Cel 10) Both the Old Testament prophet and Francis emerged triumphant from the pit. However, Celano not only utilized biblical characters to describe the behavior of Francis, he also saw in him the traits of a troubadour, but a troubadour for Christ.

One of the first courtly images Celano gives us of Francis is as a knight in search of *gestes*. This young man from Assisi "looked forward to accomplishing great deeds of wordly glory and vanity." (1 Cel 4) Very soon Francis and the reader discover that the battles Francis will fight will be of a spiritual nature. But even after Francis dreams of the house full of arms and learns the true interpretation of that dream, Celano continues frequently throughout both lives to refer to him as a knight and soldier. (1 Cel 9, 11; 2 Cel II and passim) — "the most valiant knight of Christ." (1 Cel 36) The saint is still very much characterized in chivalric terms. He displays the important courtly qualities of loyalty, *largesse*, courtesy, and "nobility of soul."<sup>8</sup> Francis proved to be the better knight than the nobleman of Assisi who was preparing to go to Apulia. "He was inferior to him in nobility of birth, but superior in generosity, poorer in the matter of wealth, but more lavish in giving things away." (1 Cel 4)

An important aspect of the knight of both the *chansons de geste* and the romance is that he quests, seeks deeds in order to prove himself. In the *chansons de geste* the knight is generally proving himself to his Lord. In the romance the knight pursues *gestes* for his lady. Francis is also questing. After stripping himself before the bishop of Assisi, Francis goes through the woods in search of deeds which will prove his loyalty to his new lord. He is cast into the snow by robbers, works as a scullion and is evicted from a cloister, but valiantly passes all these tests. (1 Cel 16) In chapter ninety-three of Celano I the author appears to be specifically

using the questing motif when he says of Francis "... through many tribulations, many trials and many struggles... the very strong soldier of the Lord was not disturbed by the struggles at hand."

Celano also developed the troubadour theme in the lives by frequent references to Francis as a poet and wandering minstrel. Celano early connects the saint to the troubadour culture of Provence when he mentions that Pietro de Bernardone was inspired to call his son 'Frenchman' after a journey to France. Francis himself sang and preached in the troubadour language of Provençal when he was especially inspired. (2 Cel VIII, 13) He composed a poem, *Canticle of the Creatures*, in the vernacular language of Umbria and put his composition to music. Francis not only played the part of the troubadour, but he was a *jongleur* as well. "Many times as he went along the way meditating on and singing of Jesus, he would forget his journey and invite all elements to praise Jesus." (1 Cel 115) An even stronger allusion to Francis as a *jongleur* is found in chapter 127 of the *Second Life*.

When the sweetest melody of spirit would bubble up in him, he would give exterior expression to it in French, and the breath of the divine whisper which his ear perceived in secret would burst forth in French in a song of joy. At times... he would pick up a stick from the ground and putting it over his left arm, would draw across it, as across a violin, a little bow bent by means of a string, and going through the motions of playing, he would sing in French about his lord. (2 Cel XC, 127).

When going before Pope Honorius, words failed Francis so he expressed himself through a type of spontaneous song and dance. (1 Cel 73)

Francis as the courtly lover is a third aspect of the troubadour, in the broad sense in which I have defined the word, which is developed in Celano's biographies. Although not universally accepted, many historians interpret this period's deep devotion to the Virgin Mary as a precursor of the love motif in courtly literature.<sup>9</sup> The Francis of Celano's lives was clearly a devotee of the Virgin. He "burned with devotion toward the mother of all good" (1 Cel 21) and especially cherished the Portiuncula because of its connection to Mary. (2 Cel XII, 19) Time and again throughout the two lives Celano speaks of Francis praying to and praising the Virgin Mother. "Towards the mother of Jesus he was filled with an inexpressible love... he sang special praises to her, poured out prayers to her, offered her his affections, so many and so great that the tongue of man cannot recount them." (2 Cel CL, 198).

In addition to Marian veneration, the courtly love theme is succinctly developed in reference to Francis and his Lady Poverty. Throughout the narratives Celano refers to Francis and his relationship with Lady Poverty with whom he "kept faith... to the end. (2 Cel XXV, 55) From Celano II

we learn, "He sought to espouse it (poverty) in perpetual charity... After he had become a lover of her beauty, he not only left his father and mother, but put aside all things, that he might cling to her more closely as his spouse." (2 Cel XXV, 55)

What of the writings of the saint himself? How does he paint himself vis-à-vis the troubadour? There are three reasons that these questions have qualified significance to the problem I have posed. Firstly, the writings of Francis were not generally directly known by the artists who represented him.<sup>10</sup> Secondly, Francis, who was not adept at Latin, usually transcribed his words to others, often Brother Leo, and it is questionable in some cases, how faithful to the author's style the scribe remained.<sup>11</sup>

---

*Celano was not simply inventing a persona when he assigned to Francis elements of the troubadour.—*

---

Also, official documents have been judged by most modern scholars to have been tampered with or at the least, to be the products of the will of others, in the case of the Rule of 1223, Cardinal Ugolino.<sup>12</sup> Thirdly, we do not have from Francis an autobiography in any sense of the word. Most of his writings date from the last five or six years of his life and are exhortations to the friars, written under stressful circumstances, shorn of that which was non-essential to the health of the order. Nevertheless, it is important to review the writings of Francis because they provided source material for his biographers. It is interesting to determine whether the courtly connotations evident in Celano's works are his own literary concepts or his faithful reading of the primary sources.

The reverence for the Virgin is evident in Francis' works. In the Rule of 1221 Francis lauds Mary because she "lived on alms," (Reg NB 9) and he begs blessing from her. In his *Letter to the Faithful* Francis speaks of the Madonna, but not strictly in courtly terms. In this *Letter to the Faithful* and the *Letter to the General Chapter* the Virgin is praised more because she bore the Christ child than because of any innate qualities she has as a courtly or regal figure. Mary is an important element of the *Office of the Passion* composed, or more correctly compiled, by Francis. The antiphon glorifies Mary in the following terms: "Holy Virgin Mary, among all the women of the world there is none like you... you are the spouse of the Holy Spirit... Pray for us." (OffPass) Again, it is not clear that Mary is here in any indisputable sense a courtly figure. However in *Salutation of the Blessed Virgin Mary*, a poetic piece which is often appended to

the *Praises* which was recited at every hour of the day and night before the *Office of the Blessed Virgin Mary*, the Virgin is very specifically characterized as an object of devotion in and of herself, addressed by the courtly appellations, Lady and Queen. She is seen as a dispenser of favors, a source of "grace" and "good." (Sal BVM) Inasmuch as Marian veneration is an element of the courtly and troubadour tradition, it can be concluded that the troubadour tradition is explicit in the writings of Francis himself.

A second indication from the writings of Francis that he was conversant with the troubadour culture is evidenced in his medium of expression: in other words, his use of poetry and song and the style of his poetic works. Poetry is the form used by the saint when he wrote spontaneously.<sup>13</sup> According to Celano, *Praises of God* was written for Brother Leo at Mount La Verna when Leo "longed with a great desire to have something encouraging from the words of the Lord noted down." Francis complying responded "I want to write down the words of the Lord and his praises which I have meditated upon in my heart." (2 Cel XX, 49) Other poems written by Francis are *The Canticle of Brother Sun*, *The Praises of the Virtues*, the *Salutation of the Blessed Virgin* mentioned above, and a song of praise to God called *The Praises Before the Office*. Although the use of poetry and song as a vehicle of praise is not unique to the troubadour tradition,<sup>14</sup> given Francis' cultural and educational background, it is likely that his poetic mode of expression was learned from secular sources.<sup>15</sup>

*The Canticle of Brother Sun* is the most famous product of Francis' poetic nature. The "hymn"<sup>16</sup> has many characteristics in common with Provençal literature. It is written in the broad rhythms of the Umbrian dialect and is thought to be the oldest extant poem in any modern language.<sup>17</sup> The work was also put to music, music of Francis' own composition. The saint encouraged the friars to sing the *Canticle* while out preaching. The subject of the work is typical of one type of troubadour theme. Another element of the poem which closely links it to the troubadour tradition is the veneration of the natural order, the lingering adoration of the physical world.<sup>18</sup> The wind is "fair and stormy;" the water "precious and pure," the sun "radiant in all his splendour." (Cant Sol) *The Canticle* is not a love poem as such, but it is a poem of love.

In the writings of Francis perhaps the dominant message is an appeal to poverty, an exhortation to his brothers to eschew private or even communal possessions. In *the Praises of the Virtues* Francis personifies poverty, and many of the other virtues. The poem begins, "Hail, Queen Wisdom! The Lord save you, / with your sister, pure, holy Simplicity, / Lady Holy Poverty, God keep you." (Sal Virt). It is possible that this poem was the source of the *Sacrum Commercium* written shortly after the death of the saint. This is the only reference made to poverty in the writings known to be by Francis, with clear courtly connotations.<sup>19</sup>

The evidence outlined above does indicate that Celano was not simply inventing a persona when he assigned to Francis elements of the troubadour. From the saint's own words we get a sense that he was not uncomfortable with the message and mode of expression of the secular culture of the thirteenth century.

Having established that the troubadour motif is pervasive in the early Franciscan literature, I come to the question posed above: why is this theme ignored in the art which relied upon these sources for material? It is not surprising that the artists of the visual representation of the Franciscan tradition who worked from the *Legenda maior* as a source should neglect images of Francis as a sort of troubadour. Bonaventure himself omitted from his work most of the frivolous or quasi-secular interpretations of the saint's character which are present in the work of Celano.<sup>20</sup> But even before the decrees of Narbonne and the Parisian Chapter of 1266, Francis — the troubadour is not translated into the visual tradition.

The most significant early or 'pre-Bonaventure' artistic representations of the saint are, among others, a portrait from the Sacro Speco of Subiaco, the Pescia dossal, the *paliotto* which hung over the door of the sacristy of the lower church in Assisi, the Bardi dossal, the Pistoia dossal, the Pisa dossal, and the Orte dossal.

In none of these works have the artists represented the troubadour aspect of the saint which is developed in the literature. In all cases scenes of healing, posthumous miracles, the reception of the stigmata and the saint receiving official sanction from the Church predominate. The non-narrative representations of Francis in the works listed above are austere and aescetic, portrayed in a Byzantine style. We do not get any sense of the joyous, free-booting *jongleur* who proclaimed that only hypocrites appear sad and hungry and tormented.<sup>21</sup>

The only scene which is in any remote sense related to the troubadour motif is St. Francis preaching to the birds, which appears in two of the works mentioned above. The argument could be made that the integrity assigned to the created order implicit in this popular legend is characteristic of the celebration of the natural world found in troubadour poetry. However, I would interpret the scenes of Francis preaching to the birds as intending less to portray Francis as a lover of the physical world than to underscore the apostolic preaching nature of the Franciscan mission. In the Bard dossal the preaching to the birds is juxtaposed and paralleled to the scene of Francis preaching to the Sultan. In the dossal from Pistoia the preaching to the birds is omitted and a scene of Francis preaching in Pistoia is substituted.

In any search for early Franciscan artistic images which incorporate the troubadour theme I did discover in the Pinacoteca in Siena a small panel



by Duccio dating from the last half of the thirteenth century. This work portrays the Virgin and three Franciscans very much in courtly terms: the composition is curvilinear, the figure of the Madonna is S-curved, her gown is soft, flowing and gilded. The scene is decorated with delicate geometric designs and elegantly rippling ribbons. The tone of the piece is aristocratic and representative of the French International style. Three Franciscans, very small in scale compared to the Virgin, are posed in feudal gestures of supplication at her feet. In view of this panel, I would not make the argument that there are categorically no courtly Franciscan images before the decree of 1266, but such representations as may exist are few in number and not well known.

The reason that the troubadour motif was ignored by the early artists of the Franciscan legends is a matter of speculation. There are numerous possibilities for this omission. The scope of this paper does not allow me to do more than suggest a few of them. Briefly stated, during the period when the first Franciscan art was produced the fledgling order was in trouble. Several conflicts were threatening the stability of the Friars Minor. Dating approximately from Francis' return from the Holy Land, acute tension was present in the order over certain strictures insisted upon by the saint. This tension mushroomed during the thirteenth century resulting in a rift among the brothers. In 1256 a controversy erupted at the University of Paris over the new mendicant orders.<sup>22</sup> In view of the tensions surrounding the Franciscans, it would not have been to their advantage to promote the eccentric, innovative and profane aspects of their founder's character. In a period when novelty was suspect, and Rome was already grappling with the eccentricities of the Albigensian heretics, the Franciscans had made some rather novel claims, for example, that their founder carried the "seal of the living God," the stigmata.

In conclusion, I speculate that the early artistic tradition avoided portraying Francis as a religious troubadour because this sort of image was inconsistent with the goals of the early order. The Franciscans, or at least the dominant party of Franciscans, were interested in the growth of the order. The art sought to legitimize or standardize Francis, to connect him to established religious tradition. Francis' mode of life was to be seen as not new but a renewal of primitive Christian life. Many of the troubadour or courtly literary images of the saint, the carefree vagabond fiddling with sticks, for instance, did not present a posture which would have associated Francis, founder of a great religious order, with the ascetic/monastic tradition.

#### Endnotes

<sup>1</sup>The scope of this paper is from the death of Francis to 1266 when the *Legenda maior* became the official biography of the Franciscan legend.

<sup>2</sup>Martion A. Habig, ed., *St. Francis of Assisi — Writings and Early Biographies; English Omnibus of the Sources for the Life of St. Francis*, trans. with introduction by Placid Hermann (Chicago, 1983), 1535 - 39.

<sup>3</sup>*Ibid.*, 1534.

<sup>4</sup>*Ibid.*, 1544.

<sup>5</sup>*The Lais of Marie de France*, trans. with introduction and notes by Robert Hanning and Joan Ferrante (Durham, 1982), 55-59.

<sup>6</sup>Andreas Capellanus, *The Art of Courtly Love*, trans. with introduction by John Jay Parry (New York, 1941), *passim*.

<sup>7</sup>*Medieval Culture and Society*, ed. with notes by David Herlihy (New York, 1968), 229.

<sup>8</sup>Maurice Keen, *Chivalry*, (New Haven, 1984), 2.

<sup>9</sup>Penny S. Gold, *The Lady and the Virgin: Image, Attitude, and Experience in Twelfth-Century France* (Chicago, 1985), 77-81; Joan Mowat Erikson, *Saint Francis and His Four Ladies* (New York, 1970), 101-9; *Medieval Culture and Society*, 292.

<sup>10</sup>"The Writings of St. Francis," trans. Benen Fahy with introduction and notes by Placid Hermann, in *Omnibus*, 11.

<sup>11</sup>*Ibid.*, 18.

<sup>12</sup>*Ibid.*, 20; and J. R. H. Moorman, *The Sources for the Life of St. Francis of Assisi* (Manchester, 1940), 31.

<sup>13</sup>Johannes Jorgensen, *St. Francis of Assisi*, trans. T. O'Connor Sloane (New York, 1912), 279-89.

<sup>14</sup>Jean Leclercq, *Monks and Love in Twelfth Century France: Psycho-Historical Essays* (Oxford, 1979), *passim*; and Charles H. Haskings, *The Renaissance of the Twelfth Century* (Cambridge, 1927), *passim*.

<sup>15</sup>*Omnibus*, 17.

<sup>16</sup>*Mirror of Perfection*, trans. Leo Sherley-Price, in *Omnibus*, 100.

<sup>17</sup>*Ibid.*, 129; and Moorman, *The Sources for the Life of St. Francis of Assisi*, 17.

<sup>18</sup>This same emphasis on the natural world can be found in secular troubadour literature: *Medieval Culture and Society*, 229-34.

<sup>19</sup>There is another prayer attributed to Francis, but the authorship is spurious: "O my dear Lord Jesus, have pity upon me and upon my Lady Poverty, for I am consumed with love for her, and can know no rest without her. Thou knowest all this, my Lord. Thou who didst till me with the love for her. But she sitteth in sadness, rejected of all; she the Mistress of Nations is become as a widow; the Queen of all virtues is become contemptible." Erikson, *St. Francis and His Four Ladies*, 82.

<sup>20</sup>Alastair Smart, *The Assisi Problem and the Art of Giotto: A Study of the Legend of St. Francis in the Upper Church of San Francisco, Assisi* (New York, 1983), 4.

<sup>21</sup>*Legend of Perugia*, trans. Paul Oligny, in *Omnibus*, 97; and Caroline Walker Bynum, *Holy Feast and Holy Fast: The Religious Significance of Food to Medieval Woman* (Berkeley, 1987), 97.

<sup>22</sup>Bonaventure, *The Soul's Journey into God; The Tree of Life; the Life of St. Francis*, trans. with introduction by Ewert Cousins (New York, 1978), 6.

## Preparing the Way of the Lord An Advent Sermon of St. Bonaventure

GREGORY SHANAHAN, O.F.M.

As is well known, Scripture constituted the warp and the woof of the medieval sermon and Bonaventure's sermons are fine examples of the application of all parts of the Bible to Christian life. Obviously the fruit of profound *lectio divina*, his sermons can assist contemplation by means of the word of God or offer material for the formation of 'mantraic' prayer patterns; the cross-references provide a fairly wide biblical spectrum while the 'spiritual sense' often employed (sometimes 'moral' or again, broadly 'allegorical') is a form of interpretation recognized as particularly conducive to prayer. The sermon here translated and annotated is one of a selection revised by Bonaventure himself about 1267 and whose general motif is 'Christ the Center.' It was actually preached, however, perhaps in a slightly less developed form, at an earlier date. Several points seem to suggest that it was originally preached to friars, or at least to men.

A particular sermon's theme, contained in the initial text chosen, had three elements, clauses or, as in this case, words (*Parate/viam/Domino*) and the preacher treated of these in sequence. In this advent sermon, however, the order of treatment is changed: Christ (identified with 'the Lord') is preached on first; then the implications of the opening word, *Prepare*, are unfolded; and finally the middle word, *road*, is teased out for its spiritual significance, especially as to what *road* connotes in different parts of the Bible.

This sermon for the Fourth Sunday of Advent happens to lay a heavy stress on the 'purgative way,' which for Bonaventure can never be fully relinquished this side of perfect union with God.<sup>1</sup> The emphasis on the

---

We welcome again the expert work of Fr. Gregory, a member of the Editorial Board of *The CORD*. A native of Ireland, he is currently doing research at Greyfriars in Oxford. Readers will appreciate his comprehension of the thought of St. Bonaventure as well as his ability to render it in such readable prose.

purging of sin is close to the theme of 'preparing the way,' if this is aligned with the image of a material roadway being cleansed of unsightly objects in anticipation of the transit of some personage. Preparation is conceived as 'clearing a passage' so that Christ may easily reach the soul to dwell in it as guest; so that the 'illuminative' way or stage is already in sight.

The sermon has an introduction. This was a normal feature of the medieval sermon and another Scriptural text (*prothème*) was provided for this piece; its purpose being to invite the congregation to pray for the preacher and the fruitfulness of the sermon. Although short, these introductions with their *prothèmes* are gems eliciting the richness of even a single line of Scripture and they reveal much on the spirit and style of medieval preaching. In this advent sermon both theme and *prothème* are taken from the Gospel of Luke.

The translation is based on the Latin text in the *Grottaferrata Bougerol* edition and is used with permission; the text in the *Quaracchi Opera Omnia* edition has also been consulted.<sup>2</sup>

### THE FOURTH SUNDAY OF ADVENT

#### 1. Prepare the road for the Lord,<sup>3</sup> Luke 3;4

[Prothème] *Master, we have toiled all the night, and caught nothing; but at your word I will let down the net* (Lk 5:5).

This *net* is the preaching by which people are taken up as a net catches fish, and the fisherman is the preacher whose job it is to *let down* the nets, *wash*<sup>4</sup> them, and *mend*<sup>5</sup> them, that is to say, compose sermons, furbish them, corroborate them with authoritative citations. If that be so, then unless God the Master orders the nets to be let down when He says so, that preaching will be dark with murky fallacy, as is suggested by the words, *all the night*; it will be burdensome, heavy and laborious, as is pointed out by, *we have toiled*; and the futile work involved bears no fruit, as is indicated by, *and caught nothing*.

And so before all else, the Lord must be asked by prayer to give the word in His gracious goodness, and wash the net which is this sermon of ours. May he also make the net of our sermon wide enough to reach the clear light of truth, taking away from us the murkiness in which mistakes are made; give it the pleasing quality of peacefulness by sparing us any toilsome heaviness; and bring it to the useful purpose that charity serves, by not letting our efforts be fruitless. So that at last when we are clear and intelligible, when we are inclined to mildness, and when we are carrying out a fruitful task, we may be able to have things to speak of that will redound to his praise and glory, etc.<sup>6</sup>

[Sermon] 2. *Prepare the road for the Lord.* John the Baptist, like a good disciple, a faithful messenger and true herald, was sent on ahead to prepare the way for Jesus Christ the genuine master, the great king and impartial judge. Wishing to carry out carefully the task enjoined on him by God he does three things,<sup>7</sup> in accordance with that text. First of all he sounds a stirring alarm, to wake us from the sleep of sin; next, he sets us on course by giving us the idea of taking up a rule for good living; then he explains what is to be our motive: to go and meet the Lord in humble compliance. The stirring alarm he sounds is, *Prepare*. In speaking of *the road*, he sets us on course with the idea of taking up a rule for good living. Just as a physical road is a kind of rule which keeps a person on a straight course, not straying along side-tracks, and leads to a city residence, so is the spiritual road of penance a rule which keeps a person from the wrong pathways until it leads him to the dwelling-house of his heavenly home. When, finally, he adds *for the Lord*, he reveals what must be our motive force, namely, hastening to meet Christ in humble submission.

3. The inspiration for our action is there in that third statement, since the purpose of our preparations is the Lord's coming; so at this point let us first have a look at the Lord's characteristic qualities. Likewise, according to the measure of our capabilities, and in line with the manifold excellence of His qualities, let us prepare for Him a road that will lead to the soul's dwelling-house.

The Lord Jesus Christ has within Him a threefold noble quality by which he supplies motivation to our preparations. The first quality is a *profundity of wisdom* in virtue of which he is *wisest of masters*; the second is a *sublimity of power* in virtue of which he is the *most powerful of kings*; the third is an *impartiality of justice* in virtue of which he is the *most righteous of judges*. And so it is that in regard to the good and the wicked he possesses a knowledge of certitude; with respect to the wicked a regal governance, with respect to the dead and the living the final administration of justice.

4. First, Christ is wisest of masters by reason of His profundity of wisdom. Referring to this, Psalm 146 (5) says: *Our Lord is great and almighty; his wisdom can never be measured.* Indeed the *Lord is great*, for in his being he is close to each thing; and so we must not imagine Him to be absent while we defile the place that is His. *And almighty*, for in His action is maximum power; so, when we commit sins, we must not think to escape punishment as we disgrace His authority. *His wisdom can never be measured*, for in his knowing he is utterly present to everything; so, when we commit foul deeds, let us not imagine he is ignorant of it, for *everything is open and laid bare*<sup>8</sup> before the eyes of his infallible wisdom. As St. Gregory said: "If you keep your eyes closed in sunlight,

it is not you who are hiding from the sun, but the sun from you." It is by reason of such profound wisdom that the psalm in 1 Kings (1 Sam.) 2:3 sings:

Let not arrogance come from your mouth;  
for the Lord is a God of knowledge,  
and by him actions are weighed.

This is as much as saying: human thinking must be subjected to the bidding of a truth that is eternal, not to the dictates of the quibbling reasoner<sup>9</sup> which, like the old arrogance, have no value; for the Lord Jesus Christ is the *God of the sciences*,<sup>10</sup> *in whom are hid all the treasures of wisdom and knowledge.*

5. Secondly, Christ is the most powerful of kings, by reason of his sublime power. Whence the psalm in Exodus 15 (11):

Who is like you among the gods, O Lord,  
who is like you, so majestic in holiness,  
spreading fear through glorious deeds,  
you who do marvels?

*All this happened to them* as a symbol<sup>11</sup> of our liberation from the devil's power. It is because this has been shown us to be true, that we can say: *Who is like you among the gods, O Lord*, as you drown fiendish powers in the bottomless depths? *Who is like you, so majestic in holiness*, as you liberate a faithful people from an eternal death-blow through the shedding of your own blood? *Glorious* — in your passion, on account of its loving kindness and charity; *spreading fear* — in your resurrection, through the splendor of its glory and brightness. *You who do marvels* — in your ascension, on account of the lifting up of your earthly body to the right hand of God the Father.

6. Thirdly, Christ is the most righteous of judges by reason of His even-handed justice. Whence Zephaniah 2:3:

Seek the Lord, all you humble of the land,  
who do his commands;  
seek righteousness, seek humility.

The lowly in heart are called the *humble of the land*, who seek the Lord in a spirit of subjection inspired by filial reverence. Those *who do his commands* do so by confessing their past sins and by not committing them again. *Seek righteousness* in penalizing those who act haughtily; *seek humility* in welcoming those who are repentant. St. Bernard put it thus: "The experience you will have of His advent will match the kind of image of yourself you present to Him, for *with one that is holy you will be holy, and with the innocent man you will prove yourself innocent.*"<sup>12</sup>

7. We continue with that stirring alarm, *Prepare*. We are admonished to prepare ourselves in accordance with Christ's three qualities of excellence. First, since He is the wisest of masters let us prepare ourselves like disciples panting with desire to believe His teaching by surrendering our minds.<sup>13</sup> Secondly, since He is the most powerful of kings let us prepare ourselves like submissive servants ready to obey his orders by actually carrying them out. Thirdly, since He is a most righteous judge let us prepare ourselves like men of penance ready to accord with the judge by correcting our faults.

8. Let us begin preparing ourselves like learners eagerly desiring to give credence to the master's teaching by surrendering our minds. Ezra 7:10 might be expounded in this sense: *Ezra had set his heart to study the law of the Lord*. Every good Christian should follow Ezra's example and prepare his heart by basing his quest for knowledge on the solid ground of faith, by rooting his inclinations in sound thinking and by infusing zealous application into his work. The aim is an exploration of the *law* of the Gospel; and this is not done at any quibbling reasoners bidding<sup>14</sup> but rather in accordance with the ordinance of an eternal truth. It is this law which offers light to our reasoning that till it comes to a knowledge of the true, kindles our faculty of desire to long for the good, and elevates our energies to hope for what has to be arduously sought.<sup>15</sup>

9. Let us make the second part of our preparation like submissive servants ready to obey and effectively carry out the master's orders. Psalm 118:60 refers to such readiness:

I am prepared and not disturbed  
to keep your commands.

*I am prepared*, it says, indicating a prompt obedience; *and not disturbed*, for 'I shall offer sacrifice to you voluntarily and with love;' *to keep your commands*, diligently fulfilling them in action. Likewise 1 Kings (1 Sam.) 7:3 speaks of it:

Prepare your hearts for the Lord and serve him only,

allowing nothing to oppose you, recognizing none as His equal, but placing Him high above everything else, loving Him from your heart, reverencing Him in your activities with praise of Him on your lips and, if need be, undergoing for Him bodily suffering and dying.

10. In the third stage of preparing ourselves let us be like men of penance and correct our faults in accord with the judge's decision. Ecclesiasticus 2:20 speaks of it:

Those who fear the Lord will prepare their hearts,  
and will humble themselves before him.

*Those who fear the Lord*, that is, with the reverential fear characteristic of sons; *will prepare their hearts*, by getting rid of mortal sin. "He who prepares a house for God in his soul," says St. Gregory, "wipes away the stains of perverse actions."<sup>16</sup> *Before him*, that is, before God, *will humble themselves* with a desiring love and obliging spirit.

11. Between *Prepare* and *for the Lord* in our text comes a third element, *the road*; by it we are given directives and a rule for living a good life. With utmost zeal and on the model of a physical road, let us prepare a road into our soul's dwelling-house. For unless the road into the soul's dwelling-house is well prepared for Him, Christ will never come to us nor shall we be able to hasten to meet Christ. There are three stages in the preparation of a physical road: removing dirt, laying down coverings, and placing flowers on the surface.<sup>17</sup> Similarly, a spiritual road is made ready by ridding it of uncleanness and foulness in a full confession, by laying low carnal wantonness with due and discreet punishment, and placing the floral carpet of chastity over and above everything else, by preserving purity of mind and body.

12. The road into the soul's dwelling-house is well prepared firstly by ridding it of dirt and foulness. Jeremiah 31:21 says:

Set up waymarks for yourself,  
make yourself guideposts;  
consider well the highway.

Waymarks are to be set up, that the sinner may see in his conscience the sins he must confess; the *guideposts*<sup>18</sup> signify the compunction which bids us deplore what we have committed; *consider well the highway*, so as to perform good action.

13. Secondly, the road into the soul's dwelling-house is well prepared when coverings are laid down on it, meaning, the due punishing of carnal wantonness. Deuteronomy 5:32 has this to say:

You shall not turn aside to the right hand or to the left.  
You shall walk in all the way which the Lord your God has commanded  
you, that you may live.

When the flesh obeys the spirit's bidding not to go on a sinning rampage and the spirit stoops to the flesh's needs lest it succumb to death, then it is that the road of austerity and penance is not turned aside from either *to the right hand or to the left*. It is along a road of prudent mortification such as this that *God commmands* us to walk, so that we may have life; *for the reproofs of discipline are the way of life* when, at the behest of a discipline discreetly imposed, nature in its wantonness is checked, and compelled to obey the spirit. He who chastens his lusts, avoids the sin from which all evils are derived. As St. Gregory puts it, in his fifth homily

on Ezekiel: "if our soul is discomposed by carnal hankering, it is in no position to consider what naturally befits it; because it is misled by as many ideas as there are obstacles that impede its vision."<sup>19</sup> And so, since the devil believes a lot in his own power and takes advantage of human frailty and wordly vanity, we had better smash his intrigues, gain conquest over our own human nature and turn a scornful eye on the world's emptiness. And then we shall not be turning aside *to the right hand or to the left along the road commanded us to walk.*

14. The third stage of the preparation of the road into the soul's dwelling-house is by superimposing the floral carpet of chastity, and that by maintaining a pure mind and body. In Psalm 100 (6) we read:

He who walks in the way that is blameless  
shall minister to me.

You *walk in the blameless way* of chastity and *minister to Christ*, the flower of virgins, when you not only have an outward bodily purity, but also when, inwardly, your heart is perfectly set in order and entertains sound inclinations. For as we notice in the human body, when many diseased and rotten fluids abound in it, these produce a scab and a foul tetter like leprosy and rid the body of its elegance. In the same way, when bad thoughts are plentiful they generate rotten fluids, as it were, and carnal desires which in turn produce the scab of incontinence and the leprosy of indulgence and carry off the elegance that belongs to chastity and purity. Whence it is said, *Perverse thoughts separate us from the Lord.*<sup>20</sup>

*Let us ask the Lord therefore etc.*

#### Endnotes

<sup>1</sup>Cf. A. Blasucci, *La Spiritualità di San Bonaventura* (Florence, 1974) 45; P. Boehner, *Saint Bonaventure's Itinerarium Mentis In Deum* (N.Y., 1956) 21.

<sup>2</sup>Jacques Guy Bougerol, *Sancti Bonaventurae Sermones Dominicales* (Grottaferrata, 1977) 163-169; *Opera Omnia* IX, 74-76a.

<sup>3</sup>The Vulgate reads, 'of the Lord.' *Road* could also be translated 'way' or 'highway'; but the sermon seems to imagine a roadway or street on which there is a (spiritual) dwelling situated.

<sup>4</sup>Lk 5:2.

<sup>5</sup>Cf. Mt 4:21; Mk 1:19.

<sup>6</sup>The initial prayer, which the introduction becomes, concludes here. On the connexion between *theme*, *protheme*, and *prayer*, and the structure of the medieval sermon, see J. G. Bougerol, *Introduction to the Works of Bonaventure* (Paterson, N.J., 1963) 137 - 143.

<sup>7</sup>'Threes' or 'ternaries' occur very frequently throughout Bonaventure's works; for him, as for St. Augustine, the Trinity of God is reflected in created reality, including the order of things.

<sup>8</sup>Heb 4:13. The following quotation from St. Gregory the Great is in *Moralia*, XXV, c. 6, n. 11 (PL 76, 325).

<sup>9</sup>Literally, *the dictates of sophistic reason* (some MSS. read *philosophical reason*). The Greek sophist had the reputation of availing himself of reasoning fallacies to further his cause. Bonaventure was loath to allow any decisive position in Christian theology to pagan philosophy.

<sup>10</sup>Or, *the God of knowledge*. The following reference is to Col 2:3. This paragraph reflects Bonaventure's thinking in many other christocentric sermons, e.g., *3rd Sun. Advent*, Bougerol ed., 156-162; *Op. Omn.* IX, 57-74; *22nd Sun. after Pent.*, Bougerol ed., 465-473; *Op. Omn.* IX, 441-444; esp. *Christ the One Master of All*, *Op. Omn.* V, 567-574, directed against the promoters of a philosophy separate from and independent of theology, and whose central idea that Christ is primary source of all human knowledge is elaborated in other works, e. g., *The Knowledge of Christ*, *Op. Omn.* V, 17-27; throughout the whole of *The Soul's Journey into God*; cf. *Conferences on the Six Days*, coll. 1, n. 11, *Op. Omn.* V, 331.

<sup>11</sup>1 Cor 10:11.

<sup>12</sup>Cf *Sermon 69 on the Canticle*, n. 7 (PL 183, 1116). The quotation is a paraphrase of the original: "The way you will have prepared yourself for God will be the way God will think fit to appear to you. *With the holy He will be holy, and with the innocent man He will be innocent.*" Cf Ps 17:16 (Vulgate).

<sup>13</sup>Cf. 2 Cor 10:6.

<sup>14</sup>See note 9 above.

<sup>15</sup>The *good*, the *true*, the *arduous*. In Latin, arduous literally means *steep*; the *arduous* means what is difficult to reach. Theologically, when heaven is reached, the 'arduous' is the honor merited by 'arduous' virtue during the pilgrimage of life. See *On Evangelical Perfection*, qq. 2 & 43 for the 'arduous' as virtue in the context of vowed obedience (V, 139, n. 27; 183a, n. 10).

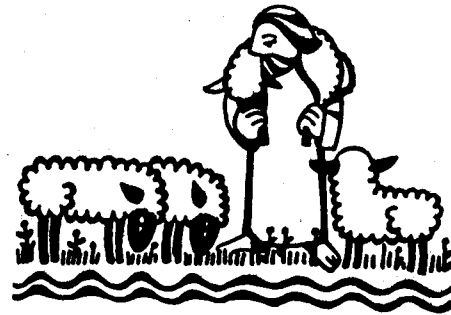
<sup>16</sup>*Homilies on the Gospels*, Bk. 2, hom. 30, n. 2 (PL 76, 1221).

<sup>17</sup>The scene imagined is of the adornment of a roadway for the arrival of a personage, when garments are laid on the ground (cf. Lk 19:36; 2 Kgs 9:13) and flowers strewn across the way.

<sup>18</sup>The Vulgate has *watch-tower* for *waymarks* and for *guideposts* has the word *amaritudines*, meaning, things that are bitter or pungent, thus suggesting 'compunction.'

<sup>19</sup>*Homilies on Ezekiel*, hom. 5, n. 8 (PL 76, 989).

<sup>20</sup>Wis 1:3.



# Following in the Footsteps of Jesus Christ: Sameness and Difference in Francis and Clare

MICHAEL GRECO, O.F.M.

## INTRODUCTION

There have been many studies which have outlined the similarities between the lives of Clare and Francis. Research shows that Clare was a most excellent emulator of Blessed Francis and the very flowering of his ideal.<sup>1</sup> Conversely, there has been little done in outlining the differences between Clare and Francis. Such findings could inform us more about Clare's character and her unique contribution to the Christian life. In particular, it would be of value to note any differences in how Francis and Clare understood what it meant to follow in the footsteps of Jesus Christ.

The aim of this essay is to do just that. It begins by noting the similarities between Clare and Francis' following of Jesus Christ, and then proceeds to discuss their differences which forms the major focus of the essay.

## SIMILARITIES BETWEEN CLARE AND FRANCIS

The "following of Christ" in the franciscan tradition has meant different things. For some it has been the practice of poverty, for others an interior

---

*Brother Michael Greco recently completed his theological studies at Yalla Theological Union in Box Hill (Victoria), Australia. He wrote this paper under the direction of Fr. Francis Berna, guest professor from St. Bonaventure University, for a course entitled "Sources for Franciscan Spirituality." Brother Michael holds a Bachelor of Science Degree and diploma of Teaching and now teaches at Padua College in Kedron (Brisbane).*

devotion characterised by meditating on the words and deeds of the Lord. Still, others such as Elias, have interpreted the following of Christ as carrying out the work which he performed on earth.<sup>2</sup>

If we are to understand better the way that Clare followed Christ then we must examine her spirituality with reference to Francis. Clare's spirituality reflects that of Francis hence there are many similarities. Clare often referred to herself as the "little plant" of the Blessed Francis. The fact that the spirit of her Rule and Testament is in imitation of St. Francis shows that she strove to follow him.<sup>3</sup> Clare's Testament more than any of her other writings, with the exception of chapter 4 of her Rule, shows her close bond with Francis and the friars.<sup>4</sup> In it Clare states that it is Francis' "example and teaching" which were the origin of her life as a Poor Lady (Test. 2). Clare felt that God had called her Order into existence through his servant Francis.<sup>5</sup>

Poverty is seen to be the most common trait of Clare and Francis' new form of religious life. Francis was a follower of the poor, humble and crucified Christ. Similarly, Clare desired to imitate Jesus Christ in his poverty and humility. This adherence to the poor Christ can be seen in their devotion to the Birth and Passion of Jesus. The example of Clare and Francis caused these two events of Christ to become the central themes in the devotion to the humanity of Christ.<sup>6</sup>

Like Francis, Clare wanted to be poor so that her heart would not become attached to anything that would hinder her progress toward the Lord.<sup>7</sup> This striving towards poverty is concretised in her quest for the privilege of Poverty which was granted by Pope Innocent III in 1215 or 1216.<sup>8</sup> This request from Clare meant that the Poor Ladies did not have to accept property or other material security that would insure them regular income. Such a request was unheard of before.<sup>9</sup> This Privilege of Poverty became law for the Poor Ladies (under Pope Innocent IV) only on Clare's death bed on August 10, 1253.<sup>10</sup>

Like Francis, Clare shattered many of the traditional religious stereotypes. She would not let the purity of Francis' charism die. Even when the friars were trying to water it down, Clare clung to her pursuit of an authentic gospel poverty which was the poverty of the Franciscan charism.<sup>11</sup>

In their following of Christ, both Francis and Clare are aware of the immense love that Christ has for them. Clare speaks of Christ as a Spouse who lays down his life for us (2 Agnes 19-20) so that he can give himself totally to us (32 Agnes 15). This awareness of Christ's self-giving is the essence of Francis and Clare's love for Jesus Christ. It is a "love of Jesus Christ in response to his love."<sup>12</sup>

Although Clare's life is a genuine reflection of Franciscan spirituality, her life is not a copy or duplicate of Francis but rather is a new expression of it. She gave the Franciscan charism a universal validity by giving it a feminine perspective.<sup>13</sup> Her life was not just an echo of St. Francis but an independent witness to the truth of Francis' deal.<sup>14</sup>

Armstrong and Brady have noted three prominent differences between the spiritualities of Clare and Francis. These are:

1. Material Separation from the world.
2. Total Permeation of Life with Poverty.
3. The Struggle to Preserve the Unity of Mutual Love.<sup>15</sup>

These are not so much differences in charism but rather differences in their emphases on how the charism was to be lived in everyday life. In other words, they are variations in one's method of following Christ. Each of these aspects will be discussed in more detail.

### 1. Material Separation From The World

Clare did not choose to travel through the world announcing the Word like Jesus and Francis. Rather, she chose to enclose herself in a monastery and to live a life of prayer and penance. Her desire was not to pursue an active apostolic life but rather to surrender herself to the Lord so that she might be totally transformed.<sup>16</sup>

The question arises of whether or not Clare would have chosen enclosure as a way of following Christ if she were living today or even a few centuries after her time. Most reports suggest that Clare, though a strong and confident woman, would still have opted for an enclosed life.<sup>17</sup> During her time there were women movements, such as the Beguines, who lived a life on the road as Christ did. But Clare did not choose to follow this type of lifestyle. So, how did Clare see her enclosure as a way of following Christ?

A study by Bynum shows that it was typical of religious women in the later Middle Ages to imitate Christ, not by an active apostolic life, but rather by their mysticism and suffering.<sup>18</sup> Mysticism was more central in female religiosity than in men's. Women's devotion was more marked by penitential asceticism, extreme fasting and illness borne with patience. The people tended to see female saints as models of suffering, and male saints as models of action.<sup>19</sup> In fact, women saw their helplessness and suffering as an imitation of Christ that brought salvation to neighbour as well as self.<sup>20</sup>

Clare was a product of the above spirituality. Her following of Christ was one based on interior devotion (cf. 2 Agnes 20). Late medieval devotion

---

*Clare is not a clone of Francis, nor is she just the feminine expression of the Franciscan charism.*

---

tended to focus on the themes related to the passion of Christ, to Mary, to the saints, and to the Eucharist.<sup>21</sup> However, Clare was somewhat different in that her devotion centred mainly on Christ as Spouse (cf. 1 Ag 12; 2 Ag 1,7; 3 Ag 1; 4 Ag 4, 15, 30).

Union with God was the apostolate of Clare and her sisters. Clare saw her Christian life as a deepening of life in Christ.<sup>22</sup> Hence, to follow in the footsteps of Christ was, for Clare, to remain faithful to her contemplative life. By doing this, the sisters were performing a service to the Church (cf. Test. 6, 22; 3 Agnes 8-9). Their prayers and "manner of being" would be a support and comfort to the downcast members of the Mystical Body of Christ.<sup>23</sup> Their prayers would also be a support to the friars (cf. 3 Ag 7-89). So, enclosure for Clare was an effective and lived reality which was reaffirmed by the canonical documents.<sup>24</sup> It seems that she wasn't forced to live an enclosed life but rather chose it freely.

### 2. Total Permeation Of Life With Poverty

Like Francis, Clare wanted to follow the poor Christ. However, the emphasis that each of them place on poverty is different. It appears that Francis' dedication to poverty became Clare's obsession.<sup>25</sup>

Francis concern is more in the realm of obedience.<sup>26</sup> He knew that conscious obedience and subjection to the will of another was contrary to masculine psychology which was more orientated to ruling and wielding authority. Therefore, Francis stressed obedience as the example of the Will over nature.<sup>27</sup> On the other hand, Clare realized that self-conquest for the feminine psychology was not in obedience but in poverty and humility.

Whereas Francis considered Christ under different aspects, such as obedience, Clare focused mainly on the Lord's poverty. Whereas Francis contemplated on various aspects of Christ's life, Clare drew her inspiration mainly from the two essential moments of the self-emptying of Christ, namely the Incarnation and the Crucifixion. That is, the crib and the cross of Christ.<sup>28</sup> Though Clare's writings are fewer compared to Francis, we find that her thoughts are directed to one point only, which is poverty in imitation of the poor and humble Christ. Her Rule, for instance, speaks

of poverty as a prerequisite to joining the Order, as a means of dress and as the foundation of their life which will lead the sisters to union with God.<sup>29</sup>

For Clare, it is poverty which is the "narrow way" that leads to the kingdom of heaven (cf. 1 Ag 29). Her poverty allows her to enter more profoundly into the mystery of God and His kingdom. Her poverty was far more dependent on the generosity of others than the friars because the Sisters were enclosed and could not beg. In this way, Clare recasts the vision of Francis into a more demanding form because her poverty was based on her faith in divine providence.<sup>30</sup> In fact, Clare's form of poverty was not found in any religious order up to that time.

Despite Clare's severe form of poverty, it is important to note that it was only an expression of her passionate love for Jesus Christ.<sup>31</sup> Love is really at the heart of Clare's spirituality. At the depths of Clare's heart was a desire to possess Jesus Christ and him alone (cf. 3 Ag 15). It was this love for the Lord and her understanding of Christ's love for her that inspired Clare to imitate Jesus Christ in his poverty and humility.

Clare's pursuit of poverty was not an exercise in ascetical practice nor a rule that is imposed. Her attitude to poverty was not about perseverance to principles. Rather her poverty is a complete renunciation of self in order to walk in the footsteps of Christ's humility. Poverty was not the practice of virtues but rather a way of trying to be like Christ.<sup>32</sup> Her poverty was a means of making her more receptive to the love of God and the spirit. It was the way in which God could take full possession of her. It could be said that Clare's poverty was an outward expression of a deeper reality where a person comes to know his/her only real possession, that is, "their vices and sins."<sup>33</sup>

### 3. The Struggle To Preserve The Unity of Mutual Love

Clare's poverty is also connected to both her contemplation and community life. The relationship between poverty and contemplation is a reciprocal one. Poverty is a means to deepening prayer but it also flows naturally from the contemplative gazing upon the mystery of Christ.<sup>34</sup> With regard to fraternity, poverty helps to deepen the quality of the relationship between the sisters.

Unlike Francis, Clare's experience of the apostolate within the community was much more intense because of the enclosure. As well as following the poor Christ in her devotion, Clare wanted to give birth to a community of women in the Church who did the same. She wanted the Poor Ladies to be a sign to the Church of the unity of mutual love. The sisters were not only seen as a support to one another, but a means of salvation in

that they manifest the profound relationships that exist in the inner life of God.<sup>35</sup>

Enclosure is not for Clare the means of avoiding the exercise of charity but a more profound way of practicing it.<sup>36</sup> It was Clare's and Francis' desire to live a perfect balance of action and contemplation as followers of Christ's example.<sup>37</sup> Clare finds this balance in the role of motherhood. Whereas Francis embodied the passion and crucifixion of Christ through the Stigmata, "Clare more subtly enfleshed a maternal expectancy."<sup>38</sup> In this way, Clare is more similar to Mary, the Mother of Christ.<sup>39</sup> That is, Clare's special strength is her compassion in contemplating the Passion rather than identification with the crucified (cf. 1 Ag 3).

### CONCLUSION

Clare and Francis show a lot of similarities in their method of following the footsteps of Jesus Christ. In fact, we can not examine Clare's spirituality without reference to Francis since she was, in one sense, a product of the life and teaching of Francis. Her love of Christ and dedication to following the poor and humble Christ parallel the ideals of Francis.

However, Clare is not a clone of Francis, nor is she just the feminine expression of the Franciscan charism. Rather, Clare's life is a unique living-out of the Franciscan ideal. The lives of Clare and Francis are both apostolic but in different ways. Whereas Francis' following of the poor Christ centered around an itinerant and poor life with preaching as its major work and begging as its prime source of support, Clare's following of Jesus Christ was done within the bounds of enclosure and all that this entails. □

### End notes

<sup>1</sup>M. Ritella, OSF, "St. Clare: The Following of the Franciscan Ideal," *Cord*, 8, (August, 1958), p. 247.

<sup>2</sup>Duane V Lapsanski, *The First Franciscans and the Gospel* (Chicago, 1976), p. 50.

<sup>3</sup>Rene-Charles Dhont, *Clare Among Her Sisters* (New York, 1987), p. 9.

<sup>4</sup>Carol Carstens, SFO, "Spiritual Mothering," *Cord*, 1986, p. 220.

<sup>5</sup>Mary Seraphim, "Clare and Francis," *Cord*, 21, (July, 1971), p. 211.

<sup>6</sup>Ewert Cousins, "The Humanity and Passion of Christ," in Jill Rait, ed., *Christian Spirituality — High Middle Ages and Reformation* (London, 1987), p. 382.

<sup>7</sup>Dhont, *op. cit.*, p. 79.

<sup>8</sup>*Ibid.*, p. 893.

<sup>9</sup>Mary Seraphim, *Clare: Her Light and Her Song* (Illinois, 1982), p. xi.

<sup>10</sup>Dhont, *op. cit.*, p. 84.

<sup>11</sup>Regis J. Armstrong, *Clare of Assisi: Early Documents* (New York, 1988), p. 28.



## Books Received

- <sup>12</sup>Dhont, *op. cit.*, p. 29.
- <sup>13</sup>Regis J. Armstrong and Ignatius C. Brady, *Francis and Clare: The Complete Works* (New York, 1982), p. 177.
- <sup>14</sup>Francis Du Puis, *The Life and Legend of the Lady Saint Clare* (London, 1910), p. 8.
- <sup>15</sup>Armstrong and Brady, *op. cit.*, p. 178.
- <sup>16</sup>Dhont, *op. cit.*, p. 141.
- <sup>17</sup>Chiara Augusta Lainati, OSC, "The Enclosure of St. Clare and of the First Poor Clares in Canonical Legislation and in Practice — II," *Cord*, 28 (February, 1978), p. 58.
- <sup>18</sup>Caroline Walker Bynum, "Religious Women in the later Middle Ages," in Jill Rait, ed., *Christian Spirituality — High Middle Ages and Reformation* (London, 1987), p. 131.
- <sup>19</sup>*Ibid.*
- <sup>20</sup>*Ibid.*, p. 132.
- <sup>21</sup>Richard Kieckhefer, "Major Currents in late Medieval Devotion," in Jill Rait, ed., *Christian Spirituality — High Middle Ages and Reformation* (London, 1987), p. 85.
- <sup>22</sup>Heribert Roggen, *The Spirit of St. Clare* (USA, 1971), p. 41.
- <sup>23</sup>*Ibid.*, p. 39.
- <sup>24</sup>Lianati, *op. cit.*, p. 57.
- <sup>25</sup>Luke Ciampi, OFM, "Our Mother Clare: A Reflection," *Cord*, 37 (July - August, 1987) p. 220.
- <sup>26</sup>Armstrong and Brady, *op. cit.*, p. 181.
- <sup>27</sup>The Franciscan Institute, *The Legend and Writings of St. Clare of Assisi* (New York, 1953), p. 147.
- <sup>28</sup>Roggen, *op. cit.*, p. 10.
- <sup>29</sup>Armstrong and Brady, *op. cit.*, p. 181.
- <sup>30</sup>Armstrong, *op. cit.*, p. 30
- <sup>31</sup>Dhont, *op. cit.*, p. 2.
- <sup>32</sup>Roggen, *op. cit.*, p. 11.
- <sup>33</sup>Armstrong and Brady, *op. cit.*, p. 182.
- <sup>34</sup>Armstrong, *op. cit.*, p. 17.
- <sup>35</sup>Armstrong and Brady, *op. cit.*, p. 184.
- <sup>36</sup>Lainati, *op. cit.*, p. 59.
- <sup>37</sup>Francis Ann Thom, OSC, "St. Clare's Incorporation," *Cord*, 36, 1986, p. 195.
- <sup>38</sup>Carstens, *op. cit.*, p. 223.
- <sup>39</sup>Charlene Toups, "Following the Footsteps of Christ," *Cord*, 35 (July - August, 1985), 216.



- Alter, Robert and Kermode, Frank, ed. *The Literary Guide to the Bible*. Cambridge, MA: Harvard University Press, 1990. Pp. 678 incl. Index. Paper, \$14.95. (Hard Cover edition published in 1987).
- Bader, W. *St. Francis at Prayer*. Translated by Alan Neame. Brooklyn: New City Press, 1990. Pp. 8-108. Paper, \$6.95.
- Ball, Ann. *Holy Names of Jesus. Devotions, Litanies, Meditations*. Huntington, IN: Our Sunday Visitor Press, 1990. Pp. 190. Paper, \$7.95.
- Braxton, Rev. Edward K. *The Faith Community*. One, Holy Catholic and Apostolic. Notre Dame, IN: Ave Maria Press, 1990. Pp. 196. Paper, \$7.95.
- Browne, Mary T. *Love in Action*. A Spiritual Approach to Freedom and Happiness. New York: Simon and Shuster, Inc., 1990.. Pp. 260 incl. Index. Paper, \$9.95.
- Colson, Charles. *Kingdoms in Conflict*. San Francisco: Harper & Row, 1990. Pp. 625 incl. Index. Paper, \$5.95..
- Cox, James, editor. *Best Sermons*. San Francisco: Harper & Row, 1990. Pp. 3-281. Cloth, \$17.95.
- Dobbels, S.J., William Joseph. *An Epistle of Comfort*. Scriptural Meditations and Passages for Persons Suffering from AIDS. Kansas City, MO: Sheed & Ward, 1990. Pp. xvii-123. Paper, \$7.95.
- Doohan, Leonard. *Leisure: A Spiritual Need*. Notre Dame, IN: Ave Maria Press, 1990. Pp. 100. Paper, \$4.95.
- Fox, Emmet. *Power Through Constructive Thinking*. San Francisco: Harper & Row, 1990. Pp. 288. Paper, \$4.95.
- Garrison, Barbara Ritter. *Precious Jewel Person*. A Collection of Essays, Reflections, Poetry. Chicago: ACTA Publications, 1989. Pp. v-144. Paper, \$8.95.
- Gaustad, Edwin Scott. *A Religious History of America*. New Revised Edition. San Francisco: Harper & Row, 1990. Pp. xvi-391, incl. Index. Cloth, \$19.95.
- Glaser, Chris. *Come Home*. Reclaiming Spirituality and Community as Gay Men and Lesbians. San Francisco: Harper & Row, 1990. Pp. vii-216. Paper, \$10.95.
- Hater, Robert J. *News That is Good*. Evangelization for Catholics. Notre Dame, IN: Ave Maria Press, 1990. Pp. 150. Paper, \$5.95.
- Kronberg, Ruthilde and McKissack, Patricia C. *A Place of the Wind and Other Stories to tell*. San Francisco: Harper & Row, 1990. Pp. x-164. Paper, \$9.95. Cloth, \$16.95.
- Kunzman, Kristin A. *The Healing Way*. Adult Recovery from Childhood Sexual Abuse. San Francisco: Harper & Row, 1990. Pp. 155 incl. Index. Paper, \$8.95.
- Lawrence, O.S.B., Emeric A. *Make us Grow in Love*. A Monk's Meditations for the Seasons. Huntington, IN: Our Sunday Visitor Press, 1990.. Pp. 132. Paper, \$6.95.
- Lewis, Huhnter. *A Question of Values*. Six Ways we Make the Personal Choices That Shape our Lives. San Francisco: Harper & Row, 1990. Pp. xi-282, incl. Index. Cloth, \$17.95.

- Maloney, S.J., George A. *In Jesus We Trust*. Notre Dame, IN: Ave Maria Press, 1990. Pp. 149. Paper, \$5.95.
- Manning, Doug. *When Love Gets Tough*. The Nursing Home Dilemma. San Francisco: Harper & Row, 1990. Pp. 100. Paper, \$7.95.
- McBrice, O. Praem. Alfred. *The Ten Commandments*. Sounds of Love from Sinai. Cincinnati, Ohio: St. Anthony Messenger Press, 1990. Pp. 158. Paper, \$6.95.
- Nevins, M. M., Albert J. *Answering A Fundamentalist*. Huntington, IN: Our Sunday Visitor Press, 1990. Pp. 142. Paper, \$5.95.
- Parker, Parker J. *The Active Life*. A Spirituality of Work, Creativity, and Caring. San Francisco: Harper & Row, 1990. Pp. viii-150. Cloth, \$15.95.
- Pilarczk, Archbishop Daniel E. *"We Believe". Essentials of Catholic Faith*. Cincinnati, Ohio: St. Anthony Messenger Press, 1990. Pp. 83. Paper, \$4.95.
- Pinnock, Clark H. *Tracing the Maze*. Finding our Way through Modern Theology from an Evangelical Perspective. San Francisco: Harper & Row, 1990. Pp. xii-227, incl. Index. Cloth, \$24.95.
- Quattrocchi, Paul B. OCSO. *A Life for Unity. Sr. Maria Gabriella*. Brooklyn: New City Press, 1990. Paper, \$9.95.
- Raschke, Carl A. *Painted Black*. From Drug Killings to Heavy Metal — The Alarming True Story of how Satanism is Terrorizing our Communities. San Francisco: Harper & Row, 1990. Pp. x-276 incl. Bibliography and Index. Cloth, \$6.95.
- Rucker, Kathy D. *Adult Education in the Parish*. A Practical Handbook. Cincinnati, Ohio: St. Anthony Messenger Press, 1990. Pp. vi-92, incl. Appendices. Paper, \$4.95.
- Schaefer, Anne Wilson. *Escape from Intimacy*. Untangling the "Love" Addictions, Sex, Romance, Relationships. San Francisco: Harper & Row, 1989. Pp. 165 incl. Bibliography. Paper, \$7.95.
- Sofield, Juliano - Hammett. *Desire for Wholeness*. Dealing with Anger. Learning to Forgive. Building Self-Esteem. Notre Dame, IN: Ave Maria Press, 1990. Pp. 148 incl. Bibliography. Paper, \$6.95.
- Syndor, William. *More than Words*. A dictionary of Christian faith offering definitions and insight to preachers, teachers, and other church leaders. San Francisco: Harper & Row, 1990. Pp. viii-152, incl. Index and Bibliography. Paper, \$12.95.
- Taylor, Mark Lloyd and Berry, Carmen Renee. *Loving Yourself as Your Neighbor*. A Recovery Guide for Christian Escaping Burnout or Codependency. San Francisco: Harper & Row, 1990. Pp. x-144, incl. Bibliography. Cloth, \$12.95.
- Teubel, Savian J. *Hager the Egyptian*. The Lost Tradition of the Matriarchs. San Francisco: Harper & Row, 1990. Pp. xiv-226. incl. Appendices, Bibliography and Index. Paper, \$19.95. Hard Cover, \$29.95.
- Van Kamm, Adrian. *The Music of Eternity*. Everyday Sounds of Fidelity. Notre Dame, IN: Ave Maria Press, 1990. Pp. 118. Paper, \$5.95.
- We Celebrate*. Prayer Services for Special Occasions. Notre Dame, IN: Ave Maria Press, 1990. Pp. 159. Paper, \$8.95.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION		
U.S. Postal Service Required by 39 U.S.C. 3685		
1A. TITLE OF PUBLICATION	1B. PUBLICATION NO.	2. DATE OF FILING
The CORD	5 6 3 6 4 0 0	28 Sept. 1990
3. FREQUENCY OF ISSUE	3A. NO. OF ISSUES PUBLISHED ANNUALLY	3B. ANNUAL SUBSCRIPTION PRICE
Monthly, except July-August combined	11	\$13.00
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP+4 Code) (Not printer)		
The Franciscan Institute, St. Bonaventure, Cattaraugus Co., NY 14778-2286		
5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OF GENERAL BUSINESS OFFICES OF THE PUBLISHER (Not printer)		
The Franciscan Institute, St. Bonaventure, Cattaraugus Co., NY 14778-2286		
6. FULL NAMES AND COMPLETE MAILING ADDRESS OF PUBLISHER, EDITOR, AND MANAGING EDITOR (This item MUST NOT be blank)		
PUBLISHER (Name and Complete Mailing Address)		
The Franciscan Institute, St. Bonaventure, Cattaraugus Co., NY 14778-2286		
EDITOR (Name and Complete Mailing Address)		
Fr. Joseph D. Dojno, O.F.M., The Franciscan Institute, St. Bonaventure, Cattaraugus Co., NY 14778-2286		
MANAGING EDITOR (Name and Complete Mailing Address)		
Fr. Bernard R. Creighton, O.F.M., The Franciscan Institute, St. Bonaventure, Cattaraugus Co., NY 14778-2286		
7. OWNER (If owned by a corporation, its name and address must be given and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated. (This item must be completed.)		
FULL NAME		
COMPLETE MAILING ADDRESS		
The Franciscan Institute		
St. Bonaventure, Cattaraugus Co., NY 14778-2286		
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)		
FULL NAME		
COMPLETE MAILING ADDRESS		
NONE		
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 423.12 DMM only) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)		
<input checked="" type="checkbox"/> (1) HAS NOT CHANGED DURING PRECEDING 12 MONTHS		
<input type="checkbox"/> (2) HAS CHANGED DURING PRECEDING 12 MONTHS (If changed, publisher must submit explanation of change with this statement.)		
10. EXTENT AND NATURE OF CIRCULATION (See instructions on reverse side)	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES (Net Press Run)	1510	1500
B. PAID AND/OR REQUESTED CIRCULATION		
1. Sales through dealers and carriers, street vendors and counter sales	30	30
2. Direct Subscription (Paid and/or requested)	1444	1431
C. TOTAL PAID AND/OR REQUESTED CIRCULATION (Sum of 10B1 and 10B2)	1474	1461
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS (SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES)	0	0
E. TOTAL DISTRIBUTION (Sum of C and D)	1474	1461
F. COPIES NOT DISTRIBUTED		
1. Office use, left over, unsolicited, returned after printing	36	39
2. Return from News Agents	0	0
G. TOTAL (Sum of E, F1 and 2 - should equal net press run shown in A)	1510	1500
11. I certify that the statements made by me above are correct and complete	SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER OR OWNER	
	Bernard R. Creighton, O.F.M., Business Manager	

PS Form 3526, Dec. 1985

(See instructions on reverse)