The CORD

A FRANCISCAN SPIRITUAL REVIEW

ARTICLES THE SPIRITUALITY OF KAZANTZAKIS' "GOD'S PAUPER" 263 Harry Aveling, T.S.S.F. A TRIPLE WAY FOR REFOUNDING CONTEMPORARY FRANCISCAN LIFE 273 Anthony Carrozzo, O.F.M. **FEATURES** THE IMPACT OF "IL POVERELLO" ON TWENTIETH CENTURY LITERATURE 257 Thomas E. Beeman CLARE REFLECTED IN VISUAL ART 283 Polly Duryea POETRY: ST. FRANCIS AND THE BIRDS 262 Séamus Mulholland, O.F.M. AUTUMN BEAUTY 272 Sr. M. Colette Logue, O.S.F. THE LEGEND OF THREE COMPANIONS 282 William Hart McNichols, S.J., S.F.O. BOOK REVIEWS 287

Volume 40, No. 9

The CORD

A Monthly Franciscan Spiritual Review

Editor: Fr. Joseph Doino, 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.

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

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

bscription rates: \$13.00 a year; \$1.30 a copy. Second class postage paid at St. Bonaven-

e, NY 14778, and at additional mailing office.

STMASTER: Send address changes to The CORD, P.O. Drawer F, St. Bonaventure of 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 Clerics¹ EpCust: Letter to Superiors¹ EpFid: Letter to All the Faithful¹ 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 Form Viv: 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 loy ¹I. 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).

The Impact of "Il Poverello" on **Twentieth Century Literature**

THOMAS E. BEEMAN

Out of the grey misty darkness of the twelfth century, in Umbria, from the ancient Entruscan soil of Assisi, sprang forth a great light, who would be a reflection of the grace of God. Francesco; the great Francis who would emulate holy poverty and carry it to its greatest heights, was a compass who aided Christianity in making a midcourse correction and find the way of Christ through the darkness of the medieval night. Francis was to become a Saint who had a profound and lasting impact on many cultures and all the arts. Whether it was the painting of Rembrandt, a Protestant, the poetry of Tennyson also Protestant, or the writings of Chesterton, a Catholic, Francis left an incredible imprint on history. Why? The answer is as complex yet as simple as Francis. It was in his earnest and complete surrender to the gospels, his beautiful and undying selflessness that has endeared him to us all. Francis went as Johannes Jorgensen said "into eternity singing" and his undying song echoes to us in our age. Art, poetry, literature were impacted; even contemporary filmmaker. Franco Zeffirelli, filmed Francis bringing him alive in still another media.

It will be the attempt of this paper to review, in particular, the imprint of Francis on western literature, especially in the 20th century, to view some of the sources and to analyze his impact. One must note that the study of Francis leads the author, not into some new insight into Francis. but more importantly into a deeper insight into the author himself. This reflection would have made Francis glad. I will attempt to take us on a voyage of Francis and see how this Gothic saint has influenced all of us.

The author, a member of the Secular Franciscan Order, is chief Executive Office at St. Joseph Hospital in Reading, Pennsylvania. He wrote this paper for a course entitled "The Age of Francis" taught by Fr. Vianney Devlin, O.F.M., at Neumann College in Aston, PA.

I will start with Vachel Lindsay. Lindsay wrote in his poem "Would I Might Wake Saint Francis in You All" his plea that God make us all like Francis and "brave." Lindsay realized, as so many in the contemporary western scene have imagined, the great gulf between God's will for us, "our wealth undone," and where western mankind is. Francis, for Lindsay, and other western writers, then become a contrast. Not so for the more spiritual eastern mind. Arnold Toynbee compares Francis with Buddha. For the west, Francis is someone we desire to emulate and pursue. It is Francis himself who says: "I have done what was mine to do; may Christ teach you what you are to do." (2 Cel CLXII, 214).

The point is that for modern western man, who is detached from his world about him, St. Francis becomes a sometimes "plastic" or "birdbath" saint. He is alas, neither of these and as modern literature evolves, so too does our comprehension of the Poverello, the poor man of Asssi.

Perhaps no modern writer of English was more profoundly influenced by St. Francis of Assisi than G. K. Chesterton. In an essay of Saint Francis, Chesterton sees Francis as a dilemma for the modern writer in three ways. He was perhaps, the world's one true and sincere democrat. In him congealed almost all that was right about the peace movement, the ecology movement and social democracy. On the other hand, he was a conservator of the Church, a protector of all life. He saw, centuries before Wordsworth, the beauty and transcendence of nature. Francis in his one poem, "Canticle of Creatures," created Italian poetry and with it a genre that would influence the world forever. His was a response to nature, a response to God in a most real and loving way. Francis was characterized by Chesterton as the "morning star of the Renaissance," but too, Francis was also the preserver of history. He was at once the revolutionary, a humanitarian without compare, but also a respector of traditions, a lover of God's evolving divine plan.

Chesterton too, believes that the enigma of Francis lies in his paradoxes. He is both joyful and sad, bold yet humble, Francis is both light and dark. I like the concept that he has shades of both and that our response to Francis can emanate from where we are and we can find him, no matter how dark. For me, Francis is Christ's standard bearer who goes out and shines the light for me to find my way in the Gospel of the Lord. finally for Chesterton, St. Francis:

is a historical character that is admittedly attractive to many of us already, by his gaiety, romantic imagination, spiritual courtesy and camaraderie, but also (his character) contains elements... which seem quite remote and repulsive...⁵

For Chesterton and St. Francis, this is not problematic. It is the twentieth century reader who, because of the inherent contrasts in the vivid personality of the poor man of Assisi, is confused and seeks to impose twentieth century standards on a thirteenth century Saint. So, for modern man to love Francis, but to eschew the stigmata is not to comprehend him. In the stigmata, the "scandal" is not to see the pain Christ suffered as just that, suffering and martyrdom. Not to see the stigmata of Frnacis as his genuine response to the crucified Christ and as a divine gift is to miss the Francis who mirrored Jesus. The joy for me in the study of St. Francis is how the stories develop for me over time the profound nature of St. Francis' response to the will of God. He is all the more real because he is a man who first lived in the world and then rejected it. He then becomes the embodiment of loving response to God's call. For Chesterton and me, this is the importance for the twentieth century writer to comprehend; thus St. Francis can, I believe, transcend the thirteenth century and become more relevant to us, even today,

Does that mean that St. Francis was the "Hippie Saint" as Joseph Roddy wrote in Look Magazine, in 1971? Certainly the Saint who was from the monied merchant class threw off the accounterments of that class as did so many hippies in the 1960's and 1970's. He did also, in many respects, embrace a counterculture which caused a revolution. However, this revolution sparked the imagination of whole generations to come and unlike the hippie revolt which sparked a reversal in the 1980's, the Poverelle's revolution still remains. It is sadly true, one may suppose, because the insidious worldliness that marked the thirteenth century seems to be exacerbated in the twentieth century. It is a tribute to the grace of God and Francis' strength that he remains such an important spiritual figure in 1990 as he was in 1226 at the time of his death.

I dispute, then, the claim that Francis was the Hippie Saint, although I agree that he is relevant to all who are seekers of the truth.

Perhaps no twentieth century writer was in more kindred spirit with Francis than Thomas Merton, a Trappist monk. In many ways, his lifestyle was a complete contrast — Francis a mendicant Friar, Thomas a contempalative. Both, however, shared a common beginning, both were somewhat hedonistic and pursued wordly pleasures. Both Francis and Thomas had conversion experiences in their early twenties, although Francis was hardly the intellectual that Merton was. Merton, however, was fascinated by the poor man of Assisi. He saw, in particular in his Rule of the Hermitage, a lifestyle "cleansed of every taint of selfishness and individualism. Solitude is surrounded by fraternal care and is therefore solidly established in the life and order of the Church."

Merton saw Francis' Rule of the Hermitage as a precursor to the modern concept of solitary life as he, Merton, hoped to live it. It is a life not of

permanent solitude, but one that is open to the world and thus evangelical. It is my belief, that Merton who has influenced many in modern times understood this at the end and thus undertook a pilgrimage of sorts to the world to seek dialogue with the other major religions of the world. Thus far then in this journey through twentieth century literature, one can recognize the profound impact of the "beloved troubadour" Francis on poetry modern literature and religious writings as well.

But what of other disciplines. The modern world is one marked by cynicism predicated upon a scientific model that believes in theories that must be tested by incipient skepticism. Can Francesco, the deeply spiritual man of 13th century Italy have relevance for the post technological

age of the late twentieth century?

Luke R. Power in a radiantly beautiful article entitled "Il Poverello and Technology" says unequivocally, yes. Because "the attitude of Francis was radically Christian, essentially religious, and therefore, fundamentally optimistic,"8 he has particular relevance for today. He discovered things "anew" and because of his insight into the things of creation, Francis was given vision that few others have ever enjoyed. His reverence for God and the laws of nature made Francis see things about God and nature that connected him to the universe. This connectedness, and his understanding of the fundamental goodness of God, give us, says Power, an appreciation of technology as a gift of God."9 We see then that nothing is possible without God's eternal influence. He is the Divine Orderer who creates technology for the world. As in Isaiah (54:16) "Behold I have created the smith that blows in the fire the coals and brings forth an instrument for his work," God then creates the technology. I call Him for Francis, the Divine Potentiator. In all this, we can discern God's will for us, namely, that man is called by God to develop these things from nature, but, I would posit, with deep reverence as we see in the "Canticle of Creatures."

Power sees this relationship then, but recognizes that salvation comes not through the realization of the connectedness of man with God's creation, but only through grace which must mediate for us. We are part of a sosmic fraternity which must interpret "material progress in terms of Christ centered cosmic development." 10

Francis thus becomes again the beacon of light that points the way for twentieth century man toward the Center, which is Christ. Even science, with all of its vilification of religion, can in Francis find a way. For modern with, this is hope indeed.

I turn now from modern literature and how it has been influenced by Francis and turn to a deeply moving modern text about Saint Francis, Crid's Fool, by Julien Green. Francis has withstood the vicissitudes of

eight centuries and today we are given soulful insight into this exceeding unique Saint by Julien Green. Green's work is significant in that it frees biographies of saints from the plaster molds of hagiography and grants us a vision into the "alter Christus", Francis.

What Green does is to add flesh and bones to the "birdbath" saint. By constructing a biography not based on a progression of time, but instead, led by the soul, Julien Green allows us to see the escential truths behind the life of Francis. He brings to Francis a deep and powerful humanity that is led by the grace of the Holy Spirit. This approach allows us to see him as a man, much like ourselves, responding to God's will for him in his life.

... the study of Francis leads the author, not into some new insight into Francis, but more importantly into a deeper insight into the author...

Francis, troubadour, contemplative, a man of contrasts is much like twentieth century man. Yet, he responds in ways which are alien to us as well. Therein lies a benefit for modern man and also the fascination by modern writers. Francis, the medieval knight who comes from a feudal—communal tradition whose concepts of nobility and church were fashioned by a time now remote and pungent with things somewhat repellent to us, is somehow alive and real for us.

Francis was a diminutive man, probably no more than five feet tall and frail, but with energy beyond his stature and bearing. Green shows us how this man dealt with his trials in a way still open to us. His wolf at Gubbio, the wolf within each of us, has profound import for us today. Francis, simple and genuine, is a man of symbol. His life is a beacon of light marking the crossroads for twentieth century man.

So where have we traveled on your journey? Twentieth century literature is so abundant, that it would be impossible to even begin to understand fully the impact of Saint Francis of Assisi on modern literature. His poetry sparked the Renaissance, his writings a revolt and his lifestyle remains a revolution. Francis has been featured in Off-Broadway musicals and in fiction, in biography and other serious literature. Ernest Raymond says that he, Francis, has sparked even a fourth order, a group who despite their excesses in the world still love and revere Francis. There is hardly a year that goes by that a new life of the Saint doesn't get published. It

is probably because, as John Moorman put it: "Humility, Simplicity, Poverty and Prayer... the four foundation stones on which Saint Francis built" are still the only real response total and absolute, to the call of Christ. Perhaps again with Francis, we are called to utter:

I have done what was mine to do; may Christ teach you what you are to do.

Endnotes

¹Vachel Lindsay, Collected Poems, New York: Macmillan, 1920).

²Arnold Toynbee, "The Challenge of Tomorrow," Japan Times, (October 4, 1972).

³G. K. Chesterton, St. Francis of Assist, (New York: Doubleday, 1957).

⁴Ibid.

⁵Ibid.

⁶Joseph Roddy, "The Hippie Saint," Look, (April 20, 1971).

⁷Thomas Merton, "Franciscan Eremitism," The Cord, (December, 1966).

⁸Luke R. Power, "Il Poverello and Technology," The Cord, May 1966.

⁹Ibid. ¹⁰Ibid.

* * *

St. Francis and the Birds

They study the line of the face wings ticked, heads back, eyes, intent on the sound that traces with an outstretched finger their own melody that dies

away to silence. A single word spoken in softness lingers in the evening air and a sword of choruses cuts through night's darkness — until later, the flights of larks would answer this speech.

Séamus Mulholland, O.F.M.

The Spirituality of Kazantzakis' "God's Pauper"

HARRY AVELING, T.S.S.F.

"For me," the modern Greek author Nikos Kazantzakis wrote in the Prologue to his novel God's Pauper: St. Francis of Assisi, "Saint Francis is the model of the dutiful man, the man who by means of ceaseless, supremely cruel struggle, succeeds in fulfilling our highest obligation, something even higher than morality or truth or beauty: the obligation to transsubstantiate the matter which God has entrusted to us, and turn it into spirit."

Of the importance of St. Francis in Kazantzakis' life there can be no doubt. Born in Irakleion, Crete, on February 18, 1883, Kazantzakis was educated on the island of Naxod under Franciscan priests. The veneration of St. Francis is widespread on Crete, among both the Orthodox and Cahtolics, as is evidenced by the more than one hundred and twenty paintings of him made by the greatest of Cretan devotion painters, El Greco.² Kazantzakis visited Assisi twice, and the second time met the Danish author Johannes Jorgenson, author of the widely esteemed Life of St. Francis. 3 His descriptions of Assisi are filled both with an immense joy at the beauty of the area, and a sense of the immense demands the little poor man placed on his followers: "To obey a harsh signal and abandon ourselves with confidence to the high forces around and within us, visible and invisible, unshakable in our faith that these know everything and we know nothing..."4 The lives of Kazantzakis and his wife were "saved" (the word is his own) by St. Francis when some Catholic Greek monks requested him in 1941 to translate Jorgensen's biography in return

A regular contributor to The Cord, Fr. Harry Aveling, TSSF, is on leave from his college chaplaincy to serve as a Writer in Residence for the Malaysian Government language and Literature Bureau. He is engaged in translating Malay literature into English. Fr. Aveling holds a Master of Sacred Theology Degree from the Wollaston Anglican Theological College, Perth, Western Australia. He is a member of the Third Order of the Anglican Society of St. Francis.

for provisions.⁵ He was saved a second time in 1952, when, in hospital suffering an eye disease which had almost killed him, "In the delirium of fever," as he wrote to his wife, "I saw the Poverello bending over me. During my nights of insomnia, he came and sat by my bedside and told me his life, like some old nurse." When he worked, two pictures sat over his desk, one of Dante, the other Giotto's St. Francis.⁷

God's Pauper was the last of Kazantzakis' novels. The Golden Legend of Alexis Zorba was published in 1943, the same year as his translation of Jorgensen's biography. The Greek Passion appeared in 1948; The Fratricides in 1949; Freedom or Death in 1950; The Last Temptation of Christ in 1951; and St. Francis in 1953. He had been planning the life of St. Francis prior to his eye disease; the book formed itself within him while he was in hospital and thereafter only required to be copied out.⁸

Kazantzakis' own attitude to the novel was mixed. At the end of 1953 he wrote to his wife that Saint Francis "is one of the works you won't like, and I'm puzzled as to how I wrote it. Well, is there a religious mystique inside of me? Because I felt great emotion when I wrote it..." This uncertainty has been echoed by his critics. The late Eric Doyle described the book as "profound, inspiring and authentic." P. Levitt, on the other hand, has stated that it is "a stunted growth in an arid landscape" and the one book by Kazantzakis which can be called a failure. In this paper I would like to sketch some of the assumptions underlying the spirituality of God's Pauper, and to suggest their limitations.

Nature

Some of God's Pauper suggests a positive attitude towards Nature. "As long as there are flowers and children and birds in the world, have no fears, Brother Leo," Francis tells the narrator at one point, everything will be fine (191). 12 And again, as the saint smells some juniper flowers: "Everything is a miracle... the water we drink, the earth we tread, the night which descends on us every evening with its stars... the sun, the moon. Miracles all of them!" (252). For each created thing contains the power of new life: on one side of a leaf is the crucifixion, on the other is the resurrection (252).

Yet, created objects are only "fulfilling their duty," nothing more (63). Only man can surpass his nature "and enter heaven" (63). He Eszantzakis almost invariably uses the masculine pronoun) is therefore esparate from Nature and must reject its attractions. As death approaches, about a blade of grass, a goldfinch, a sweet aroma are enough the make us never want to abandon this earth of clay" (111). The song of a bird is sufficient to destroy the ecstasy of his prayer (155) and, indeed.

a green leaf enough to cast any holy man from the arms of God (214). The struggle to turn flesh into spirit requires the transcendence of this world.

Soul and Body

Man consists of two elements, the soul and the body (339). The soul is divine: "every man, even the most atheistic, has God deep within him in his heart, wrapped in layers of flesh and fat" (37). It is variously described as "omnipotent" (9), "the crucified Christ" (35), "a volcano" and "a force, a flame" (71), "a divine spark," more powerful than the sea and death (176), and "a handsome prince," destined for greatness" (364). But the soul is "imprisoned" within the body and the world (258). The flesh separates us from God (72), hates Him and is itself powerful and indestructable (364, 261). Under its influence, the prince is turned into "a horrible, ferocious beast" (364-5).

The soul needs the body, for it is "the donkey" on which the soul rides until it obtains death and immortality (279, 368); it is the cross on which God is crucified and from which He must also be resurrected (325). The meaning of human existence is the struggle precisely to turn flesh into spirit; after "all the flesh has become spirit," the world is of no further use (170).

The Two Paths

If the body is ugly and mortal, and the soul divine, how is the tramutation of one into the other to be achieved?

There are two roads which lead to God. One is the "straight, level road", by which one reaches God "married, with children, freshly shaved, full of food and smelling of wine" (115). This is the path of "the simple, pious believer" (282), and its difficulties — the temptations to laxity or priggishness — must not be underestimated (161). The other path is that of the "monk": it is "the uphill road," where one arrives "a tattered rag, a handful of hair and bones, smelling of uncleanliness and incense" (282, 115). Each path is a test of our stamina (109), and it is not for the individual to choose which path to follow: the choice is given by God (30). The monk Francis cannot follow the straight path, nor will he allow the amiable Leo to do so.

God

Before we turn to the praxis of liberation, it is as well to be aware of the understanding Kazantzakis gives Francis of the nature of the God we bear within us, like "the Ark of the Old Testament" (260).

He has many names: "The Bottomless Abyss, the Insatiable, the Merciless, the Indefatigable, the Unsatisfied," and "He who has never once said to poor, unfortunate mankind: 'Enough!' " (118). His name is heavy, "it crushes bones" (24). It would be better to call him "Father" (24), except: "Thou art not a Father", as Francis rails when God sends him the leper to kiss, "Thou dost not love mankind. Thou art merciless and all-powerful and Thou playest with us..." (91).

The merciless quality of God is everywhere evident in the novel. In one place God is a fearful conflagration: "He burns and we burn with Him" (23). In another place, Leo reflects that God holds man writhing in His claws, like a hawk with a small animal:

God is severe... exceedingly severe; He has no pity for mankind. What was it that Francis had just finished telling me: that God's will was supposed to be our own deepest, unknown will? No, no! God asks us what we don't want and then says "That's what I want!" He asks us what we hate and then says "That's what I love. Do what displeases you, because that is what pleases me!" And you see, here was poor Francis carrying the leper in his arms, having first kissed him on the mouth. (93-4)

Francis accepts this cruelty as appropriate for the measureless power of a sovereign God. His measures are not ours; His thought is such that "the mind of man cannot even approach it without being turned to ashes!" (243). He behaves so inhumanly "because He loves us" (121), and wishes to teach us (316).

A consequence of that process of toughening is that all limiting concepts of God must also be put aside. Adam must necessarily leave heaven to be a man, "a warrior, worker, rebel," to fight wild beasts and the forces of nature (154), if he is to realize his full destiny. As the earlier ascetical work, The Saviors of God (1923), argued, the march to God moves through this world, not admitting any of its comforts, even hope or despair. "Perhaps," says Francis, "God is simply the search for God." Perhaps, says Leo in a terrible dream, "we have been duped... there is no heaven, and no hell... not even chaos... Nothing!" (33). But no! Leo wakes, rushes to Francis, and finds him suspended in the air, bearing the first signs of the stigmata on his wide-open hands.

Ascetical Practice

Francis' ascetic practice derives from these grim insights about the human drive to go beyond matter, and the fearful power of God. The path of "ascent," from earth to heaven, passes across an abyss, and cannot

be anything but terrible (32). There are three stages on the path of purgation from pleasure, pain and fear.

The first stage involves acceptance of the spiritual realm. This acceptance involves the rejection of moderation, for the man who is "extraordinarily prudent," "sensible to a fault," will not be able to take the leap (213). The commitment is never-ending, for if God stands "outside the bounds of moderation" (83), then it will only be by "overdoing it" that he can be found (82). The God who shouts "Not Enough" demands that the pilgrim continually do the most difficult thing, the least congenial thing (89), there can be no rest. "The body of man is the bow," Francis says in analogy, "God is the archer, and the soul is the arrow." One prayer asks "Lord, bend me, or else I shall rot." A second: "Lord, do not bend me too much, for I shall break!" The third prayer, he tells Leo, belongs to the true ascetic: "Lord bend me too much, and who cares whether I break!" (181). The aim of the soul is to go as far as it can and then further (60). It is the sheer impossibility of this task which excites Francis.

The second stage is the acceptance of complete negation. Absolute poverty is to have "nothing, absolutely nothing: this is the path that leads to God. There is none other" (148). It involves giving up possessions ("Humility is to hold out your hand and beg; the rest is arrogance," 96), and of all ideas (113). Perfect Love asks nothing in return except "that we may accept all men, good and bad; that they may accept all animals, wild and tame; all trees, fruitful and unfruitful; all stones, rivers and seas. We are all brothers. We all have the same Father, and we have all taken the road which leads us back to our paternal home!" (200). The "search" unites man with himself, his race, all mankind, and the earth itself, as the Saviors of God insists. All struggle to be free; the man who has nothing is free (161).

The third stage is that of vision and action. In God's Pauper (as in Zorba the Greek), these take the form of prayer, dance and song. When Francis prays, he dances (175), and he asks the Holy Father, the Pope, only one thing: "permission to sing and dance in cities and villages, and to be ragged and barefoot, and to possess nothing to eat" (178). It is only after Francis receives the stigmata, when he wants to dance but cannot, that his canticles begin to form part of the texture of the novel. When Brother Elias forbids him to sing, Francis replies "God commanded me to sing," and in defiance of the interdiction an angel comes down and plays the flute beneath his window (380-2).

The Unseen World

The world we see is not real. This single assumption forms the core of the spirituality of God's Pauper. The book rejects the physical world available to the senses in favour of spirit which exists beyond matter and struggles to release itself from the confines of the physical form. For this reason Francis can preach: "our life here on earth is a deceptive dream. The true life, which is eternal, awaits us above in heaven. Do not regard the soil beneath your feet, but lift your eyes high, my brothers, open the cage where the soul thrashes itself, covers its bill with blood — and fly away!" (281).

The merciless quality of God is everywhere evident in the novel.

For Kazantzakis' image of Francis, the assertion has three consequences. Firstly, there is the destruction of his body. Thomas of Celano provides us with a full, and reasonable, picture of Francis' physique (1 Cel 83). In the novel, both Leo and Brother Masseo describe Francis in unpleasantly ugly terms (22, 275). The destruction of Francis' eyesight is seen as a significant part of his growth in sanctity, as he rejects the world in favour of inner vision, but this is only one aspect of the complete destruction of his body. After meeting the leper, he is no more than "a handful of flesh and bone with God, God in His entirety, sitting inside" (106). In front of the pope, he reveals his "ravaged cheeks, withered mouth, and large tear-filled eyes" under compulsion (115). On Alverna he is unrecognisable because his body has been eaten away by prayer and fasting (318). As his final year of illness begins, he is "nothing more than a tatter: one huge wound lying on the ground in a pool of blood" (335). Throughout his life he is haunted by the rotting flesh of a beggar with scarred temples, a red wound on his forehead, and "large, blood holes in his hands and feet" (48-49, 177, 322). It is in that same form that he haunts others (177, 322). Not only does he actively mortify his body, he also encourages others to do so: his father (68), the villagers who throw stones at him (78), the cor-keeper who rejects him entry to a monastery (105-9), the Crusaders (214), and even Leo, whom he tells when they eventually tire of flogging memselves: "You did not have a good time; you suffered. It's exactly the thing" (264-5). For Kazantzakis' Francis, "Crucifixion, Resurrection and Paradise are identical" (326 - 7).

There is, secondly, the destruction of his mind. Leo regrets his own spiritual blindness, the inability to push aside the visible world and see the invisible world hidden behind it, "the eternal one" (140, 294-5). Francis, on the other hand, can look at Leo and see his head as a skull covered with worms (23). He walks with Leo and they are three (85). He

There is, finally, the destruction of human relationships. "Accursed is he who acts contrary to the will of God," young Clara Scifi tells him. "Accursed is he who preaches that we should not marry, should not have children and build a home; who preaches that men should not be real men, loving war, wine, women, glory; that women should not be real women, loving love, fine clothes, all the comforts of life... forgive me for telling you this, my poor Francis, but this is what it means to be a true human being." (112). He can look upon her only when her body is prematurely aged, hunchbacked, her cheeks withered and her eyes dimmed with tears (231, 247).

God's Rich Man

God's Pauper presents a possible reading of the life and significance of Saint Francis in the light of the later legends and of Kazantzakis' own assumption about matter and spirit. Kazantzakis was not being perverse; he was well acquainted with the sources and their modern interpretation, with the geography of Assisi, had a deep commitment to spiritual growth, and acknowledged Francis as his "favourite saint." As early as 1924 he insisted:

If Francis had preached more accessible ideas, his teaching would have had no influence. The idea must be preached in absolute terms, higher than human powers can reach. In this lies its mystical power, the painful, fertile straining of spirits to attain it, the impossibility of attaining it and consequently the concern, contrition, weeping, the eternal dissatisfaction. This is the only way that the momentum can become as strong as possible: by refusing to yield, or to make any compromise after (first) defining the goal. 14

Yet it is an interpretation most find increasingly difficult to accept. The first consequence of Kazantzakis' dualism of matter and spirit is a hatred of the body and the desire to inflict intense pain on it. Resurrection is no different from Crucifixion; pleasure is the same as pain. This surely is profound masochism. The second implication is the rejection of created reality. Zorba responds joyously to two dolphins swimming beside his boat. Years later he cables "the Boss" to come immediately and see a green stone he has found. In his dancing he is "one harmonious whole" with himself and all things, "women, bread, water, meat, sleep," in

friendly accord between "a man and the universe." ¹⁷ Zorba opens his eyes and sees what is not to be seen in the empirical world. Zorba has no illusions; Francis, it seems, has nothing but illusions. The third consequence of Kazantzakis' dualism is the apparent absence in Francis' life of any sense of a Christ rooted in the soil of every day existence, the Christ of flesh and blood who attended weddings, and ate and drank with gluttons and criminals. The human dimension of Jesus' experience is dismissed with the words that Christ is God while "I am only clay" (37).

The legends are attractive. Kazantzakis is only one of the many writers who have erected a spirituality around these fascinating and extgravagant tales. Yet it should be noted that the legends are literary works, products of the imagination and deep piety, composed with very specific ends in mind. As Edward Armstrong has shown, the authors copied from each other and often tried to improve on what they had before them. 18 In the Testament, Francis simply states: "while I was in sin, it seemed very bitter to me to see lepers. And the Lord himself led me among them and I had mercy on them" (1-2). Celano's First Life records that "the lover of complete humility went to the lepers and lived with them, serving them most dilligently for God's sake." It adds that Francis "met a leper one day and, made stronger than himself, he kissed him" (17). In the Second Life, no mention is made of regular association with lepers. The meeting with the leper follows a vow made to a hunchbacked woman: after struggling to kiss the leper, the man mysteriously vanishes, although they are in the middle of an open plain. From this time on, Francis began to frequent the places where lepers were to be found, "giving them money and kisisng them." Armstrong rightly notes that the consequences of this process was the production of an image of Francis which was, on the one hand, a figure of superhuman, even supernatural, sanctity, wielding magical power, but also, on the other hand, "an ascetic subjecting himself and his companions to discipline so harsh as to sayour of mental disorder."19 It is this extraordinary Francis Kazantzakis describes. When his Francis kisses the leper, he tells brother Leo: "All these, if you kiss them on the mouth — O God forgive me for saying this — they all ... become Christ" (95).

There is a strong current within the biographies which insisted that even if Francis' actions were considered factual, the Saint recognized the extremity of his own ascetic practice and never insisted that it should be normative for others. The *First Life* includes two long paragraphs on the harsh mortification practiced by the earliest friars (1 Cel 40-41).

The saint also once said: "Brother body should be provided for with discretion, so that a tempest of bad temper be not raised by it. So that it will not be wearied with watching and that it may persevere with reverence in

prayer, take away from it every occasion for murmuring. For it might say: 'I am weak with hunger, I cannot bear the burden of your exercise." But if after it has eaten sufficient food it should mutter such things know that a lazy beast needs the spur and a sluggish ass must expect the goad.' (2 Cel XCII, 129).

Bonaventure's Major Legend states: "Francis did his utmost to encourage the friars to lead austere lives, but he had no time for exaggerated self-denial which excluded tender compassion or was not tempered with discretion" (V:7). The note of caution is followed by the tale of Francis eating with a friar who has been tormented by hunger and unable to sleep. That story appears in the Mirror as an example of the saint's great "charity and discretion," and bears the comment:

My brothers, everyone must consider his own constitution, for although one of you may be able to sustain his body on less food, I do not want another who needs more food to try to imitate him in this matter. Each brother must consider his own constitution and allow his body its needs, so that it has the strength to serve the spirit. For while we are bound to avoid over-indulgence in food, which injures both body and soul, we must also avoid excessive abstinence, especially as the Lord desires mercy, not sacrifice. (SP 27).

The same story occurs at the very beginning of the Legend of Perugia as if to encourage an intelligent distinction between the reader's capabilities and those of "the man of God."

Similarly, Francis does not claim in the *Fioretti* that it is pleasant to be excluded from a warm monastery late at night, let alone be beaten as well. Rather he states; "Above all the graces and gifts of the Holy Spirit which Christ gives to his friends is that of conquering oneself and willingly enduring sufferings, insults, humiliations, and hardships for the love of Christ" (Fior 8). As another fourteenth century manuscript says: "If I kept true patience and was not upset — that is true joy and true virtue and the salvation of the soul" (Omnibus 1502). Contrary to Kazantzakis' understanding, there is no intrinsic virtue in suffering and it is certainly never pleasurable. What matters is what one does with the suffering in conforming one's inner nature to Christ.

The Saint Francis of the counter-tradition had no desire for the "supremely cruel struggle" spoken of in the Prologue to God's Pauper, and no sympathy for any lack of discretion or absence of compassion for other people. Kazantzakis had thoroughly misunderstood the Saint and his motivations, as his deepest instincts recognized in the letter to his wife after the completion of the book.

Endnotes

¹All references are to the 1962 translation by P. A. Bien, published by Faber and Faber, London 1979.

²N. P. Levitt, *The Cretan Glance*, Ohio State University Press, Columbus 1980, p. 159, n. 19.

— ³The visits are described in his *Report to Greco*, tr. P. A. Bien, Faber and Faber, London 1983, pp. 183ff, 374ff.

⁴Report to Greco, p. 377.

⁵Helen Kazantzakis, *Nikos Kazantzakis: A Biography*, tr. A. Mims, Creative Arts Books Co., Berkeley 1983, pp. 412, 537.

⁶Nikos Kazantzakis, p. 519.

⁷Nikos Kazantzakis, p. 385.

⁸Nikos Kazantsakis, p. 517.

⁹Nikos Kazantsakis, p. 549.

10"Select Bibliography on the Life and Message of St. Francis," Concilium, Nov. 1981, p. 77.

¹¹The Cretan Clance, p. xiv.

¹²Numbers in brackets hereafter refer to page in Bien's translation.

¹³Nikos Kazantzakis, p. 412.

¹⁴Nikos Kazantsakis, p. 12.

¹⁵Zorba the Greek, tr. C. Wildman, Faber and Faber, London, 1981, p. 19.

¹⁶Zorba the Greek, p. 308.

¹⁷Zorba the greek, p. 137.

¹⁸Saint Francis: Nature Mystic, University of California, Berkeley 1973.

¹⁹Saint Francis: Nature Mystic, p. 218.

Autumn Beauty

Thank You, Father, for the beauty
of Autumn majesty:
Its riot of color, as could no other,
lifts the human heart,
to love and gratitude:
The reds, the greens, the golds,
gladden our world-weary souls:
Cause us to exclaim in glad surprise:
Behold! See the Hand of the Father:
Heaven's artist Supreme!

Sister M. Colette Logue, O.S.F.

A Triple Way for Refounding Contemporary Franciscan Life¹

ANTHONY M. CARROZZO, O.F.M.

A journey, even when well organized, does not always turn out as planned. Unforeseen events like car troubles or faulty directions often cause delays, tensions, and ill-tempers. Such is the case in Edna O'Brien's perceptive short story "A Demon" (in Lantern Slides), in which a relatively poor Irish family has rented a car and driver for a day's outing to visit their son in a monastery and to bring their ailing daughter back from a convent. They started out late in the day, were slowed down by poor directions, and grew tense when faced with unforeseen expenditures. At this point the reader begins to wonder if the demon of the title is nothing more than a well-planned journey plagued with difficulties. But that is not the demon Ms. O'Brien chooses to write about; her demon is the mysterious, unnamed illness of the daughter which intensifies the atmosphere of this brief though penetrating story.

Journeying is a familiar image of the spiritual life. Think, for example, of the Bible's Exodus narrative, of St. Bonaventure's *Itinerarium mentis in Deum*, of the journeys made by Catholics of various persuasions to places like Medagorje and the tomb of Oscar Romero. The exodus journey was neither well-planned nor well-travelled; it required the hand of God himself to guide it to the Holy Land; Bonaventure's soul-journey, on the other hand, is mapped out in such detail as to be almost fool-proof; but either of these two examples still has the power to alert us to be watchful, even during our own travels, for Edna O'Brien's mysterious demonic

Fr. Anthony Carrozzo, O.F.M., is provincial minister of the Province of the Most Holy Name of Jesus with headquarters in New York City. Besides holding administrative posts in formation, he has served as director of St. Francis Retreat Center ir Rye Beach, New Hampshire. Father Anthony, who holds a D. Min. degree, has taught on the college level and has conducted retreats throughout the country. He has published articles on spirituality and religious life in THE CORD and in several other periodicals.

illness — the existence and presence of sin — which absorbs the self and distracts from the journey, In the *Itinerarium*, Bonaventure makes such a travel-warning quite basic when he advises us to begin the journey by acknowledging our sins and purifying our consciences. Quickly moving beyond this purification, he invites us into the illuminating experience of God's gracious forgiveness, of his continuing gifts to us along the route, and of the reward he promises at journey's end. Such an illuminating moment — a flash of insight, Bonaventure calls it — leads to a contemplative attitude toward life, resulting in a measure of personal peace, a vision of truth, and a joyful insight into the goodness of creation.

This is certainly Bonaventure's outline of the journey; it is the process described not only in the *Itinerarium* but even more precisely in *De Triplici Via*, documenting my two-fold thesis that, first, one cannot truly understand and appreciate the spiritual theology of the Franciscan way of life as articulated by St. Bonaventure unless one has a working knowledge of *De Triplici Via* and second, this small and seemingly simple work can form the foundation for refounding contemporary Franciscan life.

The triple way was not an original insight for Bonaventure. It is found in earlier works, particularly among the Victorines. Bonaventure gave it a unique interpretation due to his Trinitarian outlook and Franciscan way of life. For though he was certainly familiar with Victorine Spirituality, his soul was anchored in the Franciscan spirit of prayer expressed so vividly in this one composed by Francis himself:

Almighty, eternal, just and merciful God,
Give me the ability to do for You
What I know You want me to do,
and always to desire what pleases You,
so that inwardly cleansed,
inwardly enlightened,
inwardly enlightened
and inflamed by the fire of the Holy Spirit,
I may be able to follow in the footsteps
of your beloved Son, Our Lord Jesus Christ,
and by your grace alone
make my way to you. (Armstrong, 61)

Francis outlines his own framework of a triple way: cleansing, enlightening, inflaming. One can readily imagine Bonaventure spending affectionate hours repeating this prayer as he poured over the Victorine texts to settle his own mind and spirit on the three-fold way of purgation, illumination, and union. And settle it he did, for though his predecessors presented the three ways quite separately as the soul moves from one stage to another, Bonaventure gives the triple way a new twist: it is not a separate way but a uniquely integrated and cyclic one, where the individual may well be at one stage in one area of his life and at another stage in another

area of his life or at one period in his life be at one stage with a particular virtue while being at another stage with that same virtue at another period in his life. This unique twist to the triple way was admirably imaged by our own Bonaventurean scholar Father Thomas Plassman who expressed the relationship in this way: the soul is traveling on a three-lane highway, constantly changing lanes and speed.

Permit me to use the contemporary concern for friendship as a pertinent example of triple-way simultaneity. "Particular friendships" were forbidden when I was in formation as a student; even solidly mature friendships often gave rise to suspicions! Yet years later when I was in formation as director, an inability to form mature friendships was judged to be a negative characteristic in one aspiring to the Franciscan way of life. What happened in that mere twenty five years span to reverse our outlook on a matter so vital to our fraternal lifestyle? Among other things, I believe we have come to a new and more penetrating understanding of the triple way where purgation, illumination and union are being experienced simultaneously in the same person in different areas of his life. This was not well understood years ago, so we made a norm of Bonaventure's purgative advice as expressed in this passage: "we must remove all inordinate love for creatures. For the love of creatures is of no spiritual use to us: and even if it is, it does not refresh us: and even if it does, it is not enough. So all such love must be held far from the heart" (The Triplici Via, 1:3). However, we neglected Boanventure's advice regarding friendship at our illuminative moments where, he asserts, "we extend our view of truth to what is around us through pure charity... by embracing human beings in friendship" (De Triplici Via, 3:6). He goes even further when he considers friendship at our unitive moments where he asserts one has reached the "state of purest charity" if one is willing "to die for all," loving the other for the sake of the other, explaining that "one does not reach this perfect love of neighbor unless he has also attained a perfect love of God" (De Triplici Via, 2:3). This thought is echoed later by Francis of Osuna, the fifteenth century Franciscan spiritual director, writer, and faithful expositor of the Seraphic doctor, who wrote that: "Religious Orders are schools where we learn affection and love" (Osuna, 319).

Bonaventure never taught that all human relationships are by their very nature inordinate (though he believed some could be). Franciscans may have interpreted Bonaventure in this way but it never was his opinion. On the contrary, he clearly believed that human relationships would develop as one moves along the illuminative and unitive ways. Through a contemplative reflection on the experience of friendship along the journey, the soul would come to the desire for martyrdom, that is, the desire to give one's life in mission for the sake of others,

Return for a moment to Edna O'Brien's short story. It tells of the

socially deprived mother's desire for friendship with the wife of the doctor. The mother attempts to win this relationship through a gift to the doctor's daughter. The daughter accepts the gift but continues to avoid the giver. Yet the desired friendship does arise between the mother and the doctor's wife when "a mutual friend had died young, and death, as the mother said sorrowfully binds all" (O'Brien, 133). The inordinate desire for friendship gave way to true love through mutual suffering and sympathy.

For Bonaventure the soul is at once sinful, graced, and united to the Trinity. In its sinfulness, it needs to be purged so that it can attain peace through meditation; in its graced state, it is illuminated so that it can attain truth through prayer; in its unity, it is not only holistically integrated but it is united to God through contemplation. This process has an aim beyond itself as indicated by the subtitle of *De Triplici Via: The Fire of Love*, Bonaventure pointing out in paragraph fifteen of the work that we seek the fire of wisdom by enkindling a spark that develops into a flame.

This triple way develops a highly sophisticated liturgical spirituality. Considering the Eucharistic Celebration in the light of this spiritual process, we discover purgation takes place conscientiously though quickly through the penitential rite, our hearts and minds are illuminated as the word is proclaimed and explained, and we are more deeply united to Christ and His people through Communion. The Lenten motif may be even more telling: on the first Sunday of Lent, as the temptation of Jesus is proclaimed, we are called into the desert to be purified; on the second Sunday, as Jesus' transfiguration is proclaimed, we are called to the mountain to be transfigured; and during the Easter Vigil we become inflamed by the new fire burning upon the earth.

De Triplici Via is not easy reading. It must be prayed over in the spirit of recollection and even contemplation if we are to garner wisdom from it. It is the key to all Bonaventure's later works and to his understanding of the Franciscan way of life. For example, his work addressed to sisters, entitled On the Perfection of Life certainly would not appeal to many of today's sisters unless they first realized that it was written from the purgative perspective. On the other hand, the Itinerarium is a work of the illuminative way, which leads to enlightenment through reflection. Finally, The Tree of Life invites the contemplative into the Gospel experiences so as to activate personal engagement with the Gospel.

The triple way can also be exemplified by the senses. On the Perfection of Life, clearly expresses a purgative understanding of the senses in these words: "As soon as you have set yourself to pray, straightening your body and lifting up your heart, with all your senses closed, examine every one of your failings" (5:2). The Itinerarium, however, urges us "To contemplate God in all creatures which enter our minds through our bodily senses" (2:1) when we arrive at the second stage of our journey. Further, The

Tree of Life, which offers instruction on experiencing the Gospel through memory, understanding and will, urges us to move beyond the senses to the imagination and "to prefer faith to reason, devotion to investigation, simplicity to curiosity, and the sacred cross of Christ to all carnal feeling or wisdom of the flesh" (Prol. 5). Thus in his Major Life of Saint Francis, Bonaventure can exclaim:

Refounding will necessarily lead us through the entwined experiences of purgation and illumination: both struggle and insight will be part of the chaotic experience leading to integration.

Consider carefully the marvelous purity and the degree of virtue that Francis attained. At his mere wish fire tempered its heat, water changed its taste, an angelic melody brought him comfort and a divine light gave him guidance, thus it is proven that all of creation came to the service of the sanctified senses of this holy man." (5:12)

Reading Bonaventure, one must always locate the vantage point along the journey from which he offers his insights. That determined, we can harvest much advice valuable for our contemporary struggle to refound Franciscan life.

Refounding, according to Gerald Arbuckle, author of *Out of Chaos*, is "a process necessary for religious congregation which involves the application of Gospel values to the most urgent, non-ephemeral needs of today, under the inspiration of persons who 'see and can make it happen'" (Religious Life: Rebirth through Ministry, 52).

Refounding is a more preferable concept than reform, which indicates only the purgative experience — an approach never highly successful in Franciscan history; refounding is a more satisfying term even than renewal, which may not sufficiently emphasize the illuminative value of the original charism and of the charism's various embodiments throughout history. Moreover, the refounding process itself, by whatever name it is best known, can claim an illustrious friend in Francis of Osuna, who, in his Third Spiritual Alphabet claims that "We establish and conserve the Order, when we continue to construct it anew in those who later will found it in others according to the specifications they receive from their masters." (225). Osuna may well be offering this advice in the light of

Francis' permission to refound: "Christ taught me what was mine to do, may he teach you what is yours."

As Franciscans we may quibble a bit with Fr. Arbuckle, preferring to speak of refounding fraternities rather than refounding persons, making the brotherhood rather than the individual friar the agent of refounding. This certainly seems more appropriate to our Franciscan heritage and sensibilities. This becomes quite evident when Francis himself describes the perfect friar minor, who turns out to be a fraternal image rather than a single person, with the faith of Bernard, the simplicity of Leo, the courtesy of Angelo, the common sense of Matteo, the contemplative nature of Giles, the prayerfulness of Rufino, the patience of Juniper, the courage of John, the charity of Roger, and the caution of Lucidus (Omnibus, 1218). Furthermore, Franciscan leadership would do well providing itself with a far more active role in the refounding process than the passive one that Fr. Arbuckle assigns it. The leaders of the fraternity must provide the model and the impetus for refounding, which surely would prove not only to be an experience of illumination but also one of purgation. Refounding demands purgation.

Recently while reading Denis McFarland's novel The Music Room, I

was stopped short by this startling passage:

"When Perry (the younger brother of the story-teller) was about five years old, we used to go to a popular swimming hole, fed by a huge reservoir and dammed at one end where the water cascaded over a spillway and dropped some fifteen feet to a rocky creek. One day, Perry, who hadn't yet learned to swim, somehow got into the deep part, where a gentle current moved the water from reservoir to spillway. Unnoticed by anyone, he was in over his head, able to surface and resurface for air but unable to stop his slow drift toward the falls — Perry was small enough that he would have been carried over with the force of the plummeting water. Finally, someone did notice him quite near the spillway, a teenaged boy who lifted Perry under the arms, guided him to the edge, and deposited him on the grass. Perry coughed and spit up water, assuring the teenager, between fits of coughing, that he was all right. Many years later when he recounted the incident to me, Perry said, "I knew I was going to die. The minute before I felt the guy's hands lifting me up I had accepted my death."

"But how stupid," I said to him, "all you had to do was call for help. Why didn't you just call out for help?"

"I don't know," Perry answered. "I guess I just felt like I would rather die than do that." (pp. 112-113).

Many of our fraternities and ministries are in the process of dying, yet we refuse to call for help. Is it possible that, like Perry, we would rather die than call for help? Even if the cry is made, the death process for some of our fraternities and ministries may not be slowed down, though for some it certainly will because the process itself will bring the friars together in the presence of the Holy Spirit to create a new future for our brother-hood on mission.

This emphasis on the dying process may recall our minds and hearts to the paschal mystery, which leads to a new and more vigorous life in Christ. For we are involved in a purgative mystery, causing us some suffering as we confront painful questions and even more painful answers. Francis himself records this purgative process for us in his Testament as he distinguishes between when he was in sin and when he began to do penance. Much seemed bitter to him when he was in sin, but when he began to do penance "that which seemed bitter became sweet for me." In doing penance, Francis found new life and energy by ministering to lepers, who had previously been repulsive to him; what he had avoided in sin he embraced in penance as a source of God's grace. From him we franciscans learn to pass from bitterness to sweetness by confronting both our sinful fraternities and sinful selves; we learn that this same process will take place through refounding, provided we are willing to travel the purgative way.

This movement from sin to penance, from bitterrness to sweetness also enligthtened Francis to the presence of grace in the most unlikely people and places. Refounding, too, leads to illumination, for as Bonaventure observed, "Omnia in Cruce Manifestatur" (De Triplici Via, 3:3) - everything is understood in the cross, or even better, everything is illuminated through the cross. Refounding will necessarily lead us through the entwined experiences of purgation and illumination: both struggle and insight will be part of the chaotic experience leading to integration. Accepting the Emmaus aspect of our journeys, our hearts will burn once again as we travel from discouragement to joyful proclamation of the living Jesus, whose spirit gives wisdom to our the traveller. By becoming refounding fraternities willing to accept purgation, our understanding of the gift of the Franciscan Charism will be so illuminated that we will understand more clearly and accept more wholeheartedly the charism itself, with its contemporary demands for mission. For it is precisely through union with the People of God in mission that we experience communion with Him; we become willing to take up our mats — even if they have become mansions - and move into missionary endcavors truly inspired by the Gospel, thus arriving at that "burning zeal for martyrdom" which "draws us close" to the "divine shelter of Christ beneath the father's enfolding wing" (De Triplici Via, 3:5). In this way we find Christ once again, fulfilling that magnificent prayer of the Bonaventurian triple way:

You do I seek,
In You do I hope,
For You do I long,
To You do I arise,
You do I receive,
In You do I rejoice,
To You do I cling,
Until it is accomplished! (De Triplici Via, 3:5)

Such seeking arises from desire. Saint Bonaventure, perhaps reflecting upon Francis' expression of the search and the desire when he says "this is what I want, this is what I seek, this is what I desire with all my heart," claims, as he begins his Soul's Journey into God, that one must be "a man of desires" if he is to make this arduous journey into God.

It was the desire to hear live and preach the Gospel that led others to Francis. This simple gathering of brothers and sisters to live this desire led them to experience the Gospel in new and creative ways. This desire and its accompanying experience were not fully articulated until 1223, after several earlier attempts had failed, In other words, the Rule of 1223 was based upon the desire of the friars to hear, live, and preach the Gospel as they had experienced and continued to experience that desire lived each day together as brothers. Here again we recognize a triple way: desire, experience, and commitment to the Rule.

A refounding of Franciscan life and ministry must begin, then, with a contemplative grasp of our desires and the lived experience of our commitment. If the process is not shared in faith and contemplation, it will reveal merely superficial desires that distinguish rather than unify us, differing as these desires do from person to person, time to time, and place to place. However, the desires that reside deeply within ourselves are shared by all. Given our loneliness, we all seek a sense of belonging, often expressed as hunger for community; given our constant tendency to overindulge, we share a need for discipline; given our self-centeredness, we long for transcendence. As Franciscans we sense that these deeply felt desires are embodied in the one desire we inherit from Francis: to hear, live, and preach the Gospel.

How do we get in touch with this desire, come to understand our experience and remain faithful to our commitment? Many today would facilely respond "through theological reflection." Perhaps. However, in the Franciscan Tradition, filled as it is with folklore and myth, a better approach may well be through an affair with Lady Wisdom, for it is wisdom we seek far more than knowledge alone.

In the Catholic and Franciscan tradition, wisdom can be attained through a contemplative appreciation of the arts that lead to an understand-

ing of God in our lives. In a recent article in the New York Times, it is reported that the evangelicals are opposed to the funding of the arts. Franciscan evangelicals should be supporters of the arts, of poetry and music and painting and writing. We should suport all the arts for they return us to God, assisting us in identifying our desire for God and appreciating his presence in our experience. It is an essential part of our heritage. I learned far more about morality and desire from François Mauriac and Graham Greene than from the abstract concepts of Tanqueray and Joné. I discovered much more about the desire to be poor from Leon Boy and John Steinbeck than from any number of vague position papers on poverty. I have come to appreciate the priesthood far more from movies like On the Waterfront and Romero than from dry Roman documents. I have come to love Francis of Assisi far more by listening to Messiaen's opera Francois and viewing Bellini's painting than from any scholarly analytical texts, helpful though they may be. To become refounding fraternities, we need to learn once again the process of returning the arts to theology in order to share our desires, experiences, and commitment. This will also give us the impetus toward creativity that we need to become refounding fraternities, basing our life and ministry upon the desire to be the Good News for today's world, to be today's heralds of the Gospel,

Perhaps, then, when all is said and done, it is said best by Galway Kinnell in his poem Saint Francis and the Sow:

"The bud stands for all things. even for those things that don't flower,because everything flowers from within, of self blessing. Though sometimes it's necessary to reteach a thing its loveliness, to put a hand on its brow of the flower and retell it in words and in touch it is lovely until it flowers again from within, of selfblessing. As Saint Francis put his hand on the creased forehead of the sow, and told her in words and in touch blessings of earth on the sow, and the sow remembering all down her thick length, from the earthen snout all the way through the fodder and slops to the spiritual curl of the tail, from the hard spinniness spiked out from the spine

down through the great, unbreakable heart to the sheer blue milken dreaminess shuddering. (Mortel Acts, Mortal Words, p. 9)

Endnotes

¹This article is a revision of a lecture delivered at the Franciscan Institute as part of the celebration of its fiftieth anniversary. It is based upon the premise that, while "refounding" is a contemporary word coined to express the experience of today's religious who desire to return to the charism of their founder in the light of the signs of the times, the refounding experience was articulated throughout Fraciscan history as new generations of Franciscans struggled to live the charism in changing times among a people with shifting needs.

* * *

The Legend of the Three Companions

We warned him that the Ancients say drawing too close to the fiery shrub would mean death for human jars cannot bear liquid fire. But he seemed to revel in the secrets found within the chambers of heat, and with him in our midst we too could burn without end.

We warned him not to cross too far to the other side, (for we dreaded losing him) vet he seemed at home nimbly scaling the ladder to the sky to the rhythm of the silent music. Ah, but the time we hold most dear,the time which seemed out of time indeed; was that mid-September we found him hidden in the cleft of the rock. His body could no longer bear the love. and he broke out in wounds.

William Hart McNichols, S.J., S.F.O.

Clare Reflected in Visual Art

POLLY DURYEA

One of the earliest pictorial representations of Clare painted on board shows her standing, surrounded by miniature scenes from her life. Its style is an iconic Byzantine-link popular in the tradition of Franciscan motifs that were painted in nearby Tuscan workshops in the last half of the thirteenth-century (Carli 14). In *Italian Primitives*, a book devoted to this school of painting, in one of eight scenes from her portrait by the *Maestro di S. Chiara* (1283) Clare is shown in a detail as she meets St. Francis (Plate 39). In the full version of this primitive, Clare is attired in Franciscan garb, as she stands barefoot in a sign of poverty and holds an elaborate Crusader's Cross, (Assisi 102; de Robeck 22a).

In another primitive in this book, there is a detail from a diptych, painted in brilliant hues of vermillion, gold and black. It pictures Clare, in one of her miracles, as she fends off the Saracen hoard while displaying the Host-filled pyx above the tumbling bodies of the enemy (Plate 22). Indeed, it is probably from this representation that Bynum, in a modern critical sense, sees Clare's iconographic motif as the monstrance, a chalice which holds the Host, one that connects her with fasting and the cult of the Host (HFHF 101). This appears to be the only instance in which Clare holds the Host, and this image of her does not reflect standard iconology of the period.

Attention given to these Oriental-type panel paintings is important because they speak from the period closest to Clare's life. Primitive cursive crucifixes on board — some of which included instructive scenes from the Passion — were replacing earlier Eastern images of Christ the Re-

Polly Duryea, a mother and grandmother, is a non-traditional Ph. D. candidate at the University of Nebraska. Readers will welcome her penetrating study of St. Clare in this article.

deemer (Plate 26, 35). The scenes responded to the West's affinity for the mystery of Christ's Passion. The crucifixes were indispensable to Franciscan devotion and were contemporary to the devotional panels of this erupting transitional period in art, when frescoes were just emerging, and painting on canvas was yet unknown.

In his study of Adriatic iconology associated with St. Clare, Fabio Bisogni gives examples of both altar paintings and frescoes. The Dossale, by Giuliano da Rimini, dated 1307, is held by the Isabela Stewart Gardner Museum in Boston (fig. 2). From this touchstone of North-East Italian panel painting, Clare's depiction is a source for a later 1330 fresco, by Pietro da Rimini, painted for the Monastery of St. Clare, at Ravenna (Fig. 4). In this panel, St. Francis as alter Christus" (142) and St. Clare stand haloed, side by side. It is an image not often found, as they face posterity together in a high point of genderic art.

The element of humanism in art, like the budding lily that Clare holds, was now beginning to soften the lines and expressions in faces and folds. At about this time, Clare is depicted holding a book ("il libro della regola," (fig. 18-9), a symbol that was slowly being added to the already standard iconology of the lily, the scapular, the corded Franciscan garb, and later the cross. Is the book Christ's Codex as held by the Redeemer in Eastern iconology? (Plate 35); or is it the Scriptures clutched so solemnly by St. Francis (Plate 16); or is the book Clare's own rule, by now approved, as indicated by the title? No matter, in later tradition she is rarely without the codex, yet oddly her mantle becomes striped in an increasingly Adriatic pattern (Fig. 36-7).

As in thirteenth-century transitional Italian art, Clare's writings show transitional religious influences from the mystery of the East and Latin orthodoxy of the West. The West continued to struggle for primacy. One of Clare's favorite metaphors found ties to Rome and St. Peter. It was to "hold fast to the footprints of Him to Whom you have merited to be joined as a Spouse" — eius adhaesisti vestigiis cuius meruisti connubio copulari." The metaphor probably had its foundation in the Petrine verse: "For unto this you are called because Christ suffered for us, leaving you an example that you should follow his steps" (1 Pet 2;21). The conceptual metaphor suggests a theological triptych as its three panels combine from the Augustine doctrine of repraesentatio vestigii and repraesentatio imaginis (Klubertanz 50) from Cistercian nuptial imagery, to be discussed later, and from the concept of imitatio Christi found in the Apocryphal Gospel of St. Peter, and as explained in Bynum's Holy Feast Holy Fast (319).

Emphasis on the Petrine verse may reflect Rome's long-standing conflict with the Byzantine East, and Clare's effort to conform to papal literary usage. (The same passage was used by two popes, Innocent III and Gregory IX, in their Prefaces to Clare's rule, Écrits 120, 196, 200). There was a

great thrust for affirming St. Peter as the founder of the Roman See, the new Jerusalem. As far back as 202, Irenaeus the Bishop of Lyons divided the Sees of Christendom and attributed the foundation of Rome to Sts. Peter and Paul, of Alexandria to St. Mark, and of Antioch to St. Peter. Ever after, the question of primacy between East and West was never completely settled and the controversy erupted again in the early thirteenth-century when the Latin Crusaders outraged the Greeks at Constantinople. Once again, the Roman Primacy was rejected by the East, and there was an additional issue of heresy rampant in the West, one which included Catharsism, or dualism. Western theologians, in their writings, were anxious to demonstrate their Latin orthodox theology (Dvornik 41: 167). Consequently, Clare uses this Petrine metaphor of "Christ's footsteps" fifteen times in her work, perhaps in an attempt to stay within the contested borderlines of Western doctrine, since Franciscan doctrine had strong windy echoes from the Desert Hermits of the East. In fact not too long after Clare's death. Dante would place Assisi at the gate of the East:

... therefore let none who speak
Of the place, say Ascesi; for its name
Were lamely so deliver'd; but the East,
To call things rightly, be it henceforth styled.

Dante, Paradiso, xi. (Duff-Gordon)

In a later visual-art period, the [pseudo-]Giotto (c. 1267-1337) fresco from the "Legend of St. Francis" in the Upper Basilica at Assisi depicts Clare and her Poor Ladies in an emotional, humanistic state as they mourn St. Francis' stigmatized body; yet the Byzantine-Islamic patterns remain on the bier-mantle and the church facade. "The Grief of the Poor Clares," attributed to Giotto, portrays the friars in procession with the body of St. Francis as they halt at the convent-church of San Damiano, so that Clare and her Sisters might more fully gaze upon the cross-like stigmata. In this fresco, Clare is dressed in a grey-brown habit with a dark blue-black veil covering an underlying white one (Assisi 75.23).

Simone Martini, in 1317 during the blossoming Italian renaissance, painted a loving, contemplative Clare in beautiful freso. His vibrant bluegreen background is a foil for Clare's radiant gold nimbus. She again wears a white veil overlaid with a darker blue veil of penance, a pale brown Franciscan robe and cord, a grey-green cape, and scant sandals indicating poverty. She holds in her right hand the white lily of purity, with three blossoms and three promising buds. She looks at an accompanying Saint Francis as they rest under an ivory gothic arch near the St. Martin of Tours Chapel in the Lower St. Francis Basilica at Assisi (Assisi 23).

Perhaps this representation is the most significant of all, since Clare

holds the iconic lily, the symbol of both the Virgin Mary and Christ himself (Cant 2:1), and now the symbol for Clare, the "little plant of St. Francis" who planted and propagated his ideals. The lily plant self-generates in five asexual ways: by bulbils on the stem, by seeds from its flower. by scales from the bulb, by offshoots of the bulb, and by the bulb itself. The bulb is edible, giving sustenance in itself. The lily is closely identified with Mary in purity and Christ in poverty: "I am the flower of the field, and the lily of the valleys" (Cant 2:1). This particular verse was elemental to God's protective promise to Franciscans who denied wordly wealth.

Bynum notes that Clare "tended to ignore the female model [Mary] to discuss instead the Imitation of Christ" (Gender 259). Again, as Bynum points out, St. Clare was also associated with Christ-like feeding in her miraculous multiplication of bread and oil, and in a lactation miracle recounted in testimony during the processes for her canonization in 1255 (HFHF 101). The lily as a symbol of humility was an identity for Clare; she was obstinate in refusing, for a long while, the title of Abbess, and she often washed the feet of her sisters (Vauchez 324).

In other representations of the period, Clare holds both the lily and the book. The lily is an enigmatic symbol for the saint as a generative virgin, known for the fruits of her miracles and conversions; it also suggests a redeeming, nurturing Christ. Once in her own writings, Clare refers to God as neuter and Iesus as feminine (Écrits 103, n. 4; 113, n. 5). She herself was referred to as feminine in sex, but masculine in virtue (S 2). Bynum advises that such a Cistercian attitude of cross-gendering (like Clare's inversion of it) should not be seen as isolated or stereotyped but rather as a reflection of the masculinity or femininity of the individual him/herself (Jesus 167-8). Androgeny held no stigma.

Bibliography

Bynum, Caroline W. Holy Feast and Holy Fast. Berkeley: UCP, 1987.

- Jesus as Mother. Berkeley: UCP, 1982.

Claire of D'Assise. Écrits. Sources Chrétiennes No. 325. Paris: Les Éditions Du Cerf. 1985.

de Robeck, Nesta. St. Clare of Assisi. Milwaukee: Bruce, 1951.

Dyornik, Francis. Byzantium and the Roman Primacy. NY: Fordham UP, 1966.

Gender of Religion: On Complexity of Symbols. Ed. by Caroline Walker Bynum,

Stevan Harrell, Paula Richman. Boston: Beacon P., 1986.

Italian Primitives. Text by Enzo Carli. NY: Harry N. Abrams, Inc., n.d. Manchester: UP, 1924.

Magro, Paschal. Assisi: History Art Spirituality. Assisi: Casa Editrice Francescana dei Frati Minori Conventuali, 1988.

Book Reviews

Francis of Assisi: The Way of Poverty and Humility. By William R. Cook. Vol. 8 in "The Way of the Christian Mystics," Michael Glazier, 1935 West Fourth Street, Wilmington. Delaware 19805, 1989, Pp. 135, No. price given.

Reviewed by April Oursler Armstrong. SFO, Ph.D. (Fordham), author, retired Assoc. Prof. Theology, Sacred Heart University, CT.

Many Post-Vatican II people who "love St. Francis" do prefer not to mention the Stigmata. They are more at ease with Francis' animals and birds, his work for peace, and his personal liberation into Lady Poverty. Yet, as we strive for true ministry as we daily move on to the third millenium, we know the major Franciscan crux in Francis' love of the Crucified One. William R. Cook knew as Bonaventure knew and correctly magnified the fact that "stigmatization is both the fruit of contemplation and the authentication of ministry."

Cook's last three chapters in this book show the modern need for "Action and Contemplation," "The Christmas Crib of Greccio" and "The Stigmatization of Saint Francis." Opening the little book I instantly noticed Cook's special akcnowledgment: "Professor Ewert Cousins of Fordham University, one of the leading scholars of Franciscan spirituality, has been mentor and resource." (Cousins was my mentor and friend in Fordham years ago.) With Cook professor of medieval history in SUNY, obviously I knew him to be steeped in both Francis and scholarship.

Those last three chapters are particularly good indeed. But in the early chapters the book seemed to be balking. even disorganized. I sense a little confusion, perhaps a play of cross purposes, between the writer and the editor. Noel O'Donoghue, ODC. The editor, in his own Preface, says that until "quite recently mystics were either misunderstood or simply not understood" since mystics were presented either as "models of perfection or monuments of orthodoxy," and "joyless and ascetical." When did the word orthodoxy become a bad word? Having for years been joyfully teaching the history of Catholic mystics, this editor made me nervous. Perhaps it made Cook nervous too?

Chapter 1. on "Overview in the life of --- gives the birth-to-death plus some of the growth of the order. In Chapter 2, "The Conversion of goes more deeply into the "spendthrift" and the rich merchant father Pietro Bernadone, and the Bishop. Then, in one line, Cook adds the fact that Pietro apparently had two other sons, perhaps sons of lady Pica. And then he says, in the early years. Francis, in real conversion, practiced extreme acts of asceticism. He tried to answer the problem the editor had in mind.

In such a small book it might have been easier to explain that there were two great founders, who knew each other well, Francis and Dominic, similar in Love of God yet quite different in spirit. But, both used corporal pain for a reason. In the 3rd century, when most Christians no longer suffered as real martyrs, they did soon see the need physically to discipline their own minds and bodies for God. The beginning founders, like gentle Benedict, saw the reason for physical asceticism; Columban's rule was much harder. But when Francis and Dominic were to start their orders such ideas were quite normal after 1000 years. It was not bizarre in a world where peasants had their hands or arms cut off for stealing a bit of bread.

Chapter 3, with "- and the Physical World" is excellent, giving a nonsticky truer version of what Francis really thought about God and creatures. Yet, in the chapter on "Books and Learning," I wondered. Cook did not mention theologian Anthony of Padua. knowing the Pope chose him rather than a Dominican to be the major preacher. Cook mentioned much on the Dominicans but mentioned none of the major saints except Francis. And I wondered why Cook the medieval historian did not slip in the "Books" ahead, of Dante, or Chaucer who made such famous digs on the English friars.

But, as I said, in Chapter 5 Cook was alive and vibrant on "The Active Contemplative." He sees that some Franciscans can make a common mistake by placing active ministry over the contemplative life. Cook shows us that in the 20th and 21st century it is necessary to spend two or three hours a day in contemplative life — in private and liturgical prayer, and also in silence. Naturally Cook uses a Mother Teresa or a Father Bruce Ritter.

In the 6th chapter Cook explains the uniquely unconscious gift given by the spirit not only to Francis but to many friars, sisters and SFO's — the quite natural theatrical use of Scripture. He hones in on the childlike wonder of Greccio. It is well done! And in Chapter 7 Cook makes it gloriously clear that the work of Francis the prayer, actor, singer and poet could never bring forth the stigmata. Only God was experiencing what he wanted most, to share Christ's life, which includes his suffering."

Valuable also is Cook's bibliography, with simple one-sentence sketches of everything from biographers on to periodicals.



THE FRANCISCAN GATHERING January 13 — 18, 1991

TAMPA, FLORIDA

The Franciscan Gathering is a celebration of the Franciscan tradition and future through a unique enrichment of heart, mind, and spirit. We are sisters and brothers, religious and secular, who share a common history and a common dream.

We will gather at the
Franciscan Center
in Tampa
from January 13 — 18, 1991
to listen and to reflect together.

Our theme is:

Eucharistic People

presented by Kenan Osborne, OFM and Nancy Schreck, OSF

Contact:

Sr. Jeanne Williams, OSF Franciscan Center 3010 Perry Avenue Tampa, FL 33603 (813) 229-2695