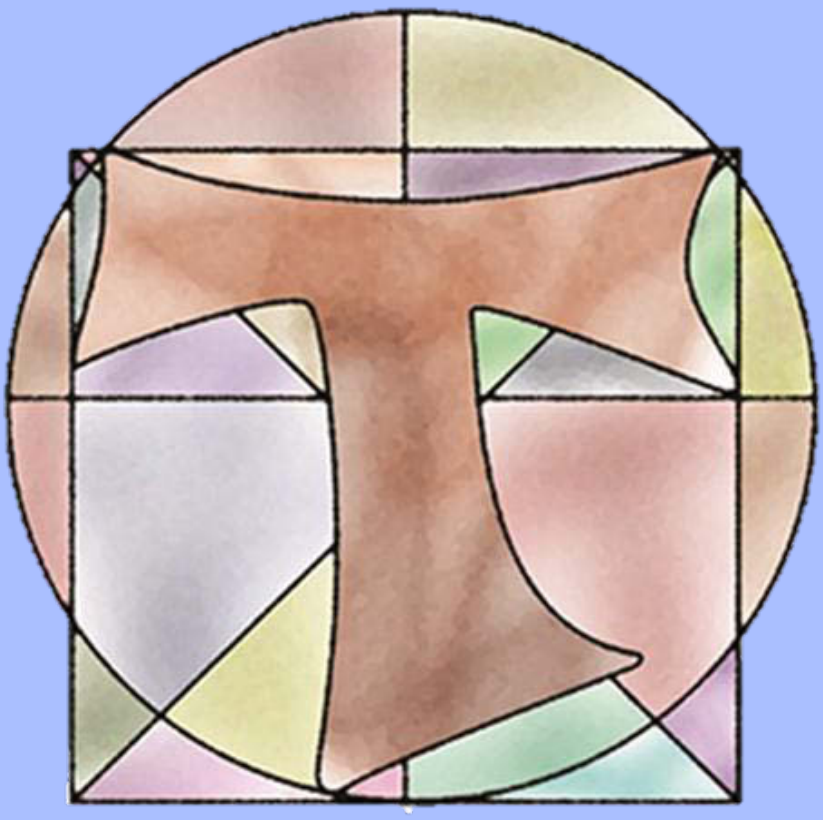
The AFCU Journal:
A FRANCISCAN PERSPECTIVE ON HIGHER EDUCATION

March 2015/Volume 12, Number 1



A Publication of the

Association of Franciscan colleges and universities

AFCU MEMBER INSTITUTIONS

Alvernia University
Reading, PA
www.alvernia.edu

Alverno College
Milwaukee, WI
www.alverno.edu

Briar Cliff University
Sioux City, IA
www.briarcliff.edu

Cardinal Stritch University
Milwaukee, WI
www.stritch.edu

Felician College
Lodi, NJ
www.felician.edu

Franciscan School of Theology
Oceanside, CA
www.fst.edu

Franciscan University of Steubenville
Steubenville, OH
www.franciscan.edu

Hilbert College
Hamburg, NY
www.hilbert.edu

Lourdes University
Sylvania, OH
www.lourdes.edu

Madonna University
Livonia, MI
www.madonna.edu

Marian University
Indianapolis, IN
www.marian.edu

Neumann University
Aston, PA
www.neumann.edu

Our Lady of the Lake College
Baton Rouge, LA
www.ololcollege.edu

Quincy University
Quincy, IL
www.quincy.edu

Saint Francis University
Loretto, PA
www.francis.edu

St. Bonaventure University
St. Bonaventure, NY
www.sbu.edu

St. Francis College
Brooklyn Heights, NY
www.sfc.edu

St. John's College
Springfield, IL
www.stjohnscollege springfield.edu

Siena College
Loudonville, NY
www.siena.edu

Silver Lake College of the Holy Family
Manitowoc, WI
www.sl.edu

University of Saint Francis
Fort Wayne, IN
www.sf.edu

University of St. Francis
Joliet, IL
www.stfrancis.edu

Villa Maria College
Buffalo, NY
www.villa.edu

Viterbo University
LaCrosse, WI
www.viterbo.edu

The AFCU Journal:

A FRANCISCAN PERSPECTIVE ON HIGHER EDUCATION

March 2015/ Volume 12, Number 1

A Publication of the

association of Franciscan colleges and universities

The AFCU Journal:
A Franciscan Perspective on Higher Education
is published annually by the
Association of Franciscan Colleges
and Universities.

Each member institution receives two print copies
and one electronic version of the journal.

The annual subscription rate is as follows:

$7.00 for e-version + Print copy/plus postage.
$6.00 for e-version only.

ISSN 2150-7104 (print) ISSN 2150-7112 (on-line)

Cover: AFCU logo created by Sherry Rudzitis '01
under the direction of Peter Galante,
Cardinal Stritch University

Cover design by Sharon Halama,
Graphic Design Major, Cardinal Stritch University

Designed and printed by Bookmasters, Inc.,
Ashland, Ohio

The AFCU Journal:

A FRANCISCAN PERSPECTIVE ON HIGHER EDUCATION

March 2015 • Volume 12, Number 1

CONTENTS

Book Reviews

From the Chair

Dear Colleagues in Franciscan Higher Education,

It is my honor to present the 2015 issue of *The AFCU Journal: A Franciscan Perspective on Higher Education*. I would like to express my sincere appreciation to all of the authors who have shared their gifts in contributing to the content of this year's journal. We truly hope that this information will be shared with many, and will help to support the endeavors at all our Franciscan colleges and universities. As we all work together, we can strengthen the image and the understanding of the Franciscan tradition of our institutions.

We are especially blessed to include in this issue the keynote addresses from the Franciscan Symposium held in June 2014 at Neumann University. These three presentations were highlights of the symposium, and I encourage your reading and sharing of them with members of your campus community. Special thanks to Dr. Rosalie Mirenda and her entire team for providing a wonderful program agenda and hospitality at its Franciscan best.

In addition, we present two additional papers from the conference, focused on forming both our students and new faculty in the Franciscan tradition which lies at the heart of all AFCU member institutions. The issue is completed with two reviews of exciting scholarly works on the Franciscan Intellectual Tradition, and a selection of poetry which continues our tradition's long commitment to the arts as a source of beauty and truth.

A word of thanks, once again, to all our contributing authors and a special thanks to our co-editors, Sr. Felicity Dorsett and Dr. Lance Richey. We are grateful for their commitment to preparing this intellectual opportunity for Franciscan growth at our institutions of higher learning.

It is my hope that your campuses will find the contents of this journal to be of great value. At Briar Cliff University, we will make this journal information available to the members of our Franciscan team as we work together to find ways to build upon and enhance the Catholic Franciscan heritage of Briar Cliff University. I truly hope that you will do the same. Thank you!

Peace and all Good,
Beverly A. Wharton
President, Briar Cliff University

From the Editors

The biennial Symposium of the Association of Franciscan Colleges and Universities is always (in properly Franciscan fashion) a joyous event combining scholarship and fellowship in equally generous quantities. The most recent Symposium, expertly hosted by Neumann University in Aston, Pennsylvania from June 3-5, 2014, certainly continued that tradition of excellence.

The theme of the Symposium, "Catholic Education in the Franciscan Tradition: Formation, Integration and Assessment," inspired a remarkably rich and diverse slate of presentations on all aspects of Franciscan Higher Education. By sharing both the dreams and best practices which have shaped their own lives and institutions, the presenters asked all AFCU member institutions to reflect deeply and act courageously in forming our faculty, staff and students in the Franciscan tradition.

As a record of this remarkable gathering, this issue of *The AFCU Journal: A Franciscan Perspective on Higher Education* is especially proud to present the three Plenary Addresses which were truly highlights of the Symposium. Attendees were graced by the presentation of three gifted teachers and accomplished scholars who explored not only the challenges of preserving and transmitting the Franciscan tradition in the 21st century, but also the possibilities and rewards (for students and teachers alike) that come from doing so.

Sr. Angela Ann Zukowski, MHSH spoke on **"The Pilgrim's Rule: An Invitation for Authentic Leadership and Holiness."** Drawing from her broad experience as a theologian, teacher and pastoral minister, Sr. Angela Ann connected the ancient Christian practice of pilgrimage with the challenges of modern technology, challenging us to accompany and guide our students in their own quests for authentic personhood and spirituality in a culture where interiority and prayer are increasingly being drowned out by the omnipresence of digital distractions in our lives.

Br. F. Edward Coughlin, OFM, in his **"'that in all...character may be formed': Exploring a Vision of Formative-education in the Spirit of St. Bonaventure,"** used the spirituality of Bonaventure as a lens through which to examine our own practices as educators and mentors to students. In doing so, Br. Ed recalled us to the Franciscan ideal of education as involving not simply the acquisition of knowledge but also (and more importantly) for formation of the self in light of the Christian faith which Francis so perfectly embodied.

The last address, Br. William Short, OFM's **"From the Bird Bath to the Cookie Jar: Franciscan Images from High Art to Popular Culture,"** offered a fascinating (and exceptionally entertaining) exploration of the role of Francis and the Franciscan tradition in the arts. Ranging from masterpieces of the Italian Renaissance to exemplars of 20th century religious kitsch, Br. Bill showed the continuing power of Francis to communicate the gospel to peoples of every culture, and the enduring hold he and his followers have over the popular imagination. At both extremes, he argued, opportunities exist to share the Franciscan tradition with the world.

In addition to the plenary addresses, we are also delighted to share two additional presentations from the Symposium which can serve as models for forming both our faculties and our students in the spirit of Francis. Dr. John Pilsner's **"Teaching a Franciscan Poetic in a Study of the Literary Voice"** provides an outstanding example of how to infuse a course on literature with the Franciscan tradition in a manner that enriches and enhances (rather than overpowering) the content. By effectively connecting our deepest religious and spiritual values with our academic disciplines, Dr. Pilsner shows that Franciscan colleges and universities can transform the hearts and minds of our students.

Finally, a team of four faculty from Alvernia University, Ryan Lange, Adam Heinze, Peter Rampson, and Erin Way, offered an outstanding panel discussion, **"Write Club: The Formation of Junior Faculty in the Franciscan Intellectual Tradition."** By sharing their own struggles, successes and strategies on the tenure-track at a Franciscan university, they offer all AFCU member institutions a template for supporting and gently shaping their own junior faculty in the Franciscan tradition, passing the torch to a new generation (as has been our greatest task for the past eight hundred years).

Barbara Wuest and Murray Bodo, OFM, our poetry editors, have also assembled a wonderful selection of original poems for this issue. Offering two selections each from Maria Maggi, Nancy Mattson and Sue Ellen Kuzma, *The AFCU Journal* is proud to continue its tradition of promoting and preserving the finest in Franciscan poetry.

Two excellent book reviews are also included in this issue. Sr. Felicity Dorsett, OSF, reviews the recent volume edited by Jay M. Hammond, J. A. Wayne Hellmann, and Jared Goff, **A Companion to Bonaventure**, while Sr. Frances Teresa Downing, OSC offers a new review of Augustine Thompson, O.P.'s **Francis of Assisi: A New Biography** and it popular companion edition, **Francis of Assisi: The**

Life. While the original edition of Thompson's biography was reviewed in this journal in 2013, the importance of the volume and the sagacity of Sr. Frances Teresa's review merits careful reading by anyone interested in the Francis-question.

In closing, we would like to express our thanks to the Association of Franciscan Colleges and Universities for their support of *The AFCU Journal*, and especially to Br. Gary Maciag, OFM, for his work as Executive Director of the AFCU. And last, but not least, we also wish to thank the faculty and staff of Neumann University for being such conscientious and generous hosts in 2014. All who attended will attest that Neumann set a very high standard for future host institutions. (Marian University, host of the 2016 AFCU Symposium, should take this as a friendly challenge!)

Sr. Felicity Dorsett, OSF and Dr. Lance Byron Richey
University of Saint Francis
Fort Wayne, Indiana

The Pilgrim's Rule: An Invitation for Authentic Leadership and Holiness

Keynote Address
Association of Franciscan Colleges and Universities Symposium
June 3, 2014

ANGELA ANN ZUKOWSKI, MHSH, D.MIN.

Introduction

This presentation explores two critical components of my Chaminade Scholars *Vocation and the Arts* Honors course. The first part examines select course objectives, themes and desired results for nurturing a fresh perspective which can prepare students to create a masterpiece of their lives no matter what their intended future professions may be. Since the course culminates in a pilgrimage to Assisi and Rome, I apply the metaphor of pilgrimage and the Pilgrim's Rule as guideposts as the students intellectually and spiritually prepare not only for their pilgrimage but also for a deepened sense of vocation. Applying these lessons in and beyond the pilgrimage experience, the second part describes the opportunities and challenges one faces navigating through the expanding digital milieu which is integral to the life and vocation of our students. The essential elements explored in the course enable our students to not only participate but also to form, inform and transform the digital milieu by applying Franciscan values and preserving what it means to be human in a digital world.

Learning the Pilgrim's Rule

> *"We become fully human when we become more than human, when we let God bring us beyond ourselves in order to attain the fullest truth of our being." (Evangelii Gaudium* [Pope Francis, 2013b, 8]*)*

In the past eight years I have been teaching *Vocation and the Arts*, taken during Junior year as one of three required courses in the University of Dayton's Chaminade Scholar Honors Program (the other two courses are Sophomore–level "The Christian Tradition of Prayer" and "Christianity, Citizenship and Society" taken by

Seniors). This program originated with a Lilly Endowment Grant for Programs on the Theological Exploration of Vocation. While the program extends beyond these courses, they are the foundation for generating dialogue and contemplation for students discerning their calling and vocation in life. We strive to mentor our students with an understanding that vocation is not only about "'me' and my personal fulfillment, but about 'us' and the common good" (Neafsey, 2006, 1). Likewise, vocation is not simply about the kind of work we do but about "reordering priorities and creating a more balanced life" (Neafsey, 2006, 3).

Discovering the Pilgrim's Rule

The metaphor of the pilgrimage offers a foundation and framework for young women and men to contemplate and navigate their vocational discernment. A pilgrimage is comprised of an over–arching itinerary, involving preparation, departure, encounters, awakenings, conversations, solitude, conversions, transformations and, finally, arrival. Along the way, the pilgrim may feel overwhelmed by the exposure to so much that is new, or be engulfed by an awakening of past experiences that demand attention and discernment, if not an immediate response. The pilgrim may discover that the silence and solitude of the pilgrimage frees them from the cacophony of daily noise and distractions that bombard their life and may even frighten them. Ideally, there come moments when one wants to stop in order to absorb the beauty of what one is seeing, hearing, experiencing and learning along the pilgrim's path.

One of the key dimensions of our *Vocation and the Arts* course is a preparation for a pilgrimage experience in Assisi and Rome, Italy. The title of this presentation reflects some of the themes and experiences woven throughout the course. Furthermore, it reflects the continuous communication and dialogue I attempt to maintain with our Chaminade Scholar Alumni as they (like all of us) endeavor to realize their calling and vocation in a rapidly unfolding digital milieu. For both students and alumni, this vocational discernment can be carried out using the Pilgrim's Rule as a guide.

I first came across the concept of "The Pilgrim's Rule" in Pope Francis' September 2013 address to the Pontifical Council for Social Communications (Pope Francis, 2013a). The Pilgrim's Rule, an ancient rule written for those who walk with pilgrims on the pilgrim's path, offers profound insights for how we in higher education can

mentor young women and men to live a life of holiness and leadership in both the Christian and global communities. In his address, Pope Francis recalls the demand of St. Ignatius of Loyola "that the person accompanying the pilgrim must walk at his or her own pace, not going on ahead or falling behind. In other words, I envisage a Church that knows how to walk with men and women along the path. The pilgrim's rule will inspire us!" (Pope Francis, 2013a, 2)

The Art of Accompaniment and the Pilgrim's Rule

Throughout Pope Francis' homilies, catecheses, and addresses, this concept of the Pilgrim's Rule is applied to varying ecclesial contexts and ministries. There is always a direct link with the Church being on permanent mission, embracing a missionary style, fostering a missionary impulse, implementing a new evangelization, or encouraging us not to stand still but to go forth into new territory, or new social cultural settings (Pope Francis, 2013b, 30). Addressing bishops (but applying to academic leaders, educators and mentors, as well), Pope Francis describes how a bishop "will sometimes go before his people, pointing the way and keeping their hope vibrant. At other times, he will simply be in their midst with his unassuming and merciful presence. At yet other times, he will have to walk after them, helping those who lag behind and—above all—allowing the flock to strike out on new path" (Pope Francis, 2013b, 31).

Within our Catholic institutions our students, faculty and staff need to experience vibrant hope and a sense of beauty in order to navigate with a new fresh alternative perspective that will make a difference in our world.

The three ideas of "keeping their hope vibrant," having an "unassuming and merciful presence," and "allowing the flock to strike out on new paths" describe key elements of our academic leadership roles, as we strive to initiate transformational leadership. We are called to be mentors of hope and promise in a world sinking, at times, in doubt and despair. Within our Catholic institutions our students, faculty and staff need to experience vibrant hope and a sense of beauty in order

to navigate with a new fresh alternative perspective that will make a difference in our world.

Encouraging us never to walk alone (Pope Francis, 2013b, 33), Pope Francis calls all Christians, but especially their leaders, to practice the art of accompaniment: "The church will have to initiate everyone—priests, religious and laity—into this 'art of accompaniment' which teaches us to remove our sandals before the sacred ground of the other (cf. Ex 3:5). The pace of this accompaniment must be steady and reassuring, reflecting our closeness and our compassionate gaze which also heals, liberates and encourages growth in the Christian life" (Pope Francis, 2013b, 169). He continues:

> "Although it sounds obvious, spiritual accompaniment must lead others ever closer to God, in whom we attain true freedom. Some people think they are free if they can avoid God; they fail to see that they remain existentially orphaned, helpless, and homeless. They cease being pilgrims and become drifters, flitting around themselves and never getting anywhere. To accompany them would be counterproductive if it became a sort of therapy supporting their self–absorption and ceased to be a pilgrimage with Christ to the Father" (Pope Francis, 2013b, 170).

In other words, this accompaniment must always be in service to the goal of our pilgrim journey, God the Father, and not simply for its own sake.

The Art of Listening along the Pilgrim's Path

In the mid-60s I was missioned in Colorado, Arizona and New Mexico, among the Native American People. One of my first early mission assignments was to identify Navajos who were Catholic living within a certain geographic area of the Navajo Nation. With all the passion of young energetic women religious, I drove up to where a woman was weaving in front of her home. I enthusiastically approached her introducing myself. I proceeded to ask a series of Catholic census questions. She looked up at me, smiled and without saying a word invited me to sit next to her. She continued to weave but said nothing, and only smiled. I tried to kindle a conversation, with little success. After some time, I graciously excused myself and left. I stopped by my mission mentor on the way home. She said: "So, how

did it go today?" I described my experience. She replied: "Well, Sister, I think you talked too much. Be patient! I want you to return to her and sit beside her and simply be present, do not speak." I asked: "How long do I do this?" She said: "You will know when it is time."

For several weeks we continued our visit in silence. The longer I sat beside my new Navajo friend I began noticing that the voice in my head had become silent. A new consciousness emerged within me as I observed her dyeing the threads, weaving colorful patterns, and sensed the rhythm of her hands passing the shuttle over, behind and through the warp and weft threads of the loom weaving her artistic work into a lovely tapestry. My experience of the landscape furthermore changed over the weeks. What once was a barren desert now was a sacred space filled with diverse flora, plants and small forms of animal life. In silence my awareness, unfolded into a new level of consciousness which eventually invited me into the wonder of Beauty—of God here and now.

One day my new Navajo friend opened the contemplative space we had been sharing and said: "You know, Sister, a short time ago our spirits joined. Do you remember?" Yes, I knew that moment because I was swept up with a sense of profound presence, wonder, awe and beauty! She then said: "So, what are those questions you wanted to ask me before?" I smiled. The questions were now inconsequential.

To accompany the pilgrims along their path, Pope Francis tells us, leaders must possess "prudence, understanding, patience and docility to the Spirit" (Pope Francis, 2013b, 171) in order to practice "the art of listening" which this task requires:

> We need to practice the art of listening, which is more than simply hearing. Listening, in communication is an openness of heart which makes possible that closeness without which genuine spiritual encounter cannot occur. Listening helps us to find the right gesture and word which shows that we are more than simply bystanders. Only through such respectful and compassionate listening can we enter on the paths of true growth and awaken a yearning for the Christian ideal. (Pope Francis, 2013b, 171)

This art of listening, which is an essential element of the Pilgrim's Rule, is beautifully illustrated by a story once shared by Henri Nouwen. A professor searching for answers to complex life questions

that distracted him from faithfully attending to relationships and his profession heard about a wise Zen Master who offered enlightenment to all who sought his counsel. Upon the professor's arrival the Zen Master invited him to join him in the traditional tea ceremony. They sat in silence as the Zen Master prepared the ritual. Once the tea was prepared, the Zen Master commenced pouring the tea into the professor's cup in silence. The professor, thinking that the way the Zen Master was pouring the tea the cup would overflow, cried out, "Stop! The cup will overflow!" The Zen Master replied: "Yes, and you are so full of all the ideas you wish to tell, or share with me you have no room to hear what I have to share with you. You must empty yourself of yourself if you will be able to listen and gain the enlightenment you have come to seek!"

The art of deep listening enables us to be open and reverential to those we accompany along the Pilgrim's Way. Listening involves first and foremost being respectful of each person's personal pilgrimage path because in it there is wonder, mystery and awe beyond our comprehension. The philosopher Max Scheler offered a revealing insight into the virtue of reverence, calling it "the attitude through which one perceives a further dimension which the man without reverence does not see, for which he is blind: the mystery of things and the value–depth of their existence" (quoted in Deekans, 1974, 75). Joseph D. Doino, recognizing the especially Franciscan character of this art, observes that "the Franciscan spirit is essentially and before all else a spirit of reverence.... Francis expands our consciousness as we move reverentially with him from inanimate objects, such as stones, to running water, to living trees, flowers, lamps to humans, to sacraments, to angels and saints and, of course to God himself" (Doino, 1992, 10). As pilgrims ourselves, we walk gently with others, cautious and vigilant with our judgments, not giving in ourselves to frustrations and fears, giving space for pilgrims and allowing themselves to be healed (Doino, 1992, 75). Such openness to those

The art of deep listening enables us to be open and reverential to those we accompany along the Pilgrim's Way. Listening involves first and foremost being respectful of each person's personal pilgrimage path...

along the way, Pope Francis assures us, "will teach us to be patient and compassionate with others, and to find the right way to gain their trust, their openness and their readiness to grow" (Pope Francis, 2013b, 172).

Stars of Hope on the Pilgrim's Path

Frequently we hear in Pope Francis' addresses the need to be aware of the ordinary and hidden saints in our lives. Never should we take them for granted but be alert and aware! This echoes the call of Pope Benedict for us to recognize those who are "the true stars of our life…the people who have lived good lives. They are lights of hope" (Pope Benedict XVI, 2007, 49). These "stars" are not necessarily our administrators, professors, or those who are our professional spiritual guides. They are ordinary and hidden stars (saints)—our administrative assistants, staffs, ground workers, catering and related people that ensure our academic environments run smoothly and reflect the Catholic ethos of our academic institutions. They are beacons of hope in their own gentle way. Yes, many of these are what Pope Benedict called "lights close by—people who shine with his light and so guide us along our way" (Pope Benedict XVI, 2007, 49)!

Each one of us is called to be a witness of hope and promise to the women and men who cross the thresholds of our Catholic colleges and universities. All too often we discover in our society a pervasive despair of finding meaning, purpose, and ultimate satisfaction in human existence. This is exemplified, for example, in suicide rates, drugs, overmedication, violence, bullying and other such manifestations. The practice of the virtue of hope requires that we find pastoral strategies that stimulate the religious imagination of our students to not only believe in their individual future, but also to realize they have a contribution to make to humanity's future.

The practice of the virtue of hope requires that we find pastoral strategies that stimulate the religious imagination of our students to not only believe in their individual future, but also to realize they have a contribution to make to humanity's future.

The writings of Czech President Vàclav Havel are particularly capable of initiating fresh conversations among my students about their own call to face the future with confidence. In *Summer Meditations*, Havel describes the process of discerning his own calling and confronting the challenges of leadership in a new and ambiguous moment of Czechoslovakia's history. Contemplating the journey ahead of him to which he had committed himself, and the danger of confusing naivety and self–delusion with hope, Havel wrote:

> So anyone who claims that I am a dreamer who expects to transform hell into heaven is wrong. I have few illusions. But I feel a responsibility to work towards the things I consider good and right. I don't know whether I'll be able to change certain things for the better, or not at all. Both outcomes are possible. There is only one thing I will not concede: that it might be meaningless to strive in a good cause. (Havel, 1993, 17)

The Pilgrim's Rule implies that we are able to give experiential grounds for confidence in the divinely–offered future, and the development of disciplined lifestyles focused on the pursuit of the vision and hope of the Christian gospel.

The Art of Seeing on the Pilgrim's Path

Despite its centrality to the Pilgrim's Rule, hope alone is not sufficient to guide us on our journey. Pope Benedict, while recognizing the challenges posed by our pessimistic and materialistic culture, insists on the necessity of beauty for those who would experience true hope:

> What is capable of restoring enthusiasm and confidence, what can encourage the human spirit to rediscover its path, to raise its eyes to the horizon, to dream of life worthy of its vocation—if not beauty?…The experience of beauty, beauty that is authentic, not merely transient or artificial …, leads to a direct encounter with the daily reality of our lives, liberating it from darkness, transfiguring it, making it radiant and beautiful. (Pope Benedict XVI, 2009)

Beauty in its many manifestations each day liberates us from the dullness, drudgery and distractions which the world, or, particularly aspects of the digital world, may impose upon us. The world needs

beauty and one of the benefits of pilgrimage is taking time to see "really see" the beauty that surrounds us!

Beauty is not the solve provenance of artists, but is reflected in every profession. We must free ourselves to see and embrace it with awe, wonder and mystery wherever it is found. Therefore, throughout the term students read, reflect and dialogue with a diversity of professional artists concerning their sense of vocation and discovering the deep meaning of beauty through their craft. Silence, contemplation and the art of seeing beauty has grounded them in an experience of depth perception for grasping their vocation. These encounters enable the students to critically reflect upon their own vocations illuminated by a new perspective concerning beauty. Their initial doubts about the place of art in their lives fade. We ponder together how they may live and witness to a holy and integrated spiritual life within secular culture, no matter their profession or religious persuasion. A sense of Beauty is the key if they only have eyes and ears to see and hear Beauty pulsating through their lives.

Their initial doubts about the place of art in their lives fade. We ponder together how they may live and witness to a holy and integrated spiritual life within secular culture, no matter their profession or religious persuasion.

One of the texts for our course is *The Art Spirit* by Robert Henri (Henri, 2007), a leading figure of the Ashcan School of American Realism. Henri is often referred to as the Lincoln of American Art because he freed emerging young American artists from the restrictive exhibition practices of the powerful, conservative National Academy of Design. He urged his friends and protégés to create a new, more realistic art that would speak directly to their own time and experience. Henri attempted to free his students' imagination and creativity for seeing with fresh eyes the world around them. He desired they would be able to communicate with breadth and depth what they not only saw but experienced, writing: "The development of the power of seeing and the power to retain in the memory that which is essential and to make record and thus test out how true the

seeing and the memory have been is the way to happiness" (Henri, 2007, 29).

Inviting artists to dialogue with them has assisted my students in capturing the wisdom and insights of Henri in our current context. Tom Patterson, a nationally known photographer, engages the students not only in a reflection on how he perceives his vocation but how photography, as an art, enables one to see the world differently—to see and understand that beauty is all around us if we simply take time to stop, look and see it! His assignment is for students to use a camera lens to become more conscious of what is around them every day. They are to look for something they have never seen before because they simply did not have time to be consciously aware, take several photos of it, and bring those which have stirred an "aha!" or "awe" experience in their life to our class discussion. It is amazing what the students discover from simple photographic moments of life around them. They begin to awaken to extraordinary beauty in the ordinary. In the process they discover authentic Beauty!

The Franciscan tradition, in particular, is especially capable of teaching our students how to see and appreciate the beauty that surrounds us everywhere simply by virtue of the goodness of creation. As Zachary Hayes, O.F.M. writes,

> Looking at the world through the eyes of a Francis and a Bonaventure, then, we would see a world very different from that which seems so pervasive today…We would see a world not filled with mere objects to be defined chemically and controlled for utilitarian ends….To see the world through the eyes of a Bonaventure is to revel in the presence of the beauty, truth, and goodness of each thing in the world without asking what is its market–value. (Hayes, 1992, 30)

Every human person is drawn to beauty. Each and every one of us can be defined as an aching need for the infinite. A thirst for God's unending beauty! Initially some may discover the experience in a walk in the woods, a morning sunrise, a child's smile, a field of sunflowers following the sun, or, a Mozart concerto. Like hope, beauty is another essential element associated with the Pilgrim's Rule. Indeed, for the true Pilgrim, they are inseparable.

Summary

"Every experience of beauty points to infinity."
(Hans Urs von Balthasar)

In *Vocation and the Arts* students learn that each of our callings offers an opportunity to animate our gifts and talents in creative, innovative and unique ways by perceiving ourselves as artists. This is another dimension of the Pilgrim's Rule—be attentive to creating a masterpiece of our life! Often students enter our course with a narrow sense of the relationship of their vocation and art. Theirs is a rather narrow traditional understanding that art belongs to artists who paint, sculpt, or have works that are exhibited in a museum. Types of comments students articulate when initially introduced into the course are:

> *"I am not sure how art relates to my professional career goals. I can't imagine I will be using, or applying art in any formal manner in my future."*
>
> *"I think art is about crafts and things. You know! It is what someone does in their free time when they don't have anything else to do! It is a kind of hobby not a real job."*
>
> *"I have little to no imagination! I have limited, or, no artistic sense."*

These attitudes quickly change as they read, reflect and dialogue with Saint John Paul II's *Apostolic Letter to Artists* (1999) and Benedict XVI's *Address to Artists* (2009) throughout the semester.

No matter their discipline of study, they are invited to nurture an artistic perspective for fully living into their future embraced and surrounded by Beauty.

In his letter, John Paul II acknowledged that "not all are called to be artists in the specific sense of the term. Yet, as Genesis has it, all men and women are entrusted with the task of crafting their own life: in a certain sense, they are to make of it a work of art, a masterpiece" (Pope John Paul II, 1999). The idea that we are called to create a masterpiece of our lives captures the imagination of my students. They are all artists! No matter their discipline of study, they are invited to nurture an artistic perspective for fully

living into their future embraced and surrounded by Beauty. The concept makes a profound difference in how they discern and live out their life journey.

In their coursework preparing for pilgrimage, I attempt to accompany my students (often simply by listening and being present to them) in discovering that beauty and hope can be found in every area of their lives. However, only by cultivating the art of listening can they hear this message of hope, and only by developing the art of seeing can they perceive this beauty. When they are sent on pilgrimage, they will confront new challenges (unique to our digital age) which these arts can help them to overcome as they continue discerning their vocation to become the persons they are called to co–create with God.

A Pilgrimage Experience: Listening, Seeing, Being in the Digital Milieu

The course's capstone experience is our "Art, Culture and Spirituality Immersion Journey" in Italy. The entry point for our experience is Assisi, Italy. There is no need to explain the meaning, value and impact of the experience in Assisi to those who are immersed in Franciscan charism, spirituality, tradition and mission. Assisi offers every pilgrim the sacred space to practice the spirit of contemplation, silence and the art of seeing beauty. Henry Miller said "our destination is never a place, but rather a new way of looking at things." To be able to recognize the place of our encounter with God and know it as if for the first time is to be twice blessed—to "be there" in all the gathered immediacy that human dwelling in the divine presence makes fully possible. St. Francis found himself returning throughout his life to the Porziuncola, that tiny abandoned church down the hill from Assisi. The rolling Apennines, the red poppies in the fields, the extraordinary light of Umbria itself—all these were part of what

To be able to recognize the place of our encounter with God and know it as if for the first time is to be twice blessed—to "be there" in all the gathered immediacy that human dwelling in the divine presence makes fully possible.

drew him to the place. But it was ultimately a new way of seeing, more than the place seen, which marked Francis' spirituality.

One morning the students have an experience of the "Symbolic Way," a contemplative experience, or way of seeing, listening and being present within the world created by Fr. Pierre Babine, OMI. The students rise promptly by 3:45 am. Before all the bright lights appeared in the Piazza of Santa Chiara, we used to position ourselves along the wall overlooking the Umbria Valley. This past year we were blessed to have St. Anthony's Guest House gardens. It is here we enter into the Symbolic Way of silence and contemplation. Assisi's melodramatic lighting enhances the spiritual experience. The occasional whisper of a gentle breeze passing through the olive trees may be the only distraction; yet even it is not a distraction, but rather an experience of the breath of God in motion. Being attentive to the symbolic phenomenon of darkness speaks to their inner being. As if turning on a dimmer switch, dawn gradually breaks over the valley. A magnificent symphony of light plays out before them. There are no words to express what is occurring within them. Silence, wonder, awe and beauty have embraced them. These feelings are characteristics of the pilgrim's way.

In Michael Fishbane's *Sacred Attunement* (2008) he explores how the "raw and real are stifled by routine" (2008, x). This is what our Symbolic Way experience strives to overcome, allowing us to break out of our daily routine and the ordinariness of how we experience the natural world. Fishbane writes:

> There is much to do, one thinks, and it is good to work in a settled sphere with established patterns. But the fissures happen in any case, and in unexpected ways; and then the human being is awakened, if only for the time being, to vaster dimensions of experience and the contingencies of existence. These breakthroughs of consciousness may even transform one's life; but they are not inherently theological. Their power is to remind the self that the "merely other" of everydayness is grounded in an Other of more exceeding depths and heights. But forgetting is the norm. And thus it is one of the chief virtues of artistic creativity to reformulate the sounds and sights of existence, and thereby create new openings in one's ordinary perceptions. (Fishbane, 2008, x)

Our Symbolic Way experience is a portal to reality as described by Fishbane that I hope will last a lifetime for my students. Our evening theological reflection and liturgy bring the morning religious experience of wonder and beauty together. The pilgrimage through the entire semester's course comes to fruition in the solitude of Assisi!

Silence and the Challenges of the Digital Milieu

Being disconnected from Facebook, iPhones, iPads and the Internet is an essential (and for some students, entirely novel) component of our Assisi experience. The first 24 hours there are a few comments on withdrawal symptoms; but within 48 hours the students begin to articulate the sense of freedom from not having to be connected on demand! It is no wonder that Pope Benedict XVI's 46th World Day of Communications Message is entitled *Silence and the Word: Path of Evangelization* (Pope Benedict XVI, 2012). The digital civilization we live in is anything but silent. It demands our attention 24/7 unless we are disciplined enough to recognize the value of free digital Sabbath moments, hours, or days. If our digital tools are consistently buzzing, singing and chanting, how can we learn the value of silence? Social Media Networking with all of its wonderful benefits needs to be held accountable to the importance of silence for connecting beauty and with deeper dimensions of our lives. As Pope Benedict writes:

> Silence is an integral element of communication; in its absence, words rich in content cannot exist. In silence, we are better able to listen to and understand ourselves; ideas come to birth and acquire depth; we understand with greater clarity what it is we want to say and what we expect from others; and we choose how to express ourselves. By remaining silent we allow the other person to speak, to express him or herself and we avoid being tied simply to our own words and ideas without them being adequately tested. (Pope Benedict XVI, 2012)

Paradoxically, the proliferation of communications media has made true communication ever more difficult.

The flow of communication in the digital age is largely orchestrated "by questions in search of answers." While search engines and social networks are the launching pad for our copious questions and interests, we can find ourselves bombarded with so

much information that we do not have time for silence. "Silence," Pope Benedict continues, "is a precious commodity that enables us to exercise proper discernment in the face of the surcharge of stimuli and data that we receive." Pope Benedict is not negating the gifts of our digital culture to awaken us to new insights, or expand our knowledge of the world and one another. Rather, he is simply appealing to us to be receptive to "the call to silent reflection, something that is often more eloquent than a hasty answer and permits seekers to reach into the depths of their being and open themselves to the path toward knowledge that God has inscribed in human hearts" (Pope Benedict XVI, 2012).

The beauty of cultivating silence which favors habits of discernment and reflection can be grasped as an important avenue for welcoming the Word into our lives. Pope Benedict summons us to grasp the complementary nature of silence and Word, to hold them in balance to enrich the value of our communication initiatives particularly in requesting us to begin reimagining a new evangelization for the 21st century. As Catholic academic leaders and educators, we must ask ourselves: How does the Catholic university ethos foster the balance of silence and Word in nurturing our lives? How do we handle silence in our life? How do we encourage, or create moments, or spaces of authentic deep silence in our students, in order (in Benedict's words) "to reach into the depths of their being and open them to the path toward knowledge that God has inscribed in human hearts" (Pope Benedict XVI, 2012)? What specific steps are we embracing to ensure that the value of silence has a place in speaking of a sense of vocation, or calling in life?

As Catholic academic leaders and educators, we must ask ourselves: How does the Catholic university ethos foster the balance of silence and Word in nurturing our lives? How do we handle silence in our life?

Students Adrift in a Digital World

Since 1994 I have been co–directing the Caribbean School for Catholic Communications in Trinidad, West Indies. The annual program created opportunities for young women and men to develop

basic communication skills via radio, video, journalism, media education and pastoral planning. In 2003 we introduced computers, web design and distance learning into the curriculum. The students indicated there was no way in the immediate future that the islands would have access to these newer technologies. Five years later the country was wireless and everyone had cell phones. By 2013 students brought more digital technologies than we had within the school. Facebook, IM, iPhones, tweets, chats and blogs were no longer exotic or rare; rather, they were thoroughly integrated—weaved in, through and all around their lives. Everyone was "digitally wired or connected."

Consequently, we decided to flip our entire learning ecology with a fresh learning environment inclusive of their digital technologies. But in doing so, we were confronted by effects of this pervasive incorporation of digital mediation into our students' lives and society. While in the past our students would spend endless hours "liming" (hanging out) together in the corridors, animated with a lively conversation, now they were lost in their own virtual worlds, with their eyes fixed on the moving images, headsets on, absorbed in sounds only they could hear and totally zoned out into their personal virtual reality. The loss of a sense of physical space, presence of persons around them and the immediate beauty of a breathtaking evening sunset over the Caribbean Sea were lost on them while immersed in cyberspace!

It is now obvious that for many people in our society a sense of presence in "real life" is being fragmented into the virtual world, or experience. It is not what is around you here and now that is important but what might be lurking for you in the virtual world.

It is now obvious that for many people in our society a sense of presence in "real life" is being fragmented into the virtual world, or experience. It is not what is around you here and now that is important but what might be lurking for you in the virtual world. What happens to our sense or experience of beauty in this context? Let's return to our iPhones for an example.

It is deemed considerate if one attends a concert, play, movie theatre, conference, lecture, or religious liturgy that one turns off

your iPhone. Yet, while the iPhone is off it may be set to vibrate, or buzz for when someone is trying to reach you. So, in one sense, we are not fully present to the immediate experience. We are waiting for the buzz, or vibration of an incoming message. If not, we are checking our iPhones every few minutes to verify we did not miss a tweet, IM, or text. Maybe the battery died out and it needs recharging! It commands our attention (or presence) 24/7. How many times have you thought your iPhone was vibrating only to discover it had not? There is a name for this experience called "*phantom vibration syndrome.*" We again have to ask ourselves if we are losing our sense of "real presence" to the real physical sense of space, time and people as human beings living in our current digital age. What are the implications of this loss?

Pope Benedict's 2011 World Communications Day message cautioned us to be more intentional, or aware of the consequences of too much digital attentiveness, warning that

> [t]he new technologies allow people to meet each other beyond the confines of space and of their own culture, creating in this way an entirely new world of potential friendships, this is a great opportunity, but it also requires greater attention to and awareness of possible risks. Who is my "neighbor" in this new world? Does the danger exist that we may be less present to those whom we encounter in our everyday life? … It is important always to remember that virtual contact cannot and must not take the place of direct human contact with people at every level of our lives. (Pope Benedict XVI, 2011)

Pope Francis repeats and extends this concern that the digital age may lead us to substitute imaginary relationships for real and essential human relationships with those nearest to us. In his 2014 World Communications Day message, he wrote:

> The speed with which information is communicated exceeds our capacity for reflection and judgment, and this does not make for more balanced and proper forms of self–expression. The variety of opinions being aired can be seen as helpful, but it also enables people to barricade themselves behind sources of information which only confirm their wishes and ideas, or political and economic interests. The desire for digital

> connectivity can have the effect of isolating us from our neighbors, from those closest to us. (Pope Francis, 2014)

One of my University of Dayton students addressed this issue in an essay on the Culture of Distraction within campus life. She wrote: "How can I spend more quality time with my friends, or even hear the voice of God amidst the clutter of digital tools buzzing, ringing, singing 24/7 during the day! I am held captive by a magnetic digital field that seems to attract me unintentionally into the digital universe! It is a virtual magnetic pull I cannot seem to free myself. I need freedom! I need a break to reclaim my 'real life'. How can I experience the beauty and sense of our vocation as artists that we address in our course when we are assaulted by a culture of constant distraction?"

The changing understanding of what it means even to be human in a world controlled and defined by technology reflects how far down the path that digital technology, or the digital milieu is impacting not only what and how we engage in the world—politics, economics, education—but our relationships with one another and how we are becoming human or post–human in the 21st century. Some researchers identify the shift as a process of becoming "transhumanist", or "post–human," for we are moving beyond what we have traditionally thought of as defining human nature. How we function as human beings is rapidly and fundamentally changing for a large percentage of people, and particularly the young—the digital natives! According to Steven Fuller, some of the main indicators of this shift include:

1. The channeling of both work and play through the digital media replacing how we traditionally spend our time engaging in face–to–face communication and real presence with human beings, e.g., family and friends.

2. Computers, iPhones, iPads, Tablets and more are being introduced into children's lives at an earlier age. These digital tools are becoming greater essential realities for their perception of time, relationships, exploration and learning.

3. Rapid expansion of "Second Life" and "Virtual Realities" versus engaging in a sense of personal presence of the here and now. (Fuller 2011, 105-6)

In other words, young people in our society are rapidly being exposed to and becoming subsumed within digital media in a way that fundamentally shifts their understanding of self and community away from "real" human relationships and toward virtual relationships of all sorts.

Engaging the Digital Milieu as Franciscan Colleges and Universities

Where does a Catholic educational leader begin in responding to this new and far–from–unambiguously positive reality? The deeper question of what it means to be human in a digital civilization cannot be ignored at any level of our administration, teaching and living with and among one another. We have yet to authentically come to terms with this reality in a meaningful way. The research is currently in embryonic stages but we, as Catholic colleges and universities, cannot wait for the results. We must be critically reflective and responsive now. As the Internet and other media forms increasingly integrate with even the most mundane aspects of everyday life, in even the most remote regions of the world, and the "virtual blurs" ultimately become the "real" issues that need to be raised by a fresh anthropology, a Catholic theological anthropology. But why should this conversation concern us?

We cannot simply be carried away by the current trends of the technological evolution because it is the "in thing to do and everyone is doing it". We have to seriously consider its long-term human consequences.

First, as Franciscan colleges and universities, we have an obligation to diagnostically pursue the question for ensuring a human quality of life for all humanity. Why? Because the digital milieu offers both a gift and a threat to humanity. We cannot be blind to this reality! Yet it is the new missionary territory where, as a Catholic Franciscan academic community, we are to be on "permanent mission." We not only study and engage in the digital milieu but also participate in its formation and transformation for becoming more human, not less human! There are definite clues in the Franciscan Intellectual Tradition that can guide us into the future. What we have addressed in the first section of this paper has

deep implications for what I am addressing now. We need to not only be "imagineers" within the new digital context but also to apply the essential elements associated with the Pilgrim's Rule in the digital milieu.

Second, we have a moral and ethical responsibility to embrace and affirm the meaning of a fresh Catholic theological anthropology that affirms the dignity of the human person in a digital milieu. We cannot simply be carried away by the current trends of the technological evolution because it is the "in thing to do and everyone is doing it". We have to seriously consider its long–term human consequences. Of course, humans grow and change; this is one of the definitions of what it means to be human. But today, more than ever, we need to be attentive, informed and engaged with the ethical and moral issues surrounding the deeper questions I am posing tonight. All too easily we are caught up with the rapid immediacy of new digital realties and unconsciously surrendering to the flow of the new idea without critically thinking through the ultimate ramifications for the immediate future in ten or 20 years. There could come a time when we cannot turn back because humanity will have crossed the threshold into becoming something fundamentally different, with the result that a prophetic Catholic Theological Anthropology no longer offers meaning, insight, or direction for humanity.

Third, by addressing these challenges from the digital milieu we can come to a richer appreciation of the value of beauty, presence, mindfulness, contemplation and silence for the journey of becoming more human. We can learn the value of emptying ourselves of ourselves, to be receptive to the movement of God's spirit within us. We can sit in the emptiness of time and space and experience a mystical communion with God that enlightens and strengthens us for our pilgrimage through life. We come to realize that fragmentation, constant distractions do not bring us wholeness and holiness but brokenness, discomfort and dis–ease.

If we are not to become lost to ourselves, losing even our knowledge about what actions are irreconcilable with Christian life, we must find a way to connect our life online with the totality of our Christian existence. As Pope Francis writes:

> Today, when the networks and means of human communication have made unprecedented advances, we

> sense the challenge of finding and sharing a "mystique" of living together, of mingling and encounter, of embracing and supporting one another, of stepping into this flood tide that, while chaotic, can become a genuine experience of fraternity, a caravan of solidarity, a sacred pilgrimage. (Pope Francis, 2013b, 87)

Once again we are reminded of our missionary task for being on "permanent mission" within a digital civilization. And, as digital pilgrims we too need a rule by which to live truly human lives. Yes, the Pilgrim's Rule is a perfect metaphor for our leadership roles within Catholic academic communities as we participate in being on "permanent mission." The digital milieu is still, to a large extent, an unknown landscape. It is the new place where women and men are playing out their vocations in new ways. It is here the Pilgrim's Rule applies. We may feel overwhelmed by exposure to so much newness. There are moments when one wants to stop in order to absorb just a little of what one has learned, seen and heard along the way. Sometimes it simply seems there is not enough time to grasp the newness and beauty that surrounds us. Pope Francis encourages us in this task of intentional and reflective engagement with the digital milieu:

> We do in fact witness today in the age of globalization a growing sense of disorientation and isolation; we see increasingly a loss of meaning to life, an inability to connect with a "home" and a struggle to build meaningful relationships. It is therefore important to know how to dialogue and, with discernment, to use modern technologies and social networks in such a way as to reveal a presence that listens, converses and encourages. (Pope Francis, 2013a, 2)

We can do this best as Pope Francis articulates when we practice the *Art of Accompaniment* which is beautifully specified in *Evangelii Gaudium*.

Conclusion

With or without us the digital civilization is forming a new way of being human. It is inviting new perspectives for contemplating the role and meaning of vocation. Our Catholic academic communities are called to accept the leadership challenge to consciously reflect upon these issues with a fresh faith perspective. We understand that

our colleges and universities are not just a place for the transmission of knowledge, but a forum for the exploration of life's mystery and meaning (Palmer & Zajonc, 2010, 3). More than a generation earlier, the Franciscan Eric Doyle made the same point:

> Knowledge is never an end in itself; it is always subordinate to higher and nobler being. We know more in order to be more not in order to have more. Education is meant to bring a person to a greater awareness of personal dignity and uniqueness through a mutual sharing of insights and riches which everyone possesses." (Doyle, 1992, 3)

Today we not only have a new perspective on the meaning of life, vocation and education, but we are also raising new questions requiring fresh prophetic answers, or direction. Franciscan spirituality and theology offer higher education a richer perspective on the dignity of each human person. We need to bring to the forefront of conversations with our students, their place, role, vocation, responsibility and engagement for contributing to a prophetic faith perspective for grasping the meaning of both what it means to be human in a digital civilization and the significance of understanding and living out a fresh Catholic theological anthropology as they engage in the digital civilization. Conscious of the breadth and depth of your Franciscan heritage, Franciscan universities continue to draw from the richness of your charism, great thinkers, vision and ideals to meet the needs of the 21st century.

The Pilgrim's Rule should be our guide as we attempt to animate and encourage our students to take control of their future…to stir their minds and hearts to rise up to embrace Beauty as something essential to their life's vocation.

The Franciscan Intellectual Tradition offers the 21st century a renewed reverence for life, nature and personhood! It brings the imaginative vision of St. Francis into contemporary times with contemporary expanding issues that can prophetically transform humanity. Francis' trust in God and accepting the Beatitudes as a way of life offer young women and men a prophetic stance to address the challenge found in *Gaudium et Spes*: "The joy and hope, the grief

and anguish of the men of our time, especially of those who are poor or afflicted in any way, are the joy and hope, the grief and anguish of the followers of Christ as well. Nothing that is genuinely human fails to find an echo in their hearts" (Pope Paul VI. 1965, 1).

The Pilgrim's Rule should be our guide as we attempt to animate and encourage our students to take control of their future. This evening I attempted to introduce you to some themes from my *Vocation and the Arts* Chaminade Scholars Honors course as seen through the lens of the Pilgrim's Rule. I attempt to demonstrate that my students need to be prepared to apply the essential elements of the Pilgrim's Rule through their navigation in the digital milieu. Ultimately I desire to stir their minds and hearts to rise up to embrace Beauty as something essential to their life's vocation. But, ultimately, I want them (and you) to remember that "We become fully human when we become more than human, when we let God bring us beyond ourselves in order to attain the fullest truth of our being" (Pope Francis, 2013b, 8).

References

Pope Benedict XVI. (2007). *Spe Salvi* (*Saved by Hope*). Vatican. November 30, 2007. Retrieved from: http://w2.vatican.va/content/benedict-xvi/en/encyclicals/documents/hf_ben-xvi_enc_20071130_spe-salvi.html.

-------. (2009). *Address to Artists*. Vatican. November 21, 2009. Retrieved from: http://w2.vatican.va/content/benedict-xvi/en/speeches/2009/november/documents/hf_ben-xvi_spe_20091121_artisti.html.

-------. (2011). *Message of His Holiness Pope Benedict XVI for the 45th World Communications Day*. Vatican. May 20, 2012. Retrieved from: http://w2.vatican.va/content/benedict-xvi/en/messages/communications/documents/hf_ben-xvi_mes_20110124_45th-world-communications-day.html.

-------. (2012). *Message of His Holiness Pope Benedict XVI for the 46th World Communications Day*. Vatican. May 20, 2012. Retrieved from: http://w2.vatican.va/content/benedict-xvi/en/messages/communications/documents/hf_ben-xvi_mes_20120124_46th-world-communications-day.html.

Deekens, A. (1974). *Process and Permanence in Ethics. Max Scheler's Moral Philosophy*. New York: Paulist.

Doino, J. (1992). Do We Owe Francis an Apology for our Franciscan Educational Tradition? *Spirit and Life: A Journal of Contemporary Franciscanism* 2, 9-17.

Doyle, E. (1992). Excerpts from St. Francis and the Song of Brotherhood. *Spirit and Life: A Journal of Contemporary Franciscanism* 2, 1-8.

Fishbane, M. (2008). *Sacred Attunement: A Jewish Theology*. Chicago: University of Chicago Press.

Pope Francis. (2013a). *Address to the Pontifical Council for Social Communications*. Vatican. September 21, 2013. Retrieved from: http://w2.vatican.va/content/francesco/en/speeches/2013/september/documents/papa-francesco_20130921_plenaria-pccs.html.

-------. (2013b). *Evangelii Gaudium* (*The Joy of the Gospel*). Vatican. November 24, 2013. Retrieved from: http://www.vatican.va/evangelii-gaudium/en/.

-------. (2014). *Message of His Holiness Pope Francis for the 48th World Communications Day*. Vatican. June 1, 2014. Retrieved from: https://w2.vatican.va/content/francesco/en/messages/communications/documents/papa-francesco_20140124_messaggio-comunicazioni-sociali.html.

Fuller, S. (2011). *Humanity 2.0: What it Means to be Human Past, Present and Future*. New York: Palgrave Macmillan.

Havel, V. (1993). *Summer Meditations*. New York: Vintage.

Hayes, Z. (1992). Toward a Philosophy of Education in the Spirit of St. Bonaventure. *Spirit and Life: A Journal of Contemporary Franciscanism*, 2, 18-37.

Henri, R. (2007). *The Art Spirit*. New York: Basic Books.

Saint John Paul II. (1999). *Apostolic Letter to Artists*. Vatican. April 4, 1999. Retrieved from: http://w2.vatican.va/content/john-paul-ii/en/letters/1999/documents/hf_jp-ii_let_23041999_artists.html.

Neafsey, J. (2006). *A Sacred Voice is Calling*. Maryknoll, NY: Orbis.

Palmer, P. J. & Zajonc, A. (2010). *The Heart of Higher Education: A Call to Renewal*. San Francisco: Jossey-Bass.

Pope Paul VI. (1965). Vatican II. Pastoral Constitution On The Church In The Modern World — *Gaudium et Spes*. December 7, 1965. Retrieved from: http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19651207_gaudium-et-spes_en.html.

"that in all...character may be formed": Exploring a Vision of Formative-education in the Spirit of St. Bonaventure

Keynote Address
Association of Franciscan Colleges and Universities Symposium
June 4, 2014

F. EDWARD COUGHLIN, OFM

In her seminal work, *Big Questions, Worthy Dreams: Mentoring Young Adults in Their Search for Meaning, Purpose and Faith*, educator Sharon Parks describes the critical challenges of the young adult years and the important developmental tasks that are ideally and uniquely attended to in the lives of "twenty-somethings," i.e., 17- to 30-year-olds. She understands this as a critical time for the young to form their imaginations, a time when they begin "to take self–conscious responsibility for [their] own knowing, becoming and moral action, even at the level of ultimate meaning–making (faith)" (Parks, 2000, 64).[1] Parks' important work calls attention, therefore, to the necessity of developing or adopting models of formative–education in order to address adequately the developmental needs of 21st-century young adults, "twenty-somethings" and beyond.

Sharon Parks, Parker Palmer (1983), George Kuh (2010), Larry Braskamp (2006), L. Dee Fink (2003), and others challenge institutions of higher education to redefine and expand their understanding of education as a developmental and formative experience. Faculty, in particular, plus a wide variety of other stakeholders within the institution, have a role to play in the formative–education of men and women for careers and, more importantly, for life in a complex, demanding and globalized world.[2] These authors also challenge educators to reconsider the content and disciplinary focus that characterize so much of late 20th-century higher education. They make the case that it is important to develop young adults' capacity for reflection and interiority and their ability to dialogue with others and with "otherness." Learning through experience (e.g., internships and field work, among other things) also ought to play a more central role in 21st-century education.

In this transitional moment within higher education, Franciscan-sponsored institutions are challenged and invited to retrieve and reimagine the riches and relevance of the resources offered by an eight–centuries–old intellectual–spiritual tradition. Using these resources, educators can create processes that result in formative education of responsible citizens who (1) are sensitive to ethical–moral concerns, (2) have grappled with questions of ultimate value and meaning, and (3) have been challenged to imagine the role they might play in building a more just, relational, and loving world.

Obviously, this is an enormous and complex task. In this paper, I would like to use a story from the life of St. Francis, as told by Bonaventure, to suggest how he provides a framework through which individuals who seek to be engaged in formative–education might approach the task in the 21st century.

Pause for a moment and reflect on the following questions:

1. What are five dominant values (virtues) that our society/culture urges us to embrace and live by?
2. What are five values (virtues) you claim as your own personal guide to right living?
3. Recall an incident when your values played a critical role in what you chose to do or not do.

Your personal reflection might serve as a point of reference for the next part of this presentation, or it might serve as a point of further reflection for you in the future.

The Franciscan Intellectual-Spiritual Tradition

Among the most fundamental questions that arise within the human spirit across the lifecycle are: Where did I come from? Where am I going? What am I doing here? To put it another way: What is the God–intended purpose of my life? What must I do to realize that end to the fullest extent possible in my state of human pilgrimage?

In response to those questions, Bonaventure, a major voice in the early development of the Franciscan intellectual–spiritual tradition, articulated a vision of what it meant to walk in the footprints of Francis and Christ and to give one's whole self to creating a more just, relational and loving world. He assumed that the human person was created by God, was destined to return to God, and was capable of making the human–spiritual journey back to God through the imitation of Christ (*Collations on the Six Days* I.17 [Bonaventure,

1970, 10]). In the imitation of Christ, Bonaventure argued that "two things are necessary, namely, knowledge of the truth and the practice of virtue" (*Collations on the Seven Gifts of the Holy Spirit* I.2 [Bonaventure, 2008a, 28]).[3]

Bonaventure's vision of the search for truth in the state of human pilgrimage is found in a very condensed form in a text entitled *On the Reduction of the Arts to Theology* (Bonaventure, 1996). It was his inaugural address after being appointed Master of Theology at the University of Paris in 1254. That text and others such as the *Itinerarium mentis in Deum* (Bonaventure, 2002) assist us in the pursuit of knowledge, understanding, and even wisdom itself. However, I would like to turn our attention specifically to one of the ends of education mentioned in *On the Reduction*, namely, "that in all…character may be formed" (*On The Reduction of the Arts to Theology* 25 [Bonaventure, 1996, 61]).

For Bonaventure, the formation of character involves training in the "practice of the virtues" by "means of which one lives rightly" (*Collations on the Seven Gifts of the Holy Spirit* I.1 [Bonaventure, 2008a, 28]). It is a vision in which, as Zachary Hayes put it, the "intellectual life" and the search for knowledge is "situated within the larger context of values that ought to shape human life" (Bonaventure, 1996, 10). Thus, formation of character involves what might best be referred to today as formative–education that is concerned with the whole person. And, I would argue, this vision is one that might serve us well in better meeting the diverse developmental needs of 21st–century students as they pursue excellence in various disciplines, explore different career orientations, and prepare themselves for life in today's fast paced and technological world with its complex demands and expectations.

A Story (Bonaventure's *Major Legend of St. Francis*, V.7)

> *Although [Francis] energetically urged the brothers to lead an austere life, he was not pleased by an intransigent severity that did not put on a [heart desiring right relationship][4] and was not seasoned with the salt of [discretion].[5]*
>
> *One night, when one of the brothers was tormented with hunger because of his excessive fasting, he was unable to get any rest. The [affectionate concern of Francis] understood the danger threatening one of his [brothers],[6]*

called the brother, put some bread before him, and, to take away his embarrassment, [Francis] started eating first and gently invited him to eat. The brother put aside his embarrassment, took the food, overjoyed that, through the discerning condescension of his [brother Francis], he had avoided both harm to his body, and received an edifying example of no small proportion.

When morning came, after the man of God had called the brothers together and recounted what had happened during the night, [Francis] added this reminder: "Brothers, in this incident let the charity, not the food, be an example to you." He taught them, moreover, to follow discretion as the [guide for] the virtues, not that which the flesh recommends, but that taught by Christ, whose most sacred life expressed for us the exemplar of perfection.

Pause for a moment and reflect:

a. After re–reading the story, underline the value–virtue words you consider important/significant.

b. From the underlined/highlighted words, please rank them in order of importance to you.

The Major Legend of St. Francis: The Story in Context

The *Major Legend of St. Francis* was composed in 1263. In the prologue Bonaventure (*FAED*, II:525-26) asserts that:

The grace of God our Savior has appeared…
in his servant Francis
to all who are truly humble and lovers of holy poverty,
who, while venerating in him God's superabundant mercy,
learn by his example….
[God] gave him as a light for believers,
a practitioner, a leader, a herald of
[*right living, right relationship and right loving*] Gospel
perfection….

As Eric Doyle noted some years ago, "St. Bonaventure saw realized in St. Francis everything he himself was striving for: gospel perfection and contemplative peace" (Doyle, 1983, 2). In his development of the text, Bonaventure presents a theological image of Francis as the one

who was "worthy of love by Christ, ***imitation by us***, and admiration by the world" (*FAED*, II:527).

There are fifteen chapters in the text: seven are historical (Chapters I-IV and XIII-XV), five follow a thematic or virtue–centered order (Chapters V-IX) and three describe how Francis was transformed as he "strove to keep his spirit in the presence of God" (prayer) and dedicated himself to "a continual exercise of virtue" (Chapters X-XII).

The virtue–centered, thematic chapters in particular, were intended to demonstrate how the "privilege of the many virtues made [Francis] Christ–like" (IV.9 [*FAED*, II:712]) and how he was "outstanding in giving good example" (III.8 [*FAED*, II:697]). The spirituality of the "imitation of Christ," as presented by Bonaventure was, therefore, "concerned with the most fundamental dimensions of the unavoidable network of relations within which human life is worked out" (Hayes, 1996, 138). The virtues at the heart of the *Major Legend* are proposed, therefore, as the values that ought to lie at the "core of our efforts to define and shape ourselves" and thus, our relationship to all reality (Hayes, 1996, 138).

Through his focus on core virtues, embodied values and selected stories, Bonaventure hoped to enkindle affection, shape understanding, and imprint a memory of Francis within the brothers and others, so they too might be inspired to "live rightly"(*rectitudo vivendi*), to live in "right relationship" (*pietas*) and to love in a "right and well–ordered" way (*caritas*).[7] These three constitute the heart of the vision inspired by Francis and articulated by Bonaventure. Such a vision might help its adherents to imagine who they are and what kind of person they hope to become.

The Story of the Hungry Brother

In his telling of the story of the hungry brother, Bonaventure identified a core set of values, aspirational ideals, that he believed ought to "define and shape" the lives of the brothers and their relationship with all reality after the example of Francis. The values included charity, right relationship (*pietas*), discretion, brotherhood [sisterhood], discerning condescension, and austerity.[8] Each of these aspirational ideals (values) challenges an individual to choose and pursue a particular good. If the value is to become part of the individual's character, it must be understood, learned and lived.[9] In the words of Sharon Parks cited above, the story highlights a moment

when an individual has the potential to "take self–conscious responsibility for [her or his] own knowing, becoming and moral action, even at the level of ultimate meaning–making (faith)" (Parks, 2000, 64).

These virtues constitute Bonaventure's proposal with regard to how the unavoidable and often conflicting challenges of life and relationships are to be worked through in the lives of those who aspire to follow/imitate, not simply admire, Francis of Assisi and those like Clare and so many others who were inspired to follow/imitate him.

For Bonaventure, a virtue is a "good quality of [the innermost self—*mens*] worked in us by God by which one lives rightly…" (*Collations on the Seven Gifts of the Holy Spirit* I.2 [Bonaventure, 2008a, 28]).[10] Virtue aims to "avoid an extreme, be it deficiency or excess" (Bonaventure, 2008a, 49; cf. *Collations on the Six Days* VI, nn. 11-20 [Bonaventure, 1970, 100-104]; *Collations on the Seven Gifts* [Bonaventure, 2008b, 27-44]). While the philosopher Aristotle understood virtue to "aim at what is intermediate in passions and actions,"[11] the theologian Bonaventure understood it as the pursuit of those goods that involve the right ordering of love (*Disputed Questions on Evangelical Perfection* I.2 [Bonaventure, 2008a, 49-50]; see also Commentary on Book II of the Sentences, prologue, esp. n. 5 [Bonaventure, 2006c, 350-351]). Thus, he considered "becoming conduct the mark of well–ordered virtue." He also urged the novices, indeed everyone, to "let your every word and deed manifest your integrity, devotion and discretion" (*Instruction for Novices* X.1 [Bonaventure, 1994, 166]).

The virtue of austerity (austeritas), the central challenge in this story, was principally concerned with learning through effort, experience, practice, and grace to "adjust" the "inner spirit" to a "norm and a rule" which for Francis was the Gospel.

The virtue of austerity (*austeritas*), the central challenge in this story, was principally concerned with learning through effort, experience, practice, and grace to "adjust" the "inner spirit" to a "norm and a rule" which for Francis was the Gospel. It required the self-discipline through which a person would strive to regulate the senses, that is, the desire to see, hear, taste, or touch what is good, pleasing, and beautiful. It included the necessity

to manage responsibly one's "affections and thoughts" through the self–discipline that might be required in a given situation (*On the Way of Life* [Bonaventure, 2006b, 363]). Or, to put it another way, the virtue of austerity involved the ongoing struggle to find the healthy self–discipline through which a person might "acquire, increase and preserve" a "good will" in order to be able to live justly in the world.

The challenge is succinctly stated in the first lines of the story:

> *Although [Francis] energetically urged the brothers to lead an austere life, he was not pleased by an intransigent severity that did not put on a heart [desiring right relationship] and was not seasoned with the salt of [discretion].*

Remember, this is Bonaventure's telling of the story.[12] It follows his account in chapter five on how Francis struggled to "satisfy the necessities of the body without giving in to the earthbound [temporal] inclination of the senses" (*FAED*, II:560-61). This was a struggle that, according to Bonaventure, led Francis to adopt such a "rigid discipline that he scarcely took what was necessary for the sustenance of nature [his body]" (*FAED,* II:560). He was "innovative" in punishing himself as he sought an adequate way to manage the questions, conflicts, and challenges of his inner life.

Francis' behavior, indulgent before his conversion and rigid afterwards, is at the heart of his ongoing and unresolved challenge in this area of his life…it identifies a very fundamental human concern that each of us must learn to work through.

Francis' behavior, indulgent before his conversion and rigid afterwards, is at the heart of his ongoing and unresolved challenge in this area of his life. Now, this is hardly an image of Francis that would inspire the imaginations of healthy young people in the 21st century! At the same time, it identifies a very fundamental human concern that each of us must learn to work through. Bonaventure takes it on as a foundational challenge to be faced by those who aspire to live rightly, to live an ethical–moral life, and to live justly in this world. We might best think of this challenge, therefore, in terms of the many different types of self–discipline—personal, familial,

interpersonal, professional—that free us to choose the way of justice, right relationship, and right loving that might be required in any given set of circumstances. For example, what were the disciplines I had to practice to prepare this presentation? What do I owe you the reader? Justice and right willing. What did it require of me? Self-discipline.

Unpacking the Story

The question with which this story confronts us as we struggle to guide our students to a greater self–understanding is: What is the good to be determined, chosen and pursued in living rightly the virtue of **austerity/self–discipline?** To understand and apply this story properly to our own lives and those of our students, we must recognize:

The FRAMEWORK in which Francis approaches the question:

Austerity — an ideal of life
The salt of discretion — the virtue of prudence
A "heart desiring right relationship" — the necessary attitude

The REALITY in which he confronts the question:

Brother — being in a personal relationship with others
"tormented by hunger"— recognition of the reality of physical suffering
"excessive fasting"— recognition of a proper mean in human life
"unable to rest" — recognition of the reality of spiritual suffering

The CHALLENGE Francis sees posed by the question:

The "HIGHEST GOOD" **CHARITY** — disinterested concern for the well–being of another

"Brothers, in this incident
let the **charity** (*caritas*) not the food,
be an example to you." (*FAED*, II:565)

The CHOICE which is demanded by the question:

What is the virtuous choice to be made, the good to be pursued in this situation?

How do I best embody the values I claim in this situation?

- follow DISCRETION, the "guide of the virtues"
- As best I can in this situation determine:

1. What are the legitimate needs of my body?

2. What is required of me to have a "right and well–ordered relationship"—a loving—relationship with myself that avoids the extremes of excess or deficiency?

To assist us in determining what might be chosen and pursued in this situation, Bonaventure (*On Governing the Soul* 8 [Bonaventure, 2006a, 205-6]) provides three helpful questions with regard to what discretion might need to take into consideration in the struggle to live austerely—moderately, temperately—a well–disciplined manner of life:

1. How to "strive for nothing more than an 'adequate measure' in your use of food…so that your behavior will **in no way be excessive**."
2. How to "strive for modesty in discipline by moderating…**as opportunity requires and right reason dictates**."
3. How to "strive for modesty by honestly regulating, ordering, and composing your acts…**as required by moral integrity and right living**."[13]

The questions provide a thoughtful, if demanding, framework through which a person might learn, ideally through practice and experience, what the counsel of discretion suggests ought to be chosen and pursued in any given instance.

The story raises, therefore, a series of important questions for professors and others who might be concerned about the formative–education of others. If the brother, for example, was a student at your institution:

- Where would he learn about the life of virtue?
- Who would provide him the basic instruction in what constitutes a life of virtue, of good moral conduct?
- How would he be exposed to different models of virtuous living as he begins to take responsibility for
  - the person he is becoming?
  - the "rightness" of his conduct?
  - the dynamic process of "meaning making" (faith) wherein he will find something to which he is willing to give his heart?[14]
- How, in what context and when, will you and your colleagues be creatively inviting students to become

"self–conscious" and self–critical of who they are becoming and the quality of the moral choices they are making—the challenge of formative–education?

Francis: An Authentic Teacher

Bonaventure claimed in "The Morning Sermon" (*FAED*, II:508-516) that Francis was an "authentic" and "excellent" teacher because he (1) "taught what he himself had learned," (2) "taught what he learned without guile due to his fervent love," (3) "put into practice what he learned," and (4) "believed in what he had learned." In the development of this argument, Bonaventure expressed his conviction that Francis "did not acquire his knowledge by reflecting in general terms on a limited number of truths, but by individual experience over a wide range of life" (*FAED*, II:511-512). In his telling of the story of the hungry brother, Bonaventure seems to be providing a pedagogical model for faculty, staff, coaches and mentors, in different ages, who aspire to invite a less experienced person to clarify their values and become more self-responsible in choosing who they aspire to become and how they are living.

In the story of the brother tormented by hunger, Francis is presented as the teacher, the mentor, the spiritual guide, coach, the more experienced companion on the journey, who models for his brother a way to discern, choose, and proceed if he desires (a) to live rightly (*rectitudo vivendi*), (b) to be in right relationship with himself (*pietas*), and (c) to love in a "right and well-ordered way" (*caritas*).[15] This is demonstrated clearly in the body of the story.

Francis' response to his brother's need is worked out in the context of the values-virtues identified above, namely, charity, discretion, right relationship, discerning condescension, and austerity. These must be brought into creative relationship with each other if their competing, often conflicting, claims are to be worked through in this situation. Bonaventure's story highlights seven things, that is, how Francis: (1) **felt** "affectionate concern"(*pietas*) for one of his "brothers" (*frater*), (2) "**called** the brother"(*frater/pietas*), (3) **put** some bread before him [showed mercy (*misericordia*)], (4) "to take away his embarrassment, **started** eating first" [felt compassion (*compassio*)], (5) gently **invited** him to eat (*circumspectionum condescendere*)," (6) **determined** what charity might require in this situation, and (7) reminded us that, in every experience, there is

always something more that the "teacher"—mentor, guide, coach, companion—might **learn about the virtue of discretion**.

In his brief articulation of so many value-virtues and details in this story, Bonaventure offers insight with regard to how one must, through experience and practice, "learn the right way of living" or what constitutes "becoming conduct" (*On the Reduction of the Arts to Theology* 4 [Bonaventure, 1994, 41]).

In this instance, despite the "teacher" Francis' ongoing struggles in satisfying the needs of his body and accepting his human frailty (which is the central concern in chapter five of the *Major Legend* and the context in which this story is told), Bonaventure provides an image of Francis as one who is able to provide "an edifying example" for his "brother" by weaving together a series of judgments, choices, and actions that "in this incident" reveal what "charity, not the food" requires of him. The image points to a way of living in which the virtue of discretion makes a judgment about how a variety of goods might be brought into a dynamic, creative and harmonious relationship with one another in the choice and pursuit of the highest good, *caritas* or "right and well-ordered love."[16]

Bonaventure provides an image of Francis as one who is able to provide "an edifying example" for his "brother" by weaving together a series of judgments, choices, and actions that "in this incident" reveal what "charity, not the food" requires of him.

In the "edifying example," St. Bonaventure demonstrates the complexity involved in a commitment to "right living," moral living or becoming conduct while in the state of human pilgrimage. This complexity requires an artistic paradigm that both challenges and enables a person to determine, in a given set of actual circumstances, what would constitute an "upright intention," the desire to be and to do what is good (affection), and the willingness to embrace the discipline required by a good and measured response (moderation) (*On the Reduction of the Arts to Theology* 17 [Bonaventure 1994, 53-55]). In this instance, what does the "charity and not the food" require?

There is much to be learned about the nature of each of the virtues as Bonaventure understood them, not to mention what must

be learned through experience, practice, and choice. But there is one aspect that uniquely captures something essential to the Franciscan experience and points to an integral part of the formative–education that individuals receive at a Franciscan sponsored institution. It is Bonaventure's phrase *circumspectionum condescensionem.*

Circumspectio refers to the deliberate and well–considered attention to circumstances that is required in the process of making a judgment (*discretio*) about the best course of action to be chosen and pursued in any given situation.[17] *Condescendere* literally means to step down in relation to the need of another. It assumes a personal readiness and willingness on the part of an individual, in this case Francis, to be primarily concerned with another, in this instance, the needs of the "brother tormented by hunger." It is a response that requires three things. First, the inner discipline through which a person like Francis would be able to recognize that the proposed ideal of austerity is not an end in itself. Second, true humility—a sense of one's "great littleness"—that would enable one to be attentive and responsive to the genuine needs of the "brother." Third, the generosity of spirit (poverty) that would enable one literally to bend down and serve the "brother." This is a very practical example of "the Franciscan spirit" in action. If you think about it, it simply names, ideally, what students and others experience on our campuses and in our classrooms, in our offices, and in our residence halls—a mark of the Franciscan institution's distinctiveness.

In this view, we all have the opportunity to become formative educators both by example and by the way we engage the other, our brother or sister. We step down in relationship to their need and invite them to imagine what kind of persons they want to become.

In this view, we all have the opportunity to become formative–educators both by example and by the way we engage the other, our brother or sister. We step down in relationship to their need and invite them to imagine what kind of persons they want to become. We help them to see how they might choose to become, in an even greater measure, persons with good character.

Conclusion

Bonaventure argued that Francis was a "messenger of God" who showed "in the splendor of his life and teaching" a way of "light [truth] and "peace." The question is: Do we wish simply to "admire" or do we wish to "imitate" Francis?

If we desire to imitate him, we must understand the vision, the values, and the virtues that shaped his life. More importantly, we must struggle to live those value–virtues to the greatest extent possible in our state of human wayfaring (*Itinerarium Mentis in Deum* VII. 2 [Bonventure, 2002, 135]).

We live in a world that proposes many values–virtues as guides to right living and that promises peace of spirit. Unfortunately, there are also numerous examples of how many of those proposed values–virtues lead to injustice, violence, excessive consumption, and competition to possess more than our share of the goods of the earth. Such directions result in broken relationships, lack of respect for the legitimate needs and rights of others, and a kind of love that does not satisfy the deepest needs of the human spirit.

The 13th–century world of Francis of Assisi was in many ways like our own time—one of intense social, political, and economic turmoil. Citizens of the emerging commune (city state) aspired to have a greater share of power, possessions, property, and *pecunia* (money). Francis' father, a successful merchant, expected his son to share his and the commune's aspirations. However, a series of events in his young adult years, most especially his encounter with lepers, caused him "to leave that world" (Francis of Assisi, *Testament* 1-4 [*FAED*, I:124]). He separated from it to embrace an alternative set of aspirations and ideals that he found named in the Gospels. By embracing his inner struggle to discover a life of meaning, Francis discovered an alternative way of being in the world. He, and those who followed him, strove to build a more just, relational, and loving world.

Let me close with two questions:

1. Will the students at your institution encounter the challenge to become responsible citizens who (1) are sensitive to ethical–moral concerns, (2) have grappled with questions of ultimate value and meaning, and (3) have been challenged to imagine the role they might play in building a more just, relational, and loving world?

2. Will your integrity, devotion, and discretion give witness to and invite your students to become persons of character through virtuous living?

---

[1] It is the contention of Robert Kegan (1998) that the majority of adults have not been successfully educated, formed, and appropriately mentored to meet the mental challenges of modern life as ideally anticipated by Parks.

[2] On the topic of adult learning see J. Mezerior (2000).

[3] As a Christian theologian, Bonaventure names that end "salvation" which is pursued through the imitation of Christ or in terms of what has been described by Zachary Hayes as his theology of "redemptive–completion" (Hayes, 1996, 182).

[4] The translation of *pietatis* has been rendered a "heart desiring right relationship." This is a better sense of Bonaventure's meaning in contemporary English. Cf. Col 3:12.

[5] "Discretion" (*discretio*) has been substituted for the *FAED* "discernment" in two instances to render the sense more closely to the Latin and to emphasize the virtue associated with good judgment.

[6] The pastoral image of the "*pius/pastor*" in Latin has been adjusted to better render the sense of Francis' affectionate and personal concern for his brother.

[7] My assertion here is modeled on Bonaventure's expressed intention when he wrote *The Tree of Life* as a meditation on the life of Christ. See Bonaventure, 1978, 119.

[8] In an Appendix at the end of this paper, I have provided a descriptive definition of each of these virtues as they are found in the works of St. Bonaventure.

[9] Bonaventure follows Aristotle in large measure in assuming that those who are practiced in a particular virtue tend to act on them quickly and with greater ease. He is clear in asserting, however, that in terms of free will, "grace does not force it but leaves the will free to consent." See *Breviloquium* Part V, 3.4 (Bonaventure, 2005, 180). On the role of the virtues and the nature of free will, the late 13th-century thought of John Duns Scotus will both enrich and develop the Franciscan tradition on this point.

[10] The definition is taken from Augustine, *De Libero Arbitrio* (On Free Choice of the Will) II.9, and Peter Lombard, *Sent.* II, dist., 27, chap. 1.

[11] *Nicomachean Ethics,* Bk. II, c. 9 (Aristotle, 1980, 45). He defines virtue as a "state of character concerned with choice, lying in a mean, i.e., the mean relative to us" (Aristotle, 1980, 39).

[12] Earlier versions of the story can be found in *Assisi Compilation* 50, 53 (*FAED*, II:149-150, 152) and Thomas of Celano, *Remembrance of the Desire of a Soul*, Bk. 1, XIV and XV (*FAED*, II:258-259).

[13] Adapted from "On Governing the Soul" (Bonaventure, 2006a, 207). This approach presumes a basic understanding of Bonaventure's theology of virtues.

[14] For more on the last point, see Chapter 2: "Meaning and Faith," in Parks, 2000, 14-33.

[15] In his discussion of the gift of counsel in the *Collations on the Seven Gifts* VII.5, Bonaventure describes the three–fold action that is proper to counsel as the gift by which one learns to discern, choose and pursue what is

permitted, proper and expeditious in the "practice of virtue" (Bonaventure, 2008a, 146-148).

[16] Bonaventure compares the challenge of right living to the work of an "artisan" who "aims to produce a work that is beautiful, useful and enduring." See *On the Reduction of the Arts to Theology* 13 (Bonaventure, 1994, 51). Mary Beth Ingham, drawing principally on the work of John Duns Scotus (d. 1308), explains how Scotus envisioned the "moral person as an artist" (2009, 8). She notes that in the Franciscan intellectual tradition, "The human journey is not simply about learning how to think correctly, it is a matter of learning to feel correctly, to notice and to act correctly" (2009, 2).

[17] It is difficult to say why Bonaventure used *circumspectio* rather use *discretio* at this point in the text. It may simply be that it has more of the rhetorical and poetic tone—*cicumspectam condescensionem*—in which he typically chooses to express himself. The terms have similar meanings and the *FAED* translators translate *cicumspectio* as discernment. In the *Collations on the Seven Gifts* VIII.6, "The Gift of Understanding," Bonaventure writes *intellectus est regula circumspectionum moralium,* which is translated as the "intellect is the criterion in judging moral matters" (Bonaventure, 2008a, 166).

References

Aristotle. (1980). *Nicomachean Ethics*. D. Ross (Trans). Oxford: Oxford University Press.

Armstrong, R. J., Hellmann, J. A. W., & Short, W. J. (1999-2001). *Francis of Assisi: Early Documents: Vol.1: The Saint; Vol. 2: The Founder; Vol. 3: The Prophet*. New York: New City Press. (Cited as *FAED*.)

St. Bonaventure. (1970). *Collations on the Six Days*. José de Vinck (Trans.). Paterson, NJ: St. Anthony Guild.

------- (1978). *Bonaventure: The Soul's Journey into God, The Tree of Life, The Life of St. Francis*. Ewert Cousins (Trans). Classics of Western Spirituality. New York: Paulist.

------- (1994). *Instruction for Novices*. In D. Monti (Ed.), *Works of St. Bonaventure*, Vol. V: *St. Bonaventure's Writings Concerning the Franciscan Order*. (pp. 145-176). Bonaventure Texts in Translation. St. Bonaventure, NY: Franciscan Institute Publications.

------- (1996). *On the Reduction of the Arts to Theology*. In Z. Hayes (Ed.), *Works of St. Bonaventure,* Vol. I: *On the Reduction of the Arts to Theology*. Bonaventure Texts in Translation. St. Bonaventure, NY: Franciscan Institute Publications.

------- (2002). *Itinerarium Mentis in Deum*. In Z. Hayes and P. Boehner (Eds.),*Works of St. Bonaventure*, vol. II: *The Journey of the Soul into God* – Itinerarium Mentis in Deum. Bonaventure Texts in Translation. St. Bonaventure, NY: Franciscan Institute Publications.

------- (2005). *Breviloquium*. In D. Monti (Ed.), *Works of St. Bonaventure*, Vol. IX: *Breviloquium*, St. Bonaventure, NY: Franciscan Institute Publications.

------- (2006a). *On Governing the Soul*. In F. E. Coughlin (Ed.), *Works of St. Bonaventure*, Vol. X: *Writings on the Spiritual Life*. (pp. 197-210). Bonaventure Texts in Translation. St. Bonaventure, NY: Franciscan Institute Publications.

------- (2006c). *Commentary on Book II of the Sentences*. In F. E. Coughlin (Ed.), *Works of St. Bonaventure*, Vol. X: *Writings on the Spiritual Life*. (pp. 345-356). Bonaventure Texts in Translation. St. Bonaventure, NY: Franciscan Institute Publications.

------- (2006b). *On the Way of Life*. In F. E. Coughlin (Ed.), *Works of St. Bonaventure*, Vol. X: *Writings on the Spiritual Life*. (pp. 357-368).

Bonaventure Texts in Translation. St. Bonaventure, NY: Franciscan Institute Publications.

------- (2008a). *Collations on the Seven Gifts of the Holy Spirit*. In Z. Hayes (Ed.), *Works of St. Bonaventure,* Vol. XIV: *Collations on the Seven Gifts of the Holy Spirit*. Bonaventure Texts in Translation. St. Bonaventure, NY: Franciscan Institute Publications.

------- (2008b). *Disputed Questions on Evangelical Perfection*. In T. Reist and R. J. Karris (Eds.), *Works of St. Bonaventure*, Vol. XIII: *Disputed Questions on Evangelical Perfection*. Bonaventure Texts in Translation. St. Bonaventure, NY: Franciscan Institute Publications.

Braskamp, L. et al. (2006). *Putting Students First: How Colleges Develop Students Purposefully*. Bolton, MA: Anker.

Doyle, E. (1983). *The Disciple and the Master: St. Bonaventure's Sermons on St. Francis*. Chicago: Franciscan Herald Press.

Fink, L. D. (2003). *Creating Significant Learning Experiences: An Integrated Approach to Designing Courses*. San Francisco: Jossey-Bass.

Hayes, Z. (1996). *The Hidden Center: Spirituality and Speculative Christology in St. Bonaventure*. St. Bonaventure, NY: Franciscan Institute Publications.

Ingham, M.B. (2009). *Rejoicing in the Works of the Lord: Beauty in the Franciscan Tradition*. The Franciscan Heritage Series 6. St. Bonaventure, NY: Franciscan Institute Publications.

Kegan, R. (1998). *In Over our Heads: The Mental Demands of Modern Life*. Cambridge, MA: Harvard University Press.

Kuh, G. (2010). *Student Success in College: Creating Conditions That Matter*. San Francisco: Jossey Bass.

Mezerior, J. and Assoc. (2000). *Learning as Transformation: Critical Perspectives on a Theory in Progress*. San Francisco: Jossey-Bass.

Palmer, P. J. (1983). *To Know as We Are Known: Education as a Spiritual Journey*. San Francisco: Harper & Row.

Parks, S. (2000). *Big Questions, Worthy Dreams: Mentoring Young Adults in Their Search for Meaning, Purpose and Faith*. San Francisco: Jossey-Bass.

From the Bird Bath to the Cookie Jar: Franciscan Images from High Art to Popular Culture

Keynote Address
Association of Franciscan Colleges and Universities Symposium
June 5, 2014

WILLIAM J. SHORT, OFM

Francis of Assisi marked the end of the 12th and the early decades of the 13th century with his preaching of peace, his poetry, and his passion for the beauty of Creation.[1]

For those of us who have the privilege of living a good part of our working days in the Middle Ages of Francis and Clare, it can sometimes be a challenge to justify to others the time and effort we extend in making things Franciscan and medieval better known and better understood among our students, our colleagues, and the broader public.

We may not always be successful in our efforts to, for example, increase the use of Middle English in university email blasts, or introduce Latin subtitles into our school's recruitment videos, or even in allowing speakers at plenary sessions of learned societies to dress freely in medieval robes. But with an eye to our surrounding culture and geography, attention to the world of the arts and literature, we have many opportunities to engage students and others in an exploration of the ways in which people, ideas and images from the Franciscan tradition continue to have an effect on people today, whether wittingly or no.

My intention in these remarks today is not very scholarly. My modest purpose today is perhaps simply antiquarian and curious—more in the nature of a tour (and hopefully an enjoyable one), pointing out the odd bits of cultural history that connect the present to the medieval figure of Francis of Assisi. As we know all too well, we can find traces of the Middle Ages just about everywhere, from language quirks to kitchen recipes, from place names to book titles. It is in that spirit that the present romp is intended.

Now we may expect that in California, with its rich litany of Franciscan saints' names strewn across its geography, from San Bernardino in the South to San Francisco in the North, traces of

Francis would be common. But what about his "vestiges" in other parts of Modern America, on the East Coast, in Baltimore, and in New York, on Fifth Avenue in Manhattan?

Walters & Baltimore

It was just before the outbreak of the First World War that a collector from the U.S. purchased a valuable manuscript without quite knowing what he had. It was a missal dated to the early 13th century, and had those illuminated pages that made such works appetizing to socially mobile American industrialists at the turn of the 20th century.[2]

The collector was Henry Walters, and he came from Baltimore and his wealth came from his father's railroad business. At his death in 1931 he bequeathed his stately home and extensive art collection to the Foundation he had established, the Walters Art Museum (http://thewalters.org/). For several decades the manuscript remained there without receiving great notice. One of the researchers who appreciated the importance of this Catholic liturgical text was a Franciscan friar of my Province of Santa Barbara, Fr. David Temple. He traveled from Mission San Miguel in California to Baltimore to make a copy of the manuscript, using a method of photocopying that would certainly not be used today. I was privileged to see that copy, a bit faded but quite legible, while Fr. David was still living. A beautifully illuminated "carpet page" of the missal gives an idea of its quality. (For images of the missal, see additional links at http://articles.thewalters.org/the-st-francis-missal/.)

The provenance is a church dedicated to San Nicolò in Assisi, the Umbrian hometown of Saint Francis. This allows for two possibilities that we can presently determine: the church of San Nicolò in the Piazza del Comune of Assisi (today the Post Office), or the monastic church of San Nicolò di Campolungo, in Assisian territory on the eastern side of Mount Subasio, the mountain whose summit overlooks the town. The quality of the missal and some of its notes suggest it was written in a monastic scriptorium, and it later became part of the collection of liturgical books of the downtown church in Assisi, the favorite of the town's merchants.

Henry Walters was a knowledgeable collector. He knew what he liked, and illuminated manuscripts were certainly part of that. The Parisian bookseller and bookbinder *extraordinaire* Léon Gruel was happy to oblige Mr. Walters by supplying the best examples of the

medieval illuminator's craft for mildly daunting prices. The German bibliophile and antiquarian Joseph Baer of Frankfurt had purchased an interesting manuscript from Italy, with a provenance traceable to the Umbrian commune of Assisi. Paleographical evidence (Gothic uncial script) pointed to the late-12th or early-13th century. And the calendar of saint and feasts indicated the diocese of Assisi, and the patron of the church as St. Nicholas, Bishop of Myra in Asia Minor, famous for providing dowries for poor brides. Gruel thought this item from Baer might be just the sort of thing to interest Walters, and in fact he made the sale.

Mr. Walters made several other acquisitions during the same period (1913-14): a couple of good manuscripts, a painting or two. There is nothing to suggest that he attached special importance to the Umbrian manuscript beyond his general enjoyment of medieval illuminations. What he did not know, and what the curators of the collections apparently did not at first realize, was how intimately this lovely manuscript missal was connected to the story of St. Francis of Assisi.

Consider the following account, from companions of Francis recording their reminiscences around 1240, some fifteen years after the death of the saint, in a text known as *The Legend of the Three Companions* (*FAED*, II:59-110):

> (Francis, Bernard and Peter) went to the Church of St. Nicolò next to the piazza of the city of Assisi. ... They prayed devoutly that the Lord would show them his will on opening the book the first time. Once they had finished prayer, blessed Francis took the closed book and, kneeling before the altar, opened it. At its first opening the Lord's counsel confronted them: *If you wish to be perfect, go, sell everything you possess and give to the poor, and you will have a treasure in heaven* (Mt 10:21). (*FAED*, II:86)

The upright East-coast businessman Walters likely had no knowledge of this text highlighting the importance of his missal (particularly considering that most Franciscans in this country in 1913 did not know this text themselves). When Fr. David Temple examined the missal in the 1950s, it was still relatively little–known, probably explaining why the staff allowed him to make a Thermo–Fax copy of it (likely the only time that such a copy would be allowed).

Thanks to the Walters website we have some beautiful samples of pages from what they now identify as the *St. Francis Missal*. It was a key element in their exhibit on the medieval missal itself. Within its beautiful folios, a nearly complete cycle of feasts and ferias for the Roman liturgical year is given, with appropriate lessons and orations, as well as prayers for the "common" or standard, repeated parts of the liturgy.

The Walters has also included quite a dramatic little video to showcase the missal and its connection to the story of Francis. Francis, with his companions Bernard of Quintavalle and Pietro Catanii, ask for guidance through the divinatory technique of the *sortes*, which can refer both to the casting of lots (as in the Vulgate's description of the Roman soldiers casting lots for the tunic of the crucified Jesus: *sortiamur illa cuius sit*), and to the opening at random of a text (e.g., the poetry of Virgil, the *sortes virgiliae*, and later the Christian Gospel, *sortes evangelii*). It was a general, pious belief that God would reveal truth or a certain direction or instruction through a prayerful opening of the Scriptures. Francis and his companions were hardly unusual in their turn to the *sortes* for guidance.

Within its beautiful folios, a nearly complete cycle of feasts and ferias for the Roman liturgical year is given, with appropriate lessons and orations, as well as prayers for the "common" or standard, repeated parts of the liturgy.

That such an important piece of the early 13th-century story of Francis of Assisi should have arrived, virtually unnoticed, in early 20th-century America is only one of the remarkable examples of the odd fortunes of the Poverello and the art and artifacts associated with his memory in this country.

Frick and Manhattan

But we must move on from the former Walters home in downtown Baltimore to the imposing New York addresses of Fifth Avenue in Manhattan, and specifically to No. 1 East 70th Street at the corner of Fifth Avenue, the grand home built by Henry Clay Frick, and now housing his outstanding art collection. Not attracted to religious subjects, Frick gave his collecting agents instructions to

avoid portraits of saints and Madonnas, concentrating instead on what we might call "secular portraits," like that of Rembrandt in the front room of his mansion, or landscapes, of which he was particularly fond.

Some years ago my sister Colleen arranged to meet me while we were both visiting New York for meetings. She had taught art appreciation as a volunteer in local schools near our home in Seattle, and she wanted to introduce me to a favorite painting of hers housed at the Frick Collection (http://www.frick.org). She only told me that "it had Saint Francis in it," and she thought I would like it. When we arrived at the Frick she knew exactly where to go, the Living Hall, and there on the wall opposite the fireplace (where it was placed by Frick shortly after its acquisition in 1915) we saw Giovanni Bellini's *Saint Francis in Ecstasy* (http://collections.frick.org/view/objects/asitem/items$0040:39). A beautiful Venetian Renaissance rendering of its medieval subject, it can rightly be viewed as a favorite painting of many an admirer of the artist. And after nearly an hour of appreciative commentary by my sister, it became one of my favorite images of Francis as well. Yes, I had seen the picture before. I think it was in an undergraduate Art History course at the University of San Francisco. But that was San Francisco in 1969, and I was living on the Panhandle of Golden Gate Park then, and my memory of those classes is, well, a bit blurry. In my early days as a friar I had inherited a small copy of it, about 8½ by 11 inches, which had once been a jigsaw puzzle, later glued together to make a somewhat dog-eared cardboard portrait of the founder of the Franciscan Order.

Seeing it close-up, in its true size (larger than I imagined it), I was struck by its warmth (in the rocks), its coolness (in its lighting) and its luxurious riot of detail (in its plants and animals). The small rabbit peeking out from under the rocks is one of my favorites, though the stoic donkey has his own charm as well.

This too is an example of the phenomenon we saw earlier with the Walters *St. Francis Missal*: the Franciscan theme of the work was not at all the point of the acquisition. Henry Frick, with an aversion to religious subjects and a fondness for landscapes, had made an exception to his rule on pictures of saints to purchase this fine work from Knoedler & Co. It must have been the charm of the landscape that overcame his religious allergies.

Like the Walters *St. Francis Missal*, the Frick *St. Francis* had arrived on American soil by an odd route. Commissioned originally

by the Venetian patrician Zuan Michel and painted by Bellini in 1475-80, it had remained in Venice until the 1700s. It was purchased by the redoubtable collector and would–be founder of the Scottish National Gallery, William Buchanan. After many intermediate stops, the painting came to Knoedler & Co. in New York. They thought they could find a buyer for the piece—and, in 1915, after some convincing, it went to Mr. Frick.

It still presides over that great space of the Living Hall at the Frick today, a lovely reminder of the enduring memory of the Poor Man of Assisi amidst the opulence of the home of a man known for conspicuous consumption on a very grand scale.

From High Art to Contemporary Culture

So much for the learned disquisition on Francis in U.S. culture through the lens of the High Art of the Walters and the Frick collections. Now it is time to look at what many more of our AFCU students, faculty and staff will know about the Franciscan presence in culture: those other artistic creations, whether in opera, film, painting, sculpture, cartoons, or video art: what we might call "the artifacts of contemporary culture."

In the field of contemporary music, even of a high level of difficulty, Francis is represented. I am lucky enough to have friends who, in 2002, did not want to sit through a five-hour opera in French, and so gave me their tickets to a performance they thought I might enjoy. With another brave friar, I went to the San Francisco Opera's premier of Olivier Messiaen's *Saint François*. (For images, see http://archive.sfopera.com/photos/popups/02-st_francis.htm.) It had been performed by only a few opera companies in Europe, to positive critical acclaim, even though its music can hardly be called easy. Messiaen himself, a devout believer and for much of his life organist at Sainte-Trinité in Paris, produced the opera at the request of the Paris Opera. In it he explores scenes from the life of Francis from his meeting the leper through the stigmata, with lots of bird-songs imitated by unusual instruments in the orchestra. (Messiaen considered himself an ornithologist as well as a musician, and travelled the world recording bird songs which he later interpreted in musical form.) I had the impression that I was listening to important music that would perhaps be played and lyrics that would be sung for many years to come, and that somehow this was a significant composition

of the 20th century (even if I found it hard to grasp at times). Could there be a better compliment for Saint Francis than that?

In the world of film, the image of St. Francis has fascinated many in the 20th century. Roberto Rossellini's *San Francesco* of 1950 remains a kind of cult classic in Italian cinema. It treats a serious subject, the life of Francis, with a kind of simplicity and freshness derived from Rossellini's insistence on using untrained actors to play the parts of most of his characters. Quite the opposite is the case with the 1961 production of *Saint Francis* starring Bradford Dillman, Dolores Hart and Stuart Whitman. Here all is Hollywood at its best, imagining the handsome young knight (Dillman as Francis) with the fair lady (Hart as Clare, before she left Hollywood to become a Benedictine nun in Connecticut).

In the world of the arts Francis has been for centuries a favorite figure for painters, from the 14th-century Giotto frescoes in the Upper Church of the Basilica of Saint Francis in Assisi to contemporary artists from around the world who portray Francis in varied media.

If anyone has done more to form (or deform) modern images of Francis and Clare, it must surely be the Italian opera designer and film director Franco Zeffirelli in his 1972 film *Brother Sun, Sister Moon*. Here a grand master of the beautiful scene sets the handsome young Francis (Graham Faulkner) alongside the graceful beauty of the young Clare (Judi Bowker) in flowery fields, as the audience listens to the music of Donovan.

For those who prefer the dark side of the Franciscan tradition, you can't go wrong with a good murder (or several), investigated by a clever English friar in *The Name of the Rose*, based on the novel of the same name by Umberto Eco. Friar William of Baskerville (yes, the reference to Sherlock Holmes is intentional), played by a wise-looking Sean Connery, is part of a complex game of dizzying cross-references from the field of linguistics to medieval libraries to Ockham's logic to the effective use of poisons (for killing monks).

In the world of the arts Francis has been for centuries a favorite figure for painters, from the 14th-century Giotto frescoes in the Upper

Church of the Basilica of Saint Francis in Assisi to contemporary artists from around the world who portray Francis in varied media.

I have had the privilege of visiting the home and studio of California's Mexican-Swedish artist John August Swanson, and have admired the brilliant color and lively figures of his seemingly *naif* serigraphs of Francis on La Verna (a vivid retelling of the scene portrayed in Giovanni Bellini's *Francis in Ecstasy* at the Frick). His *St Francis and Animals* could serve as a symbol of the new role assigned to Francis as "patron saint of those who promote ecology" (by Pope John Paul II in 1979). Far to the west of California, Japanese print artist Sadao Watanabe created a series of *mingei* (folk art) portrayals of Francis preaching to the birds. One is printed on a red background and can almost make the viewer sense the warmth of a summer scene, while another, on a blue background covered in white, gives us a feeling of winter chill, with a barefoot Francis wearing a long cloak.

The same scene, Francis with birds (and other animals) has captured the imagination of a variety of artists, both the highly gifted and the more ordinary.

The same scene, Francis with birds (and other animals) has captured the imagination of a variety of artists, both the highly gifted and the more ordinary. Stained glass artists have pictured the Sermon to the Birds from the 13th century up to the present, often indulging in some whimsy in their choice of such birds as storks and owls in the same scene (likely to be judged unlikely by an ornithologist like our friend Olivier Messiaen). In the United States, the 20th-century Philadelphia church artist Bolton Morris painted a wonderful plywood panel of the same "Sermon to the Birds" for the Poor Clares at the Monastery of St Clare in Langhorne, Pennsylvania.

St. Francis and a collection of birds and other animals appears in the style of an icon from "Monastery Icons—Sacred Arts Foundation" based in the United States (http://www.monasteryicons.com/). The Catholic blog *Sunlit Uplands*, for the Feast of St. Francis in 2007, featured an image from a holy card with a remarkable collection of creatures surrounding Francis, from the traditional birds and wolves, to foxes, cats, a baby fur seal, bunnies, as well as a deer, a bear and even a whale (http://www.sunlituplands.org/2007/10/feast-of-st-francis-of-assisi.html).

A sculpture of Francis deep in conversation with a small bird, from Ss. Peter and Paul Cemetery in Naperville, Illinois, continues this theme (https://www.pinterest.com/pin/443041682063814718/).

A mural for Christ the King School in Haddonfield, New Jersey, shows Francis in a woodland setting surrounding by a great variety of animals. And a variety of popular representations of Francis, some serious, some humorous, feature birds in particular as characteristic partners of the Saint of Assisi. A web-comic by artist Kate Beaton (with a website entitled "Hark! A Vagrant") humorously depicts a brother trying, unsuccessfully, to dissuade Francis from consorting with birds (http://www.harkavagrant.com/index.php?id=246).

Perhaps no figure has done more than the popular comic-strip "Brother Juniper" to popularize a certain view of things Franciscan in the U.S. press. Justin "Fred" McCarthy, a friar for many years, created these cartoons, published in over 180 newspapers between 1953 and 1986 (http://brotherjuniper.com/). Brother Juniper even appears, along with his brothers, in a wide range of ceramic figurines with captions from the comic strip.

In England, the figure of the friar was a frequent subject in the popular prints created by Walter Dendy Sadler, as in his *Thursday*, with a group of friars fishing for the next day's dinner, even some who look a bit dubious about the catch (http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll65/id/17328). Leon Richeton (after a painting by Frank Hyde), also in England, treats much the same subject in his *Monks Fishing*, where the monks seem in fact to be Capuchin friars, accompanied by what appears to be a bottle of Chianti (http://www.intaglio-fine-art.com/images/trb175.jpg). Joseph Haier of Austria, with his *Monks in a Cellar*, continues the wine theme with a group of Franciscan friars, including one very sleepy wine steward and a grumpy looking superior (http://commons.wikimedia.org/wiki/File:Joseph_Haier_-_Monks_in_a_cellar_1873.jpg).

The Internet now also offers many figurines that associate Franciscans with salt–and–pepper shakers, thermometers or cruets (https://www.pinterest.com/lilbitthisthat/franciscan-friar-tuck-goebel/). Franciscan tunics and cords feature prominently in sites that advertise clothing for Friar Tuck or generic "monk" figures for Halloween or other special occasions. There are even animal versions of the same costumes, whereby the animals themselves have now become Franciscans! And the Twin Winton Company of California, since at least 1965, has produced a very popular cookie jar

(https://www.pinterest.com/pin/435019645227296218/) that can be found in Franciscan places throughout the United States and abroad—I am informed that it is also now considered a collectible! A St. Francis Solar-Powered Bird Bath (from statuary of the Joseph's Studio Collection) can be considered a modern, energy-saving spin on a familiar theme of Francis and the birds.

There is also an animated cartoon about "A Day in the Life of St. Francis" on YouTube (by The Amazing Cat Channel) putting the Saint from Assisi into the midst of modern electronic media (https://www.youtube.com/watch?v= JtSvwOOOTBI). Internet clip–art by Ron Leishman includes a wild dancing friar image that you may want to attach to a memo or two (http://Clipart Of.com/ 1044818). It may be more appropriate than a reproduction on your school stationery of Goya's portrayal of "Friar Pedro de Zaldivia shooting the Spanish robber El Maragato," though you are welcome to view it at the Art Institute of Chicago (http://www.artic.edu/aic/ collections/exhibitions/Rococo/Maragato). If you still in a mood for things Spanish, you can purchase a very religious barometer in that country called "El Fraile del Tiempo," or "The Weather Friar," whose hood rises and staff lowers as rain approaches (http://www.casaclima.com/tienda-a/FRAILE/ficha/Higr%C3%B3 metro-fraile-del-tiempo-en-espa%C3%B1ol.html). And not far away, in Italy, the ever–popular Capuchin Friar "Frate Indovino" or "Brother Riddle" still sells thousands of copies of a combination calendar and household almanac each year (http://www. frateindovino.eu/).

From the very popular to the very refined, from the borders of Catholic kitsch to the pinnacle of Renaissance art, the figure of St. Francis of Assisi offers us an entrance to the world of culture that would be the envy of many other religious groups in the United States.

From the very popular to the very refined, from the borders of Catholic kitsch to the pinnacle of Renaissance art, the figure of St. Francis of Assisi offers us an entrance to the world of culture that would be the envy of many other religious groups in the United States. The Association of Franciscan Colleges and Universities has rightly explored the serious side of our significant intellectual and

cultural tradition for a contemporary academic public in its biennial meetings. Today it has been my pleasure to point out that there is also another side to our tradition, the popular side, which may provoke just as much pleasure in audiences today.

---

[1] This presentation was accompanied by a Powerpoint presentation which, for legal and technical reasons, cannot be included in *The AFCU Journal*. Where possible, web links have been provided for the materials referenced. No rights for any materials are claimed by *The AFCU Journal*.

[2] The Walters catalog description of the item and its provenance is as follows: Church of San Nicolo, Assisi (?), late 12th-early 13th century; Joseph Baer, Frankfurt, 1912 [mode of acquisition unknown]; Leon Gruel, Paris [date and mode of acquisition unknown]; Henry Walters, Baltimore, 1913, by purchase; Walters Art Museum, 1931, by bequest. 1172-1228 (Medieval) parchment W.75. H: 12 3/16 x W: 8 11/16 in. (31 x 22 cm).

References

Armstrong, R. J., Hellmann, J. A. W., & Short, W. J. (1999-2001). *Francis of Assisi: Early Documents: Vol.1: The Saint; Vol. 2: The Founder; Vol. 3: The Prophet.* New York: New City Press. (Cited as *FAED.*)

Teaching A Franciscan Poetic in a Study of the Literary Voice

JOHN PILSNER, Ph.D.

Is there such a thing as a Franciscan poetic? Can St. Francis and a Franciscan charism provide inspiration for a course in lyric poetry and drama? Can St. Francis' elated disposition toward God and creation relate to poetic vision, dramatic *pathos*, and a language of the human heart? And can such a course have an effective academic purpose as well as a formative impact on students?

Such questions are being explored in a course designed for the new Core Curriculum at Franciscan University of Steubenville, entitled "Lyric and Dramatic Voices" (hereafter, "Voices"). The course is a survey of lyric poetry and drama emphasizing the literary voice, an approach which opens up subtle questions regarding human subjectivity and experience, in such critical areas as affectivity, self-awareness, and conversion. Its orientation is therefore anthropological, psychological, and personalist, as students confront several non–traditional aspects of literary study.

While a traditional approach to literature treats the content and form of literary masters and models, categorizing and contextualizing according to the conventions of period and genre, "Voices" focuses acutely on the tones, attitudes, emotions, and dispositions of literary personae, authorial as well as dramatic. These aspects are distinct from the conventional emphasis on character and thought (in Aristotelian terms, *ethos* and *dianoia*), which examines patterns of behavior and purposeful action, especially in relation to motive, identity, and argument. A study of the literary persona, through the voice, takes one into the recesses of the human mind and heart, in emotional depth and self-discovery (*pathos* and *anagnorisis*), inquiring how the perceiving subject apprehends and responds to reality and moreover how literary techniques and devices shape a reader's understanding and interpretation. In other words, a study of the literary voice and persona defines a language of the heart in relation to a moral purpose and an aesthetic effect so that a more holistic and comprehensive view of the human person emerges. In terms of modern emotion theory, "Voices" balances a perceptual or objective approach with a contrasting cognitivist or "internal" point of view.

For the syllabus we have chosen representative works of several periods and literary movements which exemplify expressive, sensitive, and forceful personae (see "Course Readings" below). In each literary work, we pay close attention to the analysis of the literary voices in context, employing an enhanced vocabulary of tone and mood. For example, we ask such questions as: Is the poised voice of Aphrodite in Sappho's "Hymn" soothing or mocking towards the desperate pleas of the suppliant? How do the blazons of youthful passion relate to religious experience in the Song of Songs? How do dramatic conventions contribute to the quality of Oedipus' agony or of Antigone's piety? Why does Shakespeare's Cordelia—whose very name signifies "heart"—remain silent when asked to declare her paternal love? Once the course concept and basic terminology are mastered, we transition from a more static analysis of voice to a dynamic interpretation of the emotions and attitudes over time, measured in the fluctuations, developments, and growth of various personae.

But the essential question of this paper is how the academic course draws on St. Francis and a Franciscan charism for its impetus and method. As soon as we began teaching the syllabus, we had St. Francis in mind, because his literary voice and persona resonate with the dynamic relationship of Creator and creature. Unlike the traditional model of education, where acquired learning is propositional (*logos*) and systematic (*episteme*), the education of the heart involves the intuitive grasp of lived experience, a power of example and encounter. The drama of the human person in St. Francis is humanistic wisdom. We detect an echo of this drama in the restless heart of St. Augustine's *Confessions*, where the intellectual problems of philosophy and theology are interwoven with vivid memories, shifting attitudes, dynamic relationships and moral discovery.

Franciscan education has been described as ethical, religious, incarnational, evangelical, service-oriented, personal and transformative. But how do such qualities translate into classroom experience?

Franciscan education has been described as ethical, religious, incarnational, evangelical, service–oriented, personal and transformative. But how do such qualities translate into classroom

experience? "Voices" is framed by four selections from the writings of St. Francis: "The Canticle of Creatures" (*FAED*, I:113-14), "The Canticle of Exhortation to the Ladies of San Damiano" (*FAED*, I:115), "A Salutation of the Virtues" (*FAED*, I:164-65), and a selection from "A Letter to the Entire Order" (*FAED*, I:116-21). These writings strike us first of all by the intensity of the subject's engagement with the order and beauty of nature, creatures, and communities, and the conflicts of virtue and vice, sin and death. The heightened awareness of the persona expresses a powerful response, attitudinal and emotive, as if reality itself demands a participation. Indeed, "The Canticle of Creatures" stands behind other poems of fascinated engagement like Wordsworth's "Tintern Abbey," or Hopkins' "God's Grandeur." The voice beholds in wonder the variety and complexity of natural, communal, moral, and spiritual worlds but perceives them as a mystery–in–unity. Though he is a human image of the *Logos*, the divine "voice," the persona can neither explain nor sustain the sheer magnitude and magnificence of the poetic object. A spontaneous impetus toward laud and homage of heavenly bodies and earthly goods—the extraordinary and the ordinary—is therefore tempered by a new awareness of creaturely poverty. Confronting the reality of sickness and death, the voice descends from its contemplative heights and ends on a quiet note, confessing the need for forgiveness, humble service, and conformity to divine will.

These writings strike us first of all by the intensity of the subject's engagement with the order and beauty of nature, creatures, and communities, and the conflicts of virtue and vice, sin and death.

An effective demonstration of St. Francis' literary voice can also be found in a well–known passage from the "Letter to the Entire Order," which the Founder wrote for the Chapter–General toward the end of his life. Exhorting his brother priests to be attentive and reverent in accord with the dignity of their ministry, he writes:

> Let everyone be struck with fear,
> Let the whole world tremble,
> and let the heavens exult

when Christ, the Son of the Living God,
is present on the altar in the hands of a priest!
O wonderful loftiness and stupendous dignity!
O sublime humility!
O humble sublimity!
The Lord of the Universe,
God and the Son of God,
so humbles Himself
that for our salvation
He hides Himself
under an ordinary piece of bread!
Brothers, look at the humility of God,
and *pour out your hearts before Him*!
Humble yourselves
that you may be exalted by Him!
Hold back nothing of yourselves for yourselves,
that He Who gives Himself totally to you
may receive you totally! (*FAED* 1:118)

Here, as in the "Canticle," we have a synopsis of the poetic theology of St. Francis. Looking upon the Eucharist with the harmonious discord of wonder and dread, the persona is captivated by the paradox of Incarnational presence. Unable to contain his emotion, he greets this mystery with spontaneous adoration and praise, in apostrophe, isocolon, antimetabole, and other parallelisms. Apostrophe, a device exploited by the metaphysical poets of the 17th century, adds a bold immediacy to the language with the illusion of an interlocuter. The isocolon, a kind of structural repetition of phrases or clauses of equal sound, rhythm or length, demonstrates Francis' tendency toward rhetorical balance. For example, the phrase "O wonderful loftiness and stupendous dignity!" parallels two pairs of similar terms, *admiranda–stupenda* and *altitudo–dignatio* (*dignatio* echoing the description of the priestly ministry, *dignitatem*). Antimetabole and oxymoron in "O sublime humility! O humble sublimity!" emphasize the paradoxy of a humble God through a reversal of terms—*sublimitas* and *humilitas*—in an *abba* pattern (similar to chiasmus). Francis completes the poetic response with three antitheses in parallel result clauses: humble–exalt, hold back–give, nothing–all. The frequent pairing is in fact so

attractively poetical that the editors of the New City Press edition typeset the lines as if a poetic form were intended.

What is the effect of all this literary language? The voice's expression of wonder giving way to adoration and humility represents a heightened, self–conscious response to the Eucharistic miracle in an encomiastic rhetorical form. It is only in and through this affective experience that the persona discovers the correspondence between the Eucharist, the Incarnation, and the office of the priesthood. Conforming to the "humble sublimity" of divine reality, the priesthood conceals its inherent dignity in the humility of service, *sub modica panis formula se abscondat*. The poetical theologian's insight takes him beyond a static awareness of the Incarnation paradox—the Word–made–flesh—to a dynamic awareness of Christ *in the present*. This gift of self is personal and calls for a response to the Love which generates and animates. Therefore the passage's directive statements—"pour out your hearts," "humble yourselves," "hold back nothing"—express the reciprocal nature of love in a dialectical and rhetorical equilibrium.

It is only in and through this affective experience that the persona discovers the correspondence between the Eucharist, the Incarnation, and the office of the priesthood.

The structure of humanistic wisdom in a Franciscan charism is illuminated by comparison with the Aristotelian–rational model. In the *Metaphysics*, Aristotle explains how systematic knowledge originates in wonder:

> For it is owing to their wonder that men both now begin and at first began to philosophize; they wondered originally at the obvious difficulties, then advanced little by little and stated difficulties about the greater matters, e.g. about the phenomena of the moon and those of the sun and of the stars, and about the genesis of the universe. And a man who is puzzled and wonders thinks himself ignorant (whence even the lover of myth is in a sense a lover of Wisdom, for the myth is composed of wonders); therefore since they philosophized in order to escape from ignorance, evidently they were pursuing

> science in order to know, and not for any utilitarian end. And this is confirmed by the facts; for it was when almost all the necessities of life and the things that make for comfort and recreation had been secured, that such knowledge began to be sought. Evidently then we do not seek it for the sake of any other advantage; but as the man is free, we say, who exists for himself not for another, so we pursue this as the only free science, for it alone exists for itself. (*Metaph.* 982b [Aristotle, 1984, II:1554-5])

In Aristotle's theory, there is a difference between experience, which derives knowledge from memory and directs it toward a utilitarian end, and wisdom, a universal knowledge of causes, desired for its own sake. This definition appears to have little to do with St. Francis, whose affective wonder at the Eucharistic miracle does not spur him to speculate "How can this be?" but rather to respond, "If it is so, *then what must I do*?" At first glance, the two approaches epitomize the traditional distinction between intellect and virtue, theoretical wisdom and practical wisdom, or learning and piety. But we also need to account for the wonder, the impetus of wisdom, which forms the ground for both Aristotle and Francis. Referring to the operations of the heavens and focusing on the rational alone, Aristotle traces a path from the awareness of ignorance to the investigation of causes. Francis, on the other hand, beholds a mystery of faith, and immediately perceives the Cause itself *as a person in communion* and is therefore moved to humility and love.

In Aristotle's theory, there is a difference between experience, which derives knowledge from memory and directs it toward a utilitarian end, and wisdom, a universal knowledge of causes, desired for its own sake.

What Aristotle does not say in his account is that wonder is also an affective experience. The very phenomenon which occasions the awareness (indeed the self–awareness) of ignorance in Aristotle also generates a *desire*, a motive principle, toward knowledge (*Metaph.* 980a [Aristotle, 1984, II:1555]), a fact we are reminded of in the term "philosophy," which is not just "wisdom" but "*love* of wisdom." It is

essentially this same motive principle in St. Francis which educates the heart and gives rise to the poetry of praise, the essence of *psalmoi*. The connection between Aristotle and St. Francis is even more tenable when we consider that, in the *Poetics*, Aristotle speaks of wonder as the effect of epic and tragedy (Aristotle, 1970, 65). Writing on the *Metaphysics* in the decades after Francis, Albertus Magnus speaks of the effects of wonder as a physical contraction of the heart in a state of amazement, analogous to fear (*Commentary on the Metaphysics* 2.6, quoted in Cunningham, 1976, 70-71).

St. Francis emphasizes his affective disposition by pausing—or *singing*—in the moment of wonder and contemplating the mystery's divine origin. His desire does not lead him to philosophy not only because the Eucharist is rationally unfathomable but because the overwhelming joy and gratitude provoke him to respond not as a scholar but as a person in a relationship. Such is the reason for Francis' striking apostrophes and repetitious parallelisms, as a rhetoric of reciprocity. As the philosopher desires knowledge "for its own sake," Francis desires God as an end in Himself. The wonder of God cannot be resolved logically, but it can be revealed, proclaimed, answered, and imitated.

As the philosopher desires knowledge "for its own sake," Francis desires God as an end in Himself. The wonder of God cannot be resolved logically, but it can be revealed, proclaimed, answered, and imitated.

The poetic wisdom of St. Francis is complemented in another author of the Franciscan tradition, Jacopone da Todi. Jacopone's diverse poetry of lauds increases the range of deep feeling in St. Francis with an emphasis on internal conflict and suffering. With a relentless poetic intensity, Jacopone explores the incongruities of the Incarnational paradox, i.e., the irreconcilable chasm between a proleptic vision of God's beauty and the grasp of human desire. Because the person cannot possess that which is craved by nature and faith, Jacopone's voices are tortured in the extremes of consolation and desolation, confessing flights of ecstasy and rapture amidst perplexity, anguish, and suffering to the point of morbidity and madness. Sharp tonal contrasts in "Two Different Modes of Contemplating the Cross" and fever–pitch emotion in "The Lament of

the Soul for the Intensity of Infused Charity" prepare student readers for the passionate intensity of such literary figures as Sophocles' Oedipus, Southwell's burning babe, Shakespeare's Lear, Pope's Eloisa, Dostoevsky's Raskolnikov, and Eliot's Prufrock.

Throughout the rest of the course, religious experience is explored as the sign of the heart in poetry and drama. Related questions include: How does the persona's language reflect the powerful experience of wonder? How does the poetic language express what the persona is feeling? What attitudes and dispositions remain consistent throughout a given poem or dramatic scene, and where do voices waver, crescendo, or change? How do the poetic comparisons and devices create true likenesses of persons and reveal the unspoken? How do relationships affect the voices and their perceptions? The first paper assignment (included below) is an analysis of the voice, charting the student's attentiveness to literary language.

Employing St. Francis and a Franciscan charism in a study of literature helps students enter more broadly and completely into the mystery of God and the human person with a sense of wonder, sympathy, thoughtfulness, and wisdom.

The second paper assignment moves from the more limited scope of analysis to changes in the voice and persona over time. Here two major aspects of dramatic experience are outlined as they affect the heart. First, we ask whether an emotionally moving event has demonstrated an increase in the persona's awareness of reality and self–awareness, and second, we inquire how experiences have increased the range of affectivity, that is, what emotions and attitudes have impacted the heart and deepened its capacity. These aspects of literary experience focus interpretation on two important critical questions for the development of human subjectivity: "Who am I?" and "Whom do I love?" The first question seeks the discovery of identity in self–knowledge, while the second explores the role of human relationships in *metanoia* or conversion.

In conclusion, "Voices" challenges propositional thinking and productive knowledge as the dominant methods in education. As

John Paul II wrote in *Ex Corde Ecclesiae*, "In the communication of knowledge, emphasis is then placed on how *human reason in its reflection* opens to increasingly broader questions, and how the complete answer to them can only come from above through faith" (Pope John Paul II, 1988, 1.1.20). Employing St. Francis and a Franciscan charism in a study of literature helps students enter more broadly and completely into the mystery of God and the human person with a sense of wonder, sympathy, thoughtfulness, and wisdom. In examining the literary persona's confrontations with reality and the reverberations of the heart, it is our desire that students be more attentive to the value of experience, more attuned to the affective dimension of the human person, and better prepared to respond to "the grandeur of God" and "dappled things" with humility and compassion.

* * *

Lyric and Dramatic Voices

Course Readings

Franciscan Texts:

- St. Francis of Assisi, "The Canticle of Creatures," "The Canticle of Exhortation for the Ladies of San Damiano," "A Salutation of the Virtues," "Letter to the Entire Order."
- Jacopone da Todi, "Two Different Modes of Contemplating the Cross" (Laud 75), "The Lamentation of the Soul for the Intensity of Infused Charity" (Laud 90)

Ancient Lyric

- Sappho, Lobel and Page, #1, 2, 30, 104a, 105a, 105c; Voigt 118
- Psalms: 1, 2, 22, 51, 73, 112
- Song of Songs

Ancient Drama

- Sophocles, *Oedipus the King*, *Oedipus at Colonus*, *Antigone*

Medieval Lyric

- Christine de Pizan, "The Very God of Love," "I Yield My Heart," "Love to the Lady," Roundels I-IV, "Virelay"

Renaissance Drama

- William Shakespeare, *The Tragedy of King Lear*, *Measure for Measure*

Renaissance Lyric

- Shakespeare, Sonnets 57, 116, 130, 138
- Robert Southwell, "The Burning Babe";
- John Donne, "Canonization"; *Holy Sonnets* 10, 14

Seventeenth-Century Lyric

- John Dryden, "Song for Saint Cecilia's Day"
- Alexander Pope, "Eloisa to Abelard"

Romantic Lyric

- William Wordsworth, "Preface to the *Lyrical Ballads*," "Lines Composed a Few Miles above Tintern Abbey"
- Samuel Coleridge, "The Eolian Harp,"
- John Keats, "Ode on a Grecian Urn"

Nineteenth-Century Novel

- Fyodor Dostoyevsky, *Crime and Punishment*

Nineteenth-Century Poetry

- Christina Rossetti, *Monna Innominata* (Sonnet of Sonnets), "Sappho," "What Sappho Would Have Said Had Her Leap Cured Instead of Killing Her"
- Emily Dickinson, "A narrow Fellow in the Grass," "Because I could not stop for Death," "I heard a Fly buzz – when I died – "
- Gerard Manley Hopkins, "The Wreck of the Deutschland," "God's Grandeur," "Pied Beauty," and "Carrion Comfort"

Twentieth-Century Poetry

- W.B. Yeats, "Innisfree," "The Second Coming," "Sailing to Byzantium"
- T.S. Eliot, "The Love Song of J. Alfred Prufrock," "The Hollow Men," and "Choruses From the Rock"

Twentieth-Century Drama

- Thornton Wilder, *Our Town*

Paper 1: Analyzing the Literary Voice

The first paper will analyze the richness, variety, and depth of the literary voice in a chosen work. You may select from the assigned readings either a poem of Sappho's, one of the selected Psalms (2, 22, 37, 51, 73), a chapter from the Song of Songs, or a scene ("episode") from *Oedipus the King*.

A literary persona becomes interesting to us when we engage in its complexity. Just as feelings in real life, the voice is at once revealed and concealed in literary language. You will seek to identify and clarify at least three dominant qualities of voice, and you will offer a proposal about those things in the "heart" of the persona which are not stated but suggested or implied through poetic technique. This second part is achieved by paying close attention to language and using textual evidence to arrive at reasonable judgments.

Literary Terms

In class, we defined the literary voice as the expression of a *persona*. The *persona* is the image, figure, or illusion of an author or a character in a literary work.

- in poetry: the writer's attitudes, tones, disposition, point of view, and emotions which form, for the reader, the impression of a living, breathing, feeling *persona*
- in drama: the attitudes, tones, disposition, points of view, and emotions of distinct characters (*dramatis personae*), in a dynamic relationship

What is the difference between *persona* and *character*? They are indeed similar, but note these key differences:

- Character emphasizes fixed habits of thought and action, and is perceived by the reader directly.
- Persona emphasizes the qualities of the voice mentioned above, emotion, attitude, etc., and is perceived by the reader indirectly, through inference and interpretation.

Paper 1 Instruction

Keeping these definitions in mind, the main goal of the paper is:

1) to *discover*, *identify*, and *analyze* the range of qualities and complexity which represent the literary voice, a person or persons whose reality is suggested or revealed in the expression ("voice") of one's *self* or *heart*;
2) to provide *textual evidence* for the qualities identified;
3) to demonstrate the *literary devices* employed in revealing the voice;

4) *to make judgments* and *to draw conclusions* about the literary voice.

A thesis statement might look something like this:

- In Sappho's "Hymn to Aphrodite," the literary voice reveals a complex persona who is at once desperate, crushed under the weight of rejection, and defiantly resilient, prepared to re–enter the pursuit of love as a warrior on the battlefield.

The length of the paper should be 5-6 pages (1,500-1,700 words).

Paper 2: The Journey of the Heart

Growth, Conversion, and Transformation in the Literary Voice

Now that we have analyzed several qualities of the literary voice and have noted how the voice can change over the course of time and experience, we will explore the change itself—as the growth, conversion and transformation of the heart. Two principal themes will help us to evaluate critically the nature, means, and ends of change: 1) *growth in self–awareness* and 2) *depth of affectivity*.

> *Self–awareness* is the literary persona's elevated consciousness of his or her own character in motives, habits, thoughts and desires, over time and revealed in moments of action, reflection, interaction and conflict. Self–awareness can move the persona toward greater self–knowledge, as the voice searches for an identity, as an answer to the fundamental question, "Who am I"?
>
> *Affectivity* is the literary persona's range of feeling, including impressions, desires, and sensitivities, as well as compassion for others. The affective dimension of the persona increases when experience impacts and provokes the human heart to greater intensity, depth of feeling, and understanding, as an answer to the fundamental question "Whom do I love?"

The growth and positive change of the voice are contrasted by their opposites, that is, a willful or "culpable" ignorance, a self–inflicted blindness brought on by denial or turning away from *the truth of experience*, or a rejection of feeling and compassion which we often call a "hardening of heart."

Choosing either two medieval poems or one of Shakespeare's plays, demonstrate the self–awareness or affectivity of the literary voice as it relates to depth, growth, or change. If you wrote on poetry in Paper 1, your focus in Paper 2 should be on the drama, and vice versa. The experience of the literary persona will take your analysis of the literary voice beyond its identifiable qualities and into the dynamic state of mind and flow of events.

Here are some critical questions to consider: What are the conflicts which occasion and provoke growth, change and transformation in the self–awareness and affectivity of the literary voices? How are growth and conversion expressed through the themes of the poem or drama? How does the voice reveal new values and meaning through the journey of experience?

The length of the paper should be 5-6 pages (1,500-1,700 words).

References

Aristotle (1970). *Poetics*. Trans. Gerald F. Else. Ann Arbor: University of Michigan.

Aristotle (1984). *The Complete Works of Aristotle*. 2 vols. Trans. Jonathan Barnes. Princeton: Princeton University Press.

Armstrong, R. J., Hellmann, J. A. W., & Short, W. J. (1999-2001). *Francis of Assisi: Early Documents: Vol.1: The Saint; Vol. 2: The Founder; Vol. 3: The Prophet*. New York: New City Press. (Cited as *FAED*.)

Cunningham, J. V. (1976). *The Collected Essays of J. V. Cunningham*. Athens, OH: Swallow Press.

Opuscula omnia Sancti Francisci Assisiensis. Retrieved from: http://www.franciscanos.org/esfa/omfra.html#epord

Pope John Paul II. (1989) *Ex Corde Ecclesiae*. Vatican. August 15, 1990. Retrieved from: http://w2.vatican.va/content/john-paul-ii/en/apost_constitutions/documents/hf_jp-ii_apc_15081990_ex-corde-ecclesiae.html

Write Club: The Formation of Junior Faculty in the Franciscan Intellectual Tradition

RYAN LANGE, Ph.D.; ADAM HEINZE, Ph.D.; PETER RAMPSON, MID; ERIN WAY, Ph.D.

Introduction

Saint Francis believed that God does not give people what they want, but He provides them with what they need. In this manner, our "Write Club" believes we came together because we needed each other.

This article details the creation of a junior faculty peer group consistent with Franciscan values of collegiality, contemplation, humility and peacemaking. Through open dialogue and interaction with senior faculty and administrators, we created a group that facilitated our formation as junior faculty. Our work in this group shaped how we discuss and exhibit Franciscan values inside and outside of the classroom.

Our "Write Club" essay hopes to briefly discuss how our campus environment and our individual qualities as seekers fostered our development as junior faculty. We want to demonstrate the necessity for creating *fraternitas* to encourage both individual and institutional growth within the Franciscan academic community.

Background

Alvernia University, a small Franciscan liberal arts university in Pennsylvania, hired the members of our group as part of a large cohort of new faculty in 2011. The junior faculty who would become the members of this group had little in common in their CVs: a communication researcher with an interest in cognitive psychology, a developmental psychologist with an interest in socio–emotional functioning, an industrial designer, and a biologist. We met at a first–year orientation event when we ended up sitting at the same table at a faculty breakfast.

The communication researcher came from a large land–grant university in the Midwest: "*A strong quantitative background with an emphasis on large–sample survey methods guides my scholarship on how people interact with new media technology through automatic behaviors. I am neither Catholic nor particularly religious, but I have a strong sense of social justice through my brief foray into journalism as an undergraduate. My wife and I relocated far from everyone we had*

ever known because I took this position." In addition to advising the university newspaper, he was hired to teach two of the most popular undergraduate communication courses.

The industrial designer came from a private East Coast art and design school known for its classical art training: "*As computers have become increasingly important to my field, I have worked to integrate traditional methods with digital technologies. My scholarly work focuses on the intersection of art, design and daily life. I was raised as a Roman Catholic and my family's strong connections to the Jesuits influences the way I continue to practice and live my faith. As is common in my field, I moved far away from my family and friends to accept this position.*" The university hired him to develop and implement new courses in the digital arts that could connect to traditional offerings.

The developmental psychologist attended a small private liberal arts university as an undergraduate and completed her doctoral education at a public university, both in the Southeast: "*I have a background in quantitative research with an emphasis on developmental methodologies. My scholarship focuses on emotion recognition and social deficits in vulnerable populations. Growing up in a Franciscan (Third Order) Catholic parish in the Southeast put me in the religious minority. Although I had no family in the area, the opportunity to work at an institution steeped in the Catholic tradition of my childhood was attractive.*" The university hired her to teach a variety of undergraduate psychology courses.

> *Our group works so well together because we are intellectually diverse. Rather than dividing us, our differences allow us to see ourselves in new ways, and so makes our small Franciscan community stronger.*

The biologist was born and raised in the Midwest and moved to the east coast to attend a large research university in the area for his Ph.D.: "*My primary area of research is how single cell plants change their behavior during times of temperature change. I grew up as an evangelical and embraced Francis' model of social justice before I knew what it was. By contrast with the other members of the group, my sister and*

parents live within 100 miles of campus." He was brought to the university to teach a broad spectrum of biology courses.

Our group works so well together because we are intellectually diverse. Rather than dividing us, our differences allow us to see ourselves in new ways, and so makes our small Franciscan community stronger. Such a mixing of peoples is central to the Franciscan intellectual tradition: "Its fundamental task is to engage with the religious dimension of human experience, place this experience in the context of human life, and explore the meaning of this life through the lens of varying academic disciplines. *Keeping diversity at the center of this pursuit is essential…*" (Stets, 2011, p. 41, italics added).

The breakfast became an important formative experience for us as a group. The university often uses food to build shared understanding of its core values, as Francis also did in the 13th century…

The breakfast became an important formative experience for us as a group. The university often uses food to build shared understanding of its core values, as Francis also did in the 13th century:

> *One time, when blessed Francis began to have brothers, he was staying with them at Rivo Torto near Assisi. One night around midnight, when all the brothers were asleep, one of the brothers cried out, saying: "I am dying! I am dying!" Startled and frightened, all the brothers woke up. Getting up, blessed Francis said: "Brothers, get up and light a lamp." After the lamp was lit, he said: "Who was it who said, 'I'm dying?'"*
>
> *"I'm the one," the brother answered.*
>
> *"What's the matter, brother?" he said to him. "Why are you dying?"*
>
> *"I'm dying of hunger," he answered.*
>
> *So that that brother would not be ashamed to eat alone, blessed Francis, a man of great charity and discernment, immediately had the table set and ate with him. At his request, all the other brothers ate as well.*
>
> (Adapted from *The Assisi Compilation* 50 [*FAED*, II:149])

Saint Francis' outreach to the brother helps to illustrate how important food can be in building and maintaining community. Like St. Francis, we realized that all of us need to acknowledge our shared humanity by serving each other as we would serve God. We must have communion with each other so we may share it with Christ. After our first semester, we began the tradition of preparing and eating a meal together at the beginning of our meetings. The industrial designer lives within walking distance of campus and provides us access to his kitchen and the use of the studio space in his home. We sometimes lose ourselves in our personal struggles, but using the sacred space of a meal helps us place ourselves in the presence of God. In doing so, we can truly experience and express *fraternitas*.

Like St. Francis, we realized that all of us need to acknowledge our shared humanity by serving each other as we would serve God. We must have communion with each other so we may share it with Christ.

The developmental psychologist reflected on moments when she needed to feel *fraternitas* from the group: "*When I experience stress, I tend to develop tunnel vision and find ways to keep myself constantly busy, moving from one thing to another all day. The meal our group shares together reminds me how important it is to carve out time in my busy schedule to nourish myself both physically and spiritually.*"

The act of cooking also helps her remember the spiritually enriching aspects of service: "*I enjoy cooking, but have a hard time convincing myself cooking for one is worth the effort. The shared preparation of the meal reconnects me with the joy of serving others that is central to our core value of collegiality.*"

The lesson of the hungry brother often replays itself out during these meals: "*I often find myself sighing at some point during the meal and realize I have been holding onto the earlier events in the day until that moment,*" she said.

Part of our meal includes a check–in with each member. "*We will not take 'okay' or 'fine' for answers,*" the communication researcher said. "*We want people to interrogate their feelings in an intentional way. We will keep going around the table until whatever elephant in*

the room has been addressed." In this way, we reflect the message of the hungry brother: that no one is alone in his or her struggle.

"*The impact of this contemplation within a supportive environment influences my subsequent interactions and shapes my perception of the week,*" the developmental psychologist said.

"Write Club"

The communication scholar named the group "Write Club" based on the magnitude of the tenure discussion during the first year orientation events. Each of us left that discussion feeling overwhelmed by the challenging path to tenure. "*I remembered thinking that I had only been here for four days, but I was already behind,*" the developmental psychologist said.

The name "Write Club" evokes *Fight Club*, the Chuck Palahniuk novel. The novel deals with a man whose struggle to find meaning in his life leads him to take extreme measures to experience authentic feeling. While our struggles are nowhere near as extreme, they are no less real to us.

Aside from punning on the name of the novel, the group borrowed *Fight Club*'s inviolable rules of conduct. The first rule was that every person had to present an update on their writing during every meeting. Failure to report meant paying a penalty to the group. Early on, this "penalty" was buying donuts for everyone to share.

"*It was important that we had some kind of accountability early on,*" the communication researcher said. "*I ended up being among the first to buy a box of donuts. Buying the donuts was an admission to the group that I had broken the rules I had helped to write. While I got to pick the donuts, having to do so forced me to tie consequences to my actions. I haven't missed a deadline since.*"

The name "Write Club" evokes Fight Club, *the Chuck Palahniuk novel. The novel deals with a man whose struggle to find meaning in his life leads him to take extreme measures to experience authentic feeling.*

The industrial designer struggled more with the group's boundaries. "*Buying donuts became a regular occurrence as I struggled with the changes from teaching in an art and design college to a liberal arts university,*" he said. "*It was easier at first than doing*

the work. Particularly early on, I found myself wandering as I searched to find meaning in this new place. Ultimately, my belief and trust in the group helped me find that meaning."

While we had consequences for breaking the rules, we founded our *fraternitas* on our commitment to be a non-judgmental, supportive group. Our task was to listen, not to judge, and to provide constructive suggestions on how to overcome challenges that we might encounter along the way. These problems would sometimes come in the form of perplexing regulations or unclear chains of responsibility for tasks. By sharing the pieces of knowledge we received during our unrelated department meetings and encounters with senior faculty mentors, we began finding ways to solve common problems.

…we founded our fraternitas on our commitment to be a non-judgmental, supportive group. Our task was to listen, not to judge, and to provide constructive suggestions on how to overcome challenges that we might encounter along the way.

"*I have used the members of this group as a check when frustrated by the demands of students,*" the developmental psychologist said. "*One example of this is a student who proposed a course project that required approval from the Institutional Review Board to implement. When this student submitted her proposal, I said that her proposed semester project would not be feasible because the IRB deadline for the semester had already passed. The student's response felt accusatory.*"

"*We thought the student was being unreasonable,*" the communication researcher said. "*After we heard the story from [the developmental psychologist], we all told her that she shouldn't try to make an exception for the student.*"

Other problems dealt with trying to understand how to create Professional Development Plans, or PDPs. All of us had received different and sometimes contradictory advice, and we did not always know how to proceed. St. Francis also had these struggles, and came to realize that everyone had wisdom to share: "*As long as he lived, this was his highest philosophy, this his highest desire: to ask from the wise and the simple, the perfect and the imperfect, the young and*

the old, how he could more effectively arrive at the summit of perfection." (*Major Legend* 12 [*FAED*, II:623]).

"*When I started writing my PDP,*" the communication researcher said, "*I first received advice from my chair and the senior faculty in my department that told me to emphasize my teaching and scholarship as a foundation for later dossier development. By contrast, [the biologist] was told not to worry too much about the PDP, while [the developmental psychologist] had received what seemed to be dossier-level expectations on her work. Negotiation between what the other members of the group had heard from their chairs and senior faculty, as well as our understanding of what seemed to represent us best, led us all to find a path that satisfied the expectations of our superiors.*"

The developmental psychologist and biologist initially expressed concerns about the scholarship of the industrial designer: "*Although he was frequently exhibiting work in shows, I didn't see an underlying connection between the pieces,*" the biologist said.

"*Being part of this group helped me find some focus,*" said the industrial designer. "*My interests vary due to my diverse skill set as a designer and teacher. Having established a collegiality between members of the group. I find my work taking on a focused theme that can be understood as a scholarly agenda.*"

Strengths and Challenges

The first years of a tenure–track career are often the most difficult, and writing groups like ours are a reliable method of providing support (Friend & Gonzalez, 2009; Hara, 2009). The intense demands put upon each member of the group to wear multiple hats with little formal support made the emotional aid provided by other members of the group essential for coping.

Sometimes the emotional connection helped members of the group understand other ways of living. The biologist gained insight into others through his interaction with the group. "*I highly value efficiency to the extent that often times I am characterized as robotic,*" he said. "*The group helped me to learn not only what interested members of our group, but how the priorities of a different department might seem irrational but had deep roots in ensuring people felt supported and understood in the university.*"

Shared responsibility was also important for Write Club's success. Members of the group had to work with everyone else to set realistic goals. Sometimes members of the group would want to

escape responsibility by setting broad timelines for achieving results, and other members would need to demand that they set specific boundaries. This public expression of goals, and deadlines needed to reach those goals, helped psychologically to keep everyone on track (Cialdini & Trost, 1998; Lerner & Tetlock, 1999).

Having numbers also helped in reaching out to other people. While Write Club was not a large group, having a group of junior faculty ask for help from a senior faculty member or administrator helped make dealing with the group more economical in terms of time relative to resources. Being in a group also helped us feel like we were not alone when dealing with senior–level people in the university.

While we feel that our model is good, it also has challenges. We tend to avoid severe sanctions on our members, which limits our ability to correct longer–term trends of dysfunctional behavior that we all have. We need to find better ways of motivating members to do the things they need to do.

Write Club also tends to be insular. The social dynamics within the group do not scale to large groups. We would probably function well with between three or five people, but larger than that would reduce the tightness of the group. Write Club works best when it is small, and when people are willing to open their hearts to connect with each other. We were all willing to open up to each other through our shared interest in building friendships in a place far from home.

"*It was difficult for me to move away from the Midwest,*" the communication researcher said. "*The job market back home wasn't working out for me, and it was a big risk for me to move to the east coast. I did not know anyone in the area, and I felt like a stranger in the academy after being away for a few years. I have never made friends quickly, but three out of four of us were also from far away. Being together gave us people to cling to.*"

Starting your own Write Club

The university helped us meet our collective need for fellowship. Having first year faculty activities that forced us all to be together for days at a time gave us many opportunities to talk in an unstructured setting. The broad sweep of the event allowed people from different areas to mix, which the university did its best to encourage.

The sense of unity the university tries to cultivate makes Write Club possible. The majority of the faculty are committed to cultivating real

collegiality amongst each other and any new people who came into their group. Despite the members of our group coming from a variety of different departments, we never found that our cross–department friendships were a problem. Indeed, senior faculty felt that our relationships with each other were a source of both strength and comfort for us. Building that kind of atmosphere will allow groups like ours to emerge much more easily.

Mixing introverts with extroverts also seems to be useful. Our mixture of communication styles and disciplines gives the group a diverse perspective that helps it respond intelligently to things happening around it. "*I find that as a creative extrovert I can be all over the place and I tend to take on more than I am able to manage,*" the industrial designer said. "*The introverts in the group have helped me learn how to navigate protecting my agenda while still doing my part to help others.*"

Mixing introverts with extroverts also seems to be useful. Our mixture of communication styles and disciplines gives the group a diverse perspective that helps it respond intelligently to things happening around it.

One way that administrators and senior faculty can help connect people is to consider structuring activities where the most vocal and dynamic new faculty are given some task to do alongside less vocal and more introverted faculty members. This task could be as simple as an icebreaker. Alternately, administrators and senior faculty could tailor seating arrangements for new faculty orientation dinners to mix various disciplines and personality types together. Encouraging introverts and extroverts to work together lets them leverage their strengths and offset their weaknesses.

Conclusion

Write Club has continued uninterrupted for the last four years. The group collectively made it through their third year reviews. By soliciting more feedback from their committees, departments and administrators, the group was able to get a better sense of what kinds of things they need to do to continue to advance their careers in positive ways. The connections the members of the group have made with each other have been instrumental in each member's

personal success. We continue to model the Franciscan values at the heart of our university through our interactions with each other, our students, and the world around us.

Bonaventure of Bagnoregio told how, "under the guidance of heavenly grace, the shepherd Francis led the little flock of those twelve brothers… As a result, the vineyard of Christ began to produce buds with the sweet smell of the Lord and, when it had produced flowers of sweetness, of honor, and of respectability to bring forth abundant fruit" (Major Legend 4 [*FAED*, II:553]). Just as Francis' flock was led by his teachings, so we are led by the model of his life and beliefs embedded in the Franciscan intellectual tradition.

References

Armstrong, R. J., Hellmann, J. A. W., & Short, W. J. (1999-2001). *Francis of Assisi: Early Documents: Vol.1: The Saint; Vol. 2: The Founder; Vol. 3: The Prophet.* New York: New City Press. (Cited as *FAED.*)

Cialdini, R. B., & Trost, M. R. (1998). Social influence: Social norms, conformity, and compliance. In D.T. Gilbert, S.T. Fiske, & G. Lindzey (Eds.), *The handbook of social psychology* (4th ed.; pp. 151–192). Boston: McGraw-Hill.

Friend, J. I., & Gonzalez, J. C. (2009). Get together to write. *Academe, 95* (1), 31-33.

Hara, B. (September 29, 2009). New faculty writing groups. *ProfHacker.* Retrieved from http://chronicle.com/blogs/profhacker/new-faculty-writing-groups/22732.

Lerner, J. S., & Tetlock, P. E. (1999). Accounting for the effects of accountability. *Psychological Bulletin, 125*, 255–275.

Stets, R. (2011). *Can you speak Franciscan?: A lexicon for Franciscan learners.* Reading, PA: Berks Digital Inc.

Sunday Evening in October

It's already gone, but moments ago
the light cast falling genius on lawn
tangled in dry maple leaves, each small vein
clear as a meticulous print in relief.
My shadow cast a detailed contour, too—
black on gray burls in an old tree's tooled bark,
and the desperate green of grass before snow.
We've thrown the dog's business in a blue dumpster.
In the church on the corner, large thick votives
are lit in glass, wicks burning as if seen
through tears. Someone holds flame to read by.
Like burning bush or the church's red door,
silence catches fire as though made of paper:
sometimes the only way to change is to break.

Maria Maggi

Once I Was Tethered

Now I am untethered. A strain is gone.
Pain too. I did not know it was a friend,
the kind you learn to live with, the insane
bargain cherished because it doesn't end.
But then it did. Without warning, without
ceremony. The tightrope starts to give.
When I look down, the green lawn gives a shout.
I wave back. Farewell to how I used to live,
what I believed without knowing it,
here come the new secrets, softly dropping
into place, snowflakes, or spiders, that flit
to corners, shapes flopped, collapsing.
Now comes the wide rest after fever breaks,
calm, sitting next to whatever it takes.

Maria Maggi

IN SEARCH OF UPLIFT
Margaret Street, London W1

It was heaven to sit in that shop
at number 28, reading tomes
at a vast table, its buttersoft leather top
stained with ink and sweat;

to stack up model prayers,
radical theologies, translations
of scriptures to compare.
Sticklers dug lines into my forehead.

Squinting at footnotes, I twisted
the brass neck of a lamp adapted
for electricity when Agatha Christie
had never been kissed, when girls

floated to ladyhood, their eyes
lowered, barely nodding at puberty.
What is epiphany but surprise
when mystery is revealed?

Last night at All Saints next door
the queen of crime novelists in thick tweed
recited an unsolved mystery: word made flesh.
She was a mouthpiece, nothing more.

Spiritual dust and bliss: that was Mowbrays.
Now the shop sells brassieres. Women squeeze
into cubicles with giggling kindred spirits,
an uplift earthier by far than cardinals

or desert fathers ever could have known.
One velvet-cushioned hour in the queue
and my spirits will rise when a fitter proves
that clever lace can make this old flesh new.

Nancy Mattson

HER HABIT

Bobbing at the level
of anybody else's waist, her face
pulled her body string-wise,
like a wooden toy on wheels.

Our eyes dropped, our fingers traced
veins on marble tables, rivers of rust,
clouds with irrelevant names—
cirrus, nacreous, nimbostratus.

Cigarette smoke, that fat smog, ate talk:
you could have heard a mouse cough.

A blur of grey slid toward the bar.
Doubled under grey robes, oh her spine.
What can be done with the halt and lame?

Alorra, the barman poured four thumbs
of *mirto rosso*, sweet and strong,
that Sardinian shot from the dark red berries
of myrtle bushes that crowd out the briers

in Isaiah. Like a swallower of knives
or fireballs, she threw back her head,
downed the liqueur, her crucifix bouncing.

Slow as a turtle's head coming out of its shell–hole,
her hand proceeded out of its sleeve
to situate her empty shot–glass on the bar,
high as an altar, with practised grace.

Suddenly her spine, it came unhinged
and her body, well, it melted
down to the terracotta floor,
handy spot to park her hold-all.

We can see she's done this before:
unzip a flap, extract a battered envelope,
count out coins in small denominations—
the clock shows 4:54—

straighten wimple, glide over cobbled piazza
to Santa Maria Maggiore, without a cane.

Lord, when I'm old, let me be so quick,
so neat in my daily needs.
Let me take my ritual nip
without a fuss, wordless.

Nancy Mattson

Driving Home After Choir, Feast of St. Francis

Out of a medieval sky a great unfurling.
Brown and red robes, a settling
on a high globe. Red–tailed hawk,
magisterial, trumps
an Edwardian street lamp.
Dark over light.

The night Francis died, they say, larks,
who do not love the night, unlocked
their beaks, broke their circadian rhythm
and sang their entire songbook--
for joy or sorrow, who can say?
And what of the crow, too,
a black balloon drifting above his coffin,
carried through the streets
by beloved brothers?
Brother Crow, Sister Lark.
Sir Hawk.

Sometimes we need for some
heavy–seeming thing
to lift,
        sprout wings,
                to sing.

Down here in the body, Brother Ass,
we labor still, but then,
an exhalation
of disbelief,
which is not
the opposite
of faith.

Sue Ellen Kuzma

Brother Juniper and the Cult of Absurd Charities

In a pack of God–loving, barefoot beggars,
mendicant monks,
one, sick, unto death,
hallucinates a medicine–meal.
He'd like a pig's foot, please,
like his mother used to make.
Brother Juniper, eager to grant, grabs
a pig in the forest, slices its hind
leg off, cooks and offers it as meal.

The pig has a farmer. The farmer
has a grip. The cheese stands alone.
St. Francis, Lunatic of Umbria,
has his band of brothers.
He hears the farmer out,
sends the offending friar
to beg forgiveness.

Juniper forgets forgiveness and instead
repaints his pig–cutting as radical
love—brother for brother.
The farmer is converted.
Lost in the bloody goodness is the three–
footed pig, who is then killed—a mercy
and more than a meal.

Centuries later, past the pages of the Fioretti,
pigs, crowded into cement containers, host,
in their fear and heat, mutations
of a virus that will get us,
once and for all,
down on our knees.

Sue Ellen Kuzma

Hammond, Jay M., J. A. Wayne Hellmann and Jared Goff, eds. *A Companion to Bonaventure*. Brill's Companions to the Christian Tradition 48. Editor-in-Chief Christopher M. Bellitto. (Boston: Brill, 2014. [ISBN 978-9004260726. $254.00 x+588 pages]).

In this volume, introduced by Jay M. Hammond and J.A. Wayne Hellmann, the editors have gathered essays by a number of Bonaventurian scholars. The collection is arranged in three sections: Foundations, Theology, and Spirituality and Practice.

The Foundations section includes four essays. Marianne Schlosser's "Bonaventure: Life and Works," as its title suggests, gives an overview of Bonaventure's works in the context of his life and contemporary events. Pietro Maranesi's "The *Opera Omnia* of Saint Bonaventure: History and Present Situation" is more specialized, telling the history of collecting and publishing critical editions of Bonaventure's work; the author discusses issues that are currently unresolved and suggests that a supplementary volume might be added to the Quaracchi edition of Bonaventure's collected works. Gregory LaNave's "Bonaventure's Theological Method" looks at Bonaventure's works in order to produce a *ressourcement* of his theological method, similar to the recent approaches to Aquinas' works. Christopher Cullen's "Bonaventure's Philosophical Method," while admitting Bonaventure's theological context, shows that he considers the perennial questions of philosophers. These four essays provide the reader a basis for further study.

The next section considers Bonaventure's theology. Jared Goff updated the essays by Jacques Bougerol and Zachary Hayes. Bougerol's "Bonaventure as Exegete" examines his approach to and writings about the Scriptures. Hayes explicates "Bonaventure's Trinitarian Theology," beginning with ideas of his predecessors Augustine and Richard of St. Victor. Joshua Benson presents a detailed analysis of "The Christology of the *Breviloquium*," and David Keck explores the various aspects of "Bonaventure's Angelology." The theology section closes with Wayne Hellmann's "Bonaventure: On the Institution of the Sacraments" in which he states that Bonaventure held that two sacraments "were instituted before Christ, two after Christ, and three by Christ."

The final section, Spirituality and Practice, concerns a broader spectrum of topics. Ilia Delio addresses "Theology, Spirituality, and

Christ the Center: Bonaventure's Synthesis," "the distilled vision of a mystic who had insight into the nature of God as love." Timothy Johnson writes of two topics, "Bonaventure as Preacher" and "The *Legenda Minor*," a seldom–studied text. Jay Hammond looks at "Bonaventure's *Legenda Major*" as a way for his readers to imitate Christ as Francis did. Kevin Hughes examines "Bonaventure's Defense of Mendicancy," and Dominic Monti explores "Bonaventure as Minister General." These various articles round off the collection.

The editors, however, acknowledge the lack of studies on Bonaventure's theological anthropology and his Mariology. Nonetheless, this important volume presents a broad picture of current scholarship on the Seraphic Doctor and is both worth its expense and is also worthy of a place in the libraries of AFCU colleges and universities.

Felicity Dorsett, OSF
University of Saint Francis

* * *

Thompson, Augustine, OP, *Francis of Assisi: A New Biography* (Ithaca and London: Cornell University Press, 2012, [ISBN 978-0801450709 hardback $29.95 Pp. 312]); and *Francis of Assisi: The Life*, (Ithaca and London: Cornell University Press, 2012, [ISBN 978-0801479069 paperback $14.95, Pp. 200.])

Saint Francis of Assisi must be one of the most written about saints of Christianity. There is a fascination about Francis, an elusive quality, which always leaves us convinced that there is more to be learned, more to be understood and more to be unraveled. So it is not surprising that one who could be called a first cousin has now written about Francis, a Dominican this time, instead of the usual stream of biographies and studies of Franciscan origin. This could be a good thing, a family view from one sharing the same medieval roots, whose founder was himself said to have been a friend of Francis, although Thompson considers the evidence for this to be so late and so politically invested as to be worthless (p. 220).

Francis of Assisi: A New Biography, from which these page references are taken, contains both a reconstruction of Francis' life from the original sources and an essay tracing the history of scholarly debates over his life. It is clear that Thompson has read widely and has well understood many of the issues under debate. In an edition aimed at non-scholarly readers, (which serious students of Francis' life will obviously avoid), Thompson's reconstruction of Francis' life *Francis of Assisi: The Life* is published separately, omitting notes, footnotes, endnotes and bibliography.

In his introduction, Augustine Thompson explains that his biography is the fruit of a critical project to find the man behind the legends, a venture in which he is not the first. He says:

> I am convinced that until we examine carefully and critically all the texts about Francis of Assisi and decide which are the most trustworthy, we will never find the man behind the later legend. (ix)

This introduction offers a very balanced and thorough survey of what is known as "The Franciscan Question." This concerns the way we read the texts, how we discern which are historically reliable, which came first, which set out to tell us what happened and which comment on the meaning of what happened. Reading this summary makes it clear that Thompson is not only providing a very thorough survey of the material at his disposal, but is also clarifying the reasons why he feels that there is still a need for a "careful and critical examination" of the sources about Francis.

Thompson speaks well of the relatively recent three–volume collection of sources, *Francis of Assisi: Early Documents* (1999, 2000, 2001) and notes correctly that Manselli's earlier study (1984) marked a watershed after which writers must look into the writings by Francis rather than the writings about Francis. The textual problems began, in Thompson's view, as early as the mid-1240s, which must be one reason for Thompson's respect for the information given by Jacques de Vitry. It is true that de Vitry writes in 1216 about a group calling themselves Lesser Brothers and Sisters. However, some scholars today even question whether he means the early friars and sisters at all. For instance, Cremaschi in her study of the first sisters, *Donne emerse dall'ombra* (Porziuncola 2011) omits de Vitry altogether.

In the light of Thompson's evident research, it is surprising that as early as page 5 of the hardback edition we find the first of a number of confident but confused solutions to age–old problems. This example occurs when Thompson places Francis' family home at the piazza end of the via San Paolo. Reference to Thompson's notes (p. 172) only adds to the confusion. Although he mentions the alternative sites at Chiesa Nuova and San Francesco Piccolino, he refers to archeological work at the end of the via San Paolo and the exposure of some old walls which he says extend "under the tower and palazzo del Capitani del Popolo, the Costanzi house as well as the Sacro Conveno." Since the Sacro Convento is the friary attached to the Basilica of San Francesco almost a mile away (0.9 to be precise), this is manifestly incorrect. He then speaks of San Nicolò as the birthplace identified by Fortini in 1959. It is true Fortini favors the San Paolo site but in volume 1, part 1, p. 112 he says clearly that the birthplace was "tra la chiesa di San Nicolò e quella di SanPaolo' between the churches of San Nicolò and that of San Paolo." San Nicolò (now pulled down and replaced by an information center) was the church where Francis, Bernard and Peter heard Mass and asked the priest to explain the Gospel to them. This is told in *The Legend of the Three Companions* VIII, (*FAED*, II: 85) a source which Thompson on the whole respects. There are other similar errors of fact, many of which would have been picked up by a proofreader familiar with the terrain and the topic.

Familiarity of another sort would have saved him from confusing the historian Marco Bartoli with the unrelated paleographer Attilio Bartoli Langeli, to give us Marco Bartoli Langeli (p.221). On page 90 Thompson records Jordan of Giano anxious to note the names of those going on the 1221 mission to Germany because, he says, the names of those martyred in that previous year in Spain had not been recorded. In fact we do know the names of those brothers and they were martyred not in Spain but in Morocco. Their names were Berard, Peter, Accursio, Adiuto and Ottone, martyred on January 16, 1220.

Again, on page 105 we are told that Francis was given a Breviary

> as a gift from an anonymous official of the Roman Curia who had used it from 1216 to 1223. Francis had the Mass gospels of the year bound into the back of this volume for his devotional reading each Sunday. He used the breviary until his death,

> when it passed to the Friars, who used it until Francis' companion Brother Leo finally gave it to the sisters at San Damiano. It can still be seen in the reliquary in Assisi today.

No references or sources are given for this very specific and effectively new information concerning a Breviary traditionally known as Leo's and thought to have been copied by him for Francis. Reference to the notes gives no source for this information whatever.

Unfortunately such examples can be multiplied, but the saddest and most reductive pages are those devoted to Clare of Assisi (pp. 46-49). These are full of factual errors and the best biographer so far of St. Clare is consistently named Bertoli instead of Bartoli. As examples, there is no record, only a possibility, that it was Clare's cousin Rufino who spoke to Francis about her. We know from Clare herself that her call from God was to do "penance after the example and teaching of our most blessed Father Saint Francis" (*Rule*, 6, 1). Many scholars today have settled on 1211 as the date for her leaving home, though Thompson affirms that the debate is fixed at 1212. He also states (p. 217) that the author of the Legend of St Clare was not Thomas of Celano although there has recently been published a doctoral thesis proving to the satisfaction of many that Celano was the author ("Una Leggenda in erca d'autore," Marco Guida, OFM). Pacifica was not Clare's sister nor did she accompany Clare to the Porziuncola on that Palm Sunday night. Francis did not "place" a passive Clare with the nuns of San Paolo. She certainly went there to stage her public confrontation with her family and, true to her commitment to having no privileges, she made no claim to the privilege of sanctuary.

St. Clare's father, to whom Thompson gives a central place in the confrontation, is never mentioned in the sources at this point and the conflict with the family was under the control of the uncle Monaldo. We are told that they used violent force, words and deeds of hatred for many days. Later at Sant'Angelo, violence broke out even more. Clare's sister Agnes was kicked and punched while handfuls of her hair were strewn on the pathway, yet Thompson summarizes all this as: Clare "succeeded in sweet-talking her father" (p.47). It is inaccurate to say that Clare disappears from Francis' life after this, though he certainly did not visit often. We know that he consulted her about a vocational decision and that he preached to the sisters. When he was ill, stigmatized and dying, he went to San

Damiano where he completed his *Canticle of the Creatures*. She writes in her letters about his fasting instructions because her correspondent had asked her about them, as simple as that. The unavoidable impression is that Thompson sees Clare as irrelevant to the main story and not of particular interest, which means that the feminine dimension of the Franciscan movement is largely uncharted in this biography.

Thompson solves at a stroke several on–going debates, saying that (p.104) only three went to Rome in 1209 (which may have been 1208); that there were indeed two if not three Bishops of Assisi in succession, all called Guido (p. 48). There are some notable gaps too. Little is said of the lay followers who became the Secular Franciscans, who received an early papal letter from Honorius III and who are today the largest section of the Franciscan movement. The symbolic Tau cross and its significance is given no place, the challenging advice of the beautiful Letter to a Minister (p.101) is shorn of all its troubadour overtones and with them, its tenderness. There are some puzzling mistakes. David Flood is said to interpret Francis through the lens of liberation theology and Desbonnets through Teilhard de Chardin and physics (p.159). Bertoli is several times printed for Bartoli, Biglaroni for Bigaroni, Delaruelle for Delarun though all are spelled correctly in the Index. These men are great scholars and the names and facts should be consistently correct.

The biggest problem with this book, apart from inaccuracies (*caveat emptor*) is that Thompson's agenda is unclear. Even after reading it all, it was still not clear whether or not he was motivated by admiration for Francis, or by a desire to get away from much of the nonsense which, it cannot be denied, has been written about Francis. Throughout, Francis is portrayed as difficult and "conflicted" which was probably true, but little comes through of the passionate love of Christ or the fervent charisma which drew 5000 to follow him within very few years, and thousands more still to do so today. It even seemed possible that Thompson was being driven by a dislike of Francis, a rejection of him for his popular appeal and charismatic influence. Recurring words are "conflicted" and "angry" and "difficult." Yet it cannot be said that this is a debunking book and towards the end, in recounting the stigmata and Francis' death, a warmer note creeps in. It would probably be more accurate to say that it is so reductive that sometimes nothing seems to remain except

this dictatorial and grumpy, sick and disordered Francis. It certainly does not generally present a Francis who can explain the extraordinary expansion of his movement and values, nor the Francis who has touched people's hearts with tender love for Christ and helped them clarify their values for eight hundred years.

Frances Teresa Downing, OSC
Hastings, Sussex, England

Meet Our Contributors

F. Edward Coughlin, OFM, Ph.D. was recently appointed the President of Siena College (Loudonville, NY). Prior to his recent appointment as President, he served as the Vice President for the Franciscan Mission at St. Bonaventure University (2005-2014). Through his long association with the Franciscan Institute in various capacities, Ed is known to many for his teaching and writing as well as various programs drawing on the spiritual theology of St. Bonaventure.

Felicity Dorsett, OSF works as an assistant professor in Philosophy and Theology at the University of Saint Francis in Fort Wayne, Indiana. Her poetry, mostly religious and often Franciscan, has been published in *The Bible Today*, *The Cord*, *The AFCU Journal*, and elsewhere.

Frances Teresa Downing, OSC is an English Poor Clare. She lives in a small community formed at the request of the bishop to be a sign to people in a difficult area "that God has not forsaken them". She taught for some years at the Franciscan International Study Centre in Canterbury and has written several books on St Clare.

Adam Heinze, Ph.D., Assistant Professor of Biology at Alvernia University, is a biologist. His area of scientific expertise is how small animals convert carbon by eating and photosynthesis, as well as how minor temperature changes influence their swimming behavior in lakes and streams, or more concisely thermotaxis of mixotrophic protozoa in freshwater food webs. He is passionate that creativity and collaboration are essential components to both excellent science and a well-functioning society.

Sue Ellen Kuzma grew up in upstate New York. She was an opera singer in the US and in Europe, performing Mozart/Da Ponte operas. She now teaches voice in her studio in Natick, MA. Her poems have appeared in *The Christian Century, Avocet, JAMA, Rock & Sling, and Off the Coast.* The Franciscans of St. Anthony's Shrine in Boston helped her frame an urban St. Francis.

Ryan Lange, Ph.D., Assistant Professor of Communication at Alvernia University, is a media scholar. He received his doctorate in Mass Media from Michigan State University in 2009. His academic specialties are new media technology, cognitive automation (habit),

and social cognitive theory. His scholarship focuses on understanding how people can use behavioral automation to improve the quality of their lives.

Maria Theresa Maggi is a graduate of the MFA Program in Poetry at UC Irvine, where she received a teaching award. She and her son moved to Moscow, Idaho, in 1992. She taught at the University of Idaho until diagnosed with MS in 1996. Her poems have appeared in various literary journals over the years, such as *Prairie Schooner, Black Warrior Review*, *Cream City Review*, and most recently *The Los Angeles Review*. Her first book of poems, *The Rings Around Saturn*, was published at Black Rock Press at the University of Nevada. Her chapbook, *If A Sparrow*, was published in 2013 by Finishing Line Press. She did the cover art for both of her books.

Nancy Mattson moved from the Canadian prairies to London, England, in 1990. She has an MA in English Literature (U of Alberta) and has published three full–length poetry collections. *Maria Breaks her Silence* (Coteau Books, 1989) and *Writing with Mercury* (Flambard Press, 2006) explore memory, myth and history. *Finns and Amazons* (Arrowhead Press, 2012) begins with poems about early-20th century Russian women artists but moves to a search for her Finnish great–aunt who disappeared in 1939 in Stalinist Russia. Nancy co–organizes the highly regarded Poetry in the Crypt reading series at St Mary Islington in London.

John Pilsner, Ph.D. is an Assistant Professor of English at Franciscan University of Steubenville, where he has taught since the fall of 2013. Prior to that, Dr. Pilsner was a lecturer in Comparative Literature at Queens College while he pursued his doctoral studies at The CUNY Graduate Center of New York. His area of specialization is the representation of folly and wisdom in literature and philosophy, particularly during the age of Renaissance humanism.

Peter Rampson, MID, Assistant Professor of Graphic Arts at Alvernia University, is a Renaissance man. His interests in new technologies relating to art have him bridging the gap between traditional and digital art forms. It is in this interdisciplinary study of art that he believes will create a new emergence of creativity and thought provoking art.

William J. Short, OFM is a friar of the St. Barbara Province. He has an M.A. from the Franciscan School of Theology,

and the S.T.D. from the Pontifical Gregorian University, Rome. Since 1983 he has been teaching and publishing in the area of Christian spirituality, with a special emphasis on Franciscan spirituality. He is currently Academic Dean of the Franciscan School of Theology at its new campus at Mission San Luis Rey in Oceanside, California.

Erin Way, Ph.D., Assistant Professor of Psychology at Alvernia University, is a psychologist. She received her doctorate in Applied Developmental Psychology from George Mason University in 2010. Her academic specialties are school readiness in young children, cognitive development, and socio-emotional functioning across the lifespan. She focuses her scholarship on applying known theory to practical problems.

Angela Ann Zukowski, MHSH, D.Min. is a professor in the Department of Religious Studies and Director of the Institute for Pastoral Initiatives at the University of Dayton. She served as the UNDA International President (Catholic Communications 1994-2001) and on the Pontifical Council for Social Communications (Vatican 1989-2001).

Franciscan Resources for Your Work

AFCU has task forces working on two of our strategic initiatives: Faculty Development and the Franciscan Intellectual Tradition; Mission Integration Programs and Services. The task forces have produced resources that can help you, your colleagues or your students learn about the Franciscan tradition and how you might use this in your work. To date, they have produced the following resources:

- A series of modules orienting people to the Franciscan movement in general and the Franciscan intellectual tradition in particular:
    - The Franciscan Charism
    - Poverty, Minority and Service to the Marginalized
    - Community
    - Incarnation
    - Creation
    - Peacemaking

Available through your mission officer

- An index of articles from the AFCU Journal according to discipline explaining how the Franciscan intellectual tradition can be applied in various areas

- A list of resource personnel who use the Franciscan intellectual tradition and may be able to help you do the same

- Orientation modules

Available on the AFCU website

Other resources are in development. Watch for announcements.

Questions?

Email Gary Maciag, AFCU Executive Director, at *afcu@sbu.edu*.

The AFCU Journal:
A Franciscan Perspective on Higher Education

History and Mission

On October 3, 2001, the Board of Directors of the Association of Franciscan Colleges and Universities approved a proposal for an annual journal to feature the peer-reviewed research and writings of faculty and administrators of their institutions. The purposes of *The AFCU Journal* are:

· To strengthen the vision of Catholic higher education in the Franciscan tradition

· To connect all the discrete disciplines to a Franciscan philosophy and heritage

· To encourage an interdisciplinary and multidisciplinary approach to research and reflection from the Franciscan school of today

· To provide motivation for reflection on the breadth and depth of scholarship emanating from Franciscan institutions of higher learning.

It is hoped that this publication will offer an incentive for faculty and staff to reflect upon the distinct character of a Franciscan institution of higher education.

The publication of the journal is guided by a small editorial board and assisted by contact persons within each of the AFCU institutions. The views expressed in the articles are attributed to the authors and not to the member institutions. Permission to reprint articles should be directed to: *Editor, The AFCU Journal, University of Saint Francis, 2701 Spring St., Fort Wayne, IN 46808 or lrichey@sf.edu.*

Submission of Manuscripts

Faculty, staff, and administrators from AFCU institutions and related organizations are invited to submit articles related to the Franciscan perspective on higher education. Articles should be approximately 3,000 to 7,000 words in length. Shorter articles describing unique programs and "best practices," book reviews, and original poems are also welcome. Articles describing "best practices" appear on the new AFCU website in a *Best Practices Newsletter*. When citing Franciscan sources, please consult *Francis of Assisi: Early Documents*. For specific directions for preparation and transmittal of manuscripts, please contact: *Editor, The AFCU Journal, University of Saint Francis, 2701 Spring St., Fort Wayne, IN 46808 or lrichey@sf.edu.* Articles and poems will be reviewed and selected by the AFCU editorial board.