

Understanding the Author as Artist
Composing Insight

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I

The question of authoring

When I first read *Insight* in the early Sixties, my interest was in it as a text and in the both exciting and baffling world that it as a text opened up. At the time I was doing research in the natural sciences and it attracted me with its analysis of classical and statistical methods, of emergent probability and of its effort to make sense of a hierarchy of the sciences. Orthodox philosophy of science at the time, as indeed today, was not addressing those questions. In common with most readings of a text at the time I was clearly not interested in its author and his relationship with it. The question of the author, possibly reinforced by Loneragan's remark that he went out of his way to write himself as an author out of the text, was not yet up for me.¹ Authors should be invisible and anonymous, an attitude which possibly explains the neglect of authoring by 20th century philosophy of mind. I have a memory of the text and its world as on different occasions being like a castle or a cathedral.

Since then much has happened. Around the start of the 1980ies under the influence of Ira Progoff, Stephen Crites and others, I started to add a narrative perspective to my earlier scientific outlook. As a result I have been teaching courses related to biography and autobiography since that time. I now think in and am most readily at home with the manner in which narrative categories such as fate, character, and desires unfold in a human life time and form the plot.

In the past six years I have returned to reading *Insight* largely to understand it in its relation to its author, adding the question: who wrote it and how was it written?, to the question, what does it mean? I have been using the text as a gateway to the author. This has quite drastically changed my perception of it. Not least, it has rescued it from being perceived as fortress or cathedral like, and has breathed a living spirit into it. I now see it as something living, as written from a moving viewpoint about a moving

¹ In a letter to Roland LeBlanc, April 20th 1966, Loneragan was quite against a request from Todd that he write a new preface to *Insight* detailing how he came to write the book.

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viewpoint, as the travel journal of the mind of its author on a journey or quest. Constant intellectual movement is central to Lonergan's performance as an author. No more than Heidegger's *Being and Time* or Gadamer's *Truth and Method*, I don't expect *Insight* to be a fully worked out book. Like all things human, it is essentially unfinished.

desire as a mover of a quest

Some six years ago I came to realise that the biographical narrative would have to revolve around and narrate the story of Lonergan's intellectual desire as its heart. Especially in his earlier years he was a classical intellectual, constantly living in the intellectual pattern of experience on a quest that would, in time, result in *Insight* and *Method in Theology*. Narrating the story of his intellectual desire is, I should add, easier said than done. How does one dramatise the unfolding of a person's intellectual desire when its subject has removed from view clues as how he personally experienced the intellectual conversion involved in his journey out of the cave of the dominance of the senses and imagination?

desire as author

At that time my understanding of the link between desire and authoring was unfocused. Then, by chance I came across the remark on the dustcover of Ingmar Bergman's biographical reflections which has stayed with me and which has been a stabilising influence on my probings:

Watching forty years of my work over the span of one year turned out to be unexpectedly upsetting, at times unbearable. I suddenly realized that my movies had mostly been conceived in the depths of my soul, in my heart, my brain, my nerves, my sex, and not least in my guts. A nameless desire gave them birth. Another desire, which can perhaps be called "the joy of the craftsman," brought them that further step where they were displayed to the world.²

Bergman explicitly adverted to his desire as the author of his works but considered that it was futile to try and understand it.

My own view would be that to attempt to draw that heart's desire and its workings out of its anonymous darkness in our lives is to attempt to get to the core of our humanity. Intellectual desire is the thing that holds the quest and the process of authoring together as earlier questions mature and earlier insights and texts are replaced by later. If in its quest dimension

² Ingmar Bergman, *Images, My Life in Film*, London, Bloomsbury 1994. The remark is on the dust cover of the hardback version.

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desire is a pursuit of understanding or insight, in its authoring dimension it is a pursuit of verbal expression and of communication with others. The moves of that desire reveal the values and artistry of the author. Authoring in this sense is never value-free. The way an individual manages their heart's desires as they unfold in their lives is also a revelation of their spirituality. This I believe to be true of the study of how Lonergan's anonymous desire authored *Insight* and *Method in Theology*.

literary biography and the author: the education and inspiration of desire

In this way one line of exploration opened up, the study of the moves of the intellectual desire of the author. Through my parallel works on biographies in my classes yet a further line opened up. Significant there is the work of literary biographers for whom understanding authorship is central. So I began to realise through my reading of Margaret Foster's biography of Daphne Du Maurier, of Hermione Lees' biography of Virginia Woolf, and of Oliver Todd's biography of Camus that here another dimension of the question was being posed. Centrally, literary biographers are interested in the questions: why did Daphne Du Maurier write *Rebecca*?, why did Virginia Woolf write *Mrs Dalloway*?, why did Camus write *The Myth of Sisyphus* or *The Fall*? Literary authors do not create out of nothing but out of the force of circumstances in their lives and their own responses to them. Those circumstances can awaken, educate and inspire their desires.

The question as to why an author writes a particular work rather than another or none at all is extremely interesting having to do with the contingency of their personal fate as well as the response of their desires and motives and choices.³ Eric O'Connor's comment on Wilder Penfield's Autobiography: *No Man Alone* is worth quoting in this context:

About the autobiography, for anyone interested in the devious way that our inquiry leads to results - devious, not in the sense of planned deviousness of a person, but in the deviousness of Providence, I think I can say - it is quite

³ Interesting here are Russell's motives for writing the *Principia Mathematica*. Having rejected the certainty of religion he wanted to replace it with the certainty of mathematical truth. See Ray Monk, *Bertrand Russell, The Spirit of Solitude*, London, Jonathan Cape 1996, 26f. This, in turn, supports the thesis that all philosophical writing, however impersonal it may seem, is of the form of a confession. It is my own view that we can show why a person wrote a particular book rather than another but we cannot explain it. Similarly we can show why and how a person lived a certain life, a certain destiny or fate, this life rather than that life, but in any absolute sense we cannot explain it. We are always left with the unexplained contingency of fate. The point is speculative and controversial.

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fascinating: the way things get learned and the skills acquired that were needed for the great work of the Neurological Institute; and not only that, but how he was provided with what was needed so the autobiography itself could be written.⁴

We see this deviousness of Providence at work in the life of Daphne du Maurier. Her first novel, *The Loving Spirit*, brought her husband into her life. He had had a previous finance, Jan Ricardo, and this fact played on her mind. To heal her jealousy she wrote *Rebecca*. This, deviously, led to a court case in New York over the storyline. Her meeting with Ellen Doubleday on the voyage would inspire *September Bride* and *My Cousin Rachael*. In her life there are a series of oddly linked events which give rise to her books. Just under the first 300 pages of my text will deal with the force of circumstances in Lonergan's life between 1926 and 1949 when he began to author *Insight*.⁵

insights and authoring: the how of authoring

As well as the question: *why* did an author write X?, there are also questions about *how* an author wrote X. Interesting here in the context of literary biography is the question of the inspiration for and the first moves in understanding the plot or story line, and related, of how the characters fit into it and relate in it. As the motives for authoring a particular text, so also the creation of a certain plot with its related characters in the text does not come out of nothing. In an interview Martin McDonagh remarked that his inspiration for his play, *The Beauty Queen of Leenane* arose out of the challenge of being accused of not being able to write about the feminine.⁶ In response he began with a preliminary notion of the characters of the two women in his imagination but no notion of the plot. As he wrote he never knew until it was finished what the plot was going to be and how it was going to end.

⁴ *Curiosity at the Center of One's Life*, Thomas More Institute Papers/84, Thomas More Montreal, 1987, p 556. Related is Lonergan's belief in a providence of books, of the right book turning up at the right time.

⁵ For a summary see my essay, "Lonergan's Apprenticeship 1904-46: The Education of Desire," *Lonergan Workshop*, Volume 9, edited by Fred Lawrence, Boston College 1993. As that essay explored the rootedness of a person through their mind in a tradition or traditions or worlds, so the present attempts to illustrate the basic artistry of the person through their mental pursuits such as authoring.

⁶ *The Beauty Queen of Broadway*, RTE (Irish Television) Documentary by Jim Fahy, screened Thursday, June 4th 1998.

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desire and insights in authoring

In literary authoring a nameless desire, possibly in response to a hurt in life or a depression, is awakened and inspired. It searches for a story line and its related characters. The germ of the story line with its twists and turns, its characters, their desires, development and interaction is given in a series of insights into the imaginative situation. In developing a particular character authors can draw on their insights into the verbal and behavioural patterns of a range of people in their lives. There is involved a complex but largely unexplored interaction between the imagination and the understanding. Through them the text is authored. In this sense the imagination, desire and a related series of distinctive insights of the author are an aspect of the key to literary authoring. Flaubert exclaimed Archimedes-like, "I've got it! Eureka! Eureka! I'll call her Mme. Bovary" when the title of his novel first came to him. He was reduced to tears when the words he needed to express the feelings of his characters came to him through his insights.⁷ Beginning to write involves working out, through a series of insights the relation between the characters, their desires and parts of the plot. In its verbal dimension the writing is guided by and expresses those insights. As they accumulate the overall form of the plot takes shape. This I believe to be the process which guided Daphne du Maurier's composition of *Rebecca* with its shiftless husband, dreamy heroine, sinister housekeeper, its haunting presence of the absent first wife and sense of a place.

the academic as artist

It is one thing to acknowledge that the moves of desire and related insights are causes of authoring. It is another to ask the question, what is the manner of their performance in authoring? It is a performance of the human person, of their mind and heart whose product is the text. Is that performance something we can make happen or have to let happen in us? Can we write to a scientific-like formula or is all authoring a matter of letting a living process, in us, find its way largely free from control? Roland LeBlanc's remarked to me that when Lonergan sat down to write he did not know what was going to emerge, this despite the fact that as an author he was extremely disciplined.

It was through my study of Edgar Schein's memoir, "The Academic as Artist" that slowly I came to realize that an understanding of the manner in which the desire and insights of an author move and accumulate in the performance of authoring a text is an understanding of something that is inherently artistic rather than scientific. Edgar Schein is an academic, not a

⁷ Henri Troyat, *Flaubert*, (trans. Joan Pinkham) New York, Viking 1922, 141, 118.

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literary author. His creative writing was concerned with problem solving in the social sciences. It focused on the problem of how an individual can relate to a social institution or culture of which they are a member and retain their individuality. He found himself drawn into the study of how individuals in a prisoner of war camp in China, in an IBM sales training programme or in the Maryknoll Seminary could be coerced by their institutions. Later he was surprised to discover that individuals protected their identity by being true to their personal career anchors. By means of these individuals anchor their personal career paths and identity in relation to the institutions in which they are involved.

When he reviewed the way in which these particular problems had formed and taken shape in his life he concluded that both in their inspiration and in their resolution the image presented of his mind was much more artistic than scientific or methodological. He ends with a reflection on the metaphor of the artist, adding:

I see "artistry" in my work at several levels. My insights into phenomena came unexpectedly and often at times when I was not thinking about that phenomenon at all. It was therefore always wise for me to juggle several intellectual domains at the same time instead of working on one thing until it was finished. I see in my writing the same kinds of "problems" of how to render something that artists talk about. I have creative bursts when everything seems to click and a paper or part of a chapter just flows in an uninterrupted way.⁸

The remark draws our attention to a distinction between the artistry of the academic performance itself and of the product of that performance.

Schein's assertion that the cognitive performance of the academic, even the mathematician or scientist, is artistic rather than purely methodological links to a puzzle in *Insight*. In chapter six when discussing the dramatic pattern of experience Lonergan affirmed:

⁸ Schein's essay "The Academic as Artist" is published in A. G. Bedeian, *Management Laureates*, Cambridge Mass, JAI Press 1991. On pages 50-52 he offers his reflections on the artistic nature of academic work. A similar artistic dimension can be identified in Andrew Wiles efforts to prove Fermat's Last Theorem. A brief description of the discovery is offered in "Fermat's Last Stand," by Simon Singh and Kenneth Ribet in *Scientific American*, November 1997, 36-41. Although the proof as written demands all kinds of logical rigour, the process of discovering it cannot be reduced to rules or logic. There is a basic artistry in it as in all discovery. Interesting is his sense of the beauty of the discovery.

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Not only, then, is man capable of aesthetic liberation and artistic creativity, but his first work of art is his own living.⁹

In chapter seven discussing intersubjectivity and social order Lonergan bluntly affirms: "Man is an artist."¹⁰ Now the surprising thing about this remark is that it must apply to the performance of mind, of questioning and of insight. For it would make no sense to assert that in our cognitive dimension we are scientific and methodological, but in the rest of our lives artistic. The implication of these assertions is that there is and must be a basic artistry of mind, whether it is involved in dramatic intersubjective living, or in literary and scientific authoring. The basic performative nature of mind is artistic. If there is such an artistic dimension to mind in its creative pursuits then, by implication, *that dimension* will be forever beyond the scope of scientific explanation.

II

Understanding Lonergan as an Author - 1949-1953

My considerations will be limited largely to the period in which Lonergan composed *Insight*, from 1949-53 and will bracket the contribution of the *Verbum* articles. In an interview with Eric O'Conner in 1969 Lonergan remarked:

Now art is another vehicle of meaning. The artist's inspiration is something that he has not yet objectified, unfolded, worked out. And his being under inspiration and trying to get this thing out, his total preoccupation with it, is the process of objectifying. Now this may not hold for all forms of art, but it is the idea of art you get in Susanne Langer's *Feeling and Form*. It holds in general for any form of inspiration. For instance, you want to write a book. And before you have it written, you do not know exactly what is going to be in it, but you are totally dedicated to it. And it is only in writing and re-writing that you find out what you wanted to do.

Oh yes! I see! Yes. You slowly work out what you mean.

⁹ *Collected Works of Bernard Lonergan, Vol 3, Insight*, Toronto, University of Toronto Press, 1992, 210 (187). Page references to the 1957 version are given in brackets.

¹⁰ *Insight*, 237, (212).

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You slowly work out what is in your inspiration... You write, and you read, and you see something is wrong. You perhaps go and have a little walk and come back and find a phrase that will twist the thing around more to what you want, and so on. An indefinite process of rewriting can be involved in it.¹¹

As the quote asserts, authoring for Lonergan involved an indefinite process of rewriting. He rewrote all of *Insight* very many times. The majority of his drafts are lost. Still understanding the process of authoring, if it is not to be pure speculation, must begin with what I will call the textual phantasm, the available drafts and texts produced during the process. Needless to say there are interesting stories behind the discovery of these various texts and their significance but for the moment I will do simply list *some* of the key texts:

Some Elements of the Textual Phantasm

- 1946 Notes taken at his course, "Thought and Reality"
- 1947 The natural desire to see God: world order a theme
- 1947 Pps 31-48 of Stewart's notes taken at Lonergan's course on grace.
- 1949 A note on geometrical possibility: Hoenen and mathematical insights.
- 1950 Notes on "Order": build up a world order through the study of a range of distinct types of insights into phantasms
- 1951 His notes for "Intelligence and Reality" (March-May 1951) - a proto *Insight*.
- 1951 "The Role of the Catholic University in the Modern World" (September 1951)
Lapierre Residue and pre-autograph texts
Pre-autograph texts: emergent probability, space and time, chapter 14, intellectual conversion.
- 1951 The autograph of *Insight*: composed between the late summer of 1951- July 1953: (9-13, 1-6 in single spacing, 6-8, 14-20, Epilogue, Introduction and Preface in double spacing - suggests stated order of composition)
- 1952/3 *Insight* Lectures: About 12 chapters: Bergson mentioned.
- 1953/4 Changes to the autograph: (revised September 1953/4)
inverse insight and the early chapters because of the reader, the ending to chapter 6.

This textual phantasm is the expression of the author composing and revising various drafts and eventually producing the final text. As such it is the locus of two significant things.

Firstly, it is a source in which we can locate and identify the movements of Lonergan's questioning. There is, for instance, no mention of probability in the notes taken at his course on "Thought and Reality" in 1946. Although he was familiar with the topic since his Heythrop days he was not yet ready to address it. It makes an early appearance in Stewart's

¹¹ *Curiosity at the Centre of One's Life*, Montreal, Thomas More Institute Papers/84, 389.

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notes in 1947 and slowly develops in importance in later texts. There is also a very negative statement in Stewart's notes about the ability of common sense to appropriate reality. His thought on common sense developed later. It is clear that in March of 1951 he had a serious question about the difference between the mathematical-like explanatory terms of the lower sciences such as physics and chemistry and those of the higher sciences such as biology and psychology, but no answer. In these observations we find an expression of his questioning at these points in time.

Secondly, by examining significant changes in his language use in the textual phantasm we can identify significant moments of insight despite the fact that Lonergan never communicated any of them to us. When he composed the first ending to chapter six in the middle of 1952 he did not yet understand how the laws of the higher sciences related to those of the lower. Towards the end of 1952 when composing the final text of chapter 8 his language use changes significantly. A key insight has occurred to bring this about. Not enough attention has been given to the relation between changes in our language use and the emergence of key insights. Changes in language use in this sense are a source of insight into the insights of an author.

What are we attempting to understand in the textual phantasm? A detailed answer would require some form of biographical narrative in order to open it up. Below I offer a possible schematic outline of such a narrative with the hope that it will guide us on our journey through the process of how Lonergan authored *Insight*.

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A Musical Drama in Four Acts/Movements lasting four years

Month

The Beginning/Prologue for the author and reader - story of Archimedes

1-24 Act 1 Drafting the Proto-Insight

- Sc 1 Chapters 1, 2, 8 maths, cl and st science, things.
- Sc 2 Chapters 9, 10, 12, 13 - Cognitive theory, Conversion, Thought and Reality resolved.
- Sc 3 Speculative Explorations, metaphysics, emergent probability, self-affirmation
- Sc 4 The Role: the human good, dialectic, moral impotence: fragments of Chapters 7 and 18.

24-30 Act 2 The beginning of the book is in the Middle

- Sc 1 Chs 9-13 "Thought and Reality" developed,

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consciousness, the self and transcendence, facts, common sense.

30-42	Act 3	<i>Dreams and Visions realised</i>	
	Sc 1	Chs 2-4	Emergent probability
	Sc 2	Chs 6-7	The dialectical development of common sense
	Sc 3	Ch 8	The great modern chain of irreducible things - higher and lower conjugates
42-48	Act 4	<i>"Rounding Off," Dreams and Visions Unrealised</i>	
	Sc 1	Chs 14-16	Present dreams of a process-metaphysical world view, finality, operators, genuineness
	Sc 2	Chs 17-20	Future dreams - interpretation, the ethical and religious self and world, Method in Theology calls

The ending - God as the liberator of mind

We can understand in the textual phantasm four movements in the process of composition. The first long movement runs for almost two years, half of the composing time. In it we find an advanced draft of chapter 1, a tentative draft of chapters 2 and 8 which he takes together at this point. This is followed by his response to the Kantian problem of thought and reality, and some explorations of emergent probability and the human good. In the second movement, lasting about six months, he starts to compose the final text of the book, the autograph, starting, not at the beginning but with chapters 9-13. In the third movement, lasting about a year, he composes the final version of the first eight chapters. Finally, in the fourth and rushed movement he first composes chapters 14-16 which contain his final statement on the metaphysics of nature, and secondly, chapters 17-20 which look forward to his future work on *Method in Theology*.

III

Authoring Insight

beginnings

What can we know about Lonergan's mind-set when he began to compose *Insight* in the summer of 1949? To answer this question we have to listen to the clues. Much went on between 1946 and 1949.

One set comes from the title of the 1946 course, "Thought and Reality." In the opening section he discusses very general properties of insights. The question of the development of insights and of higher viewpoints is on the agenda but no solution. Also he does not divide insights into mathematical, classical and statistical as in the first two chapters of *Insight*. Science at this point deals with the question, why?

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There is no suggestion that knowing involves three interrelated levels. After his treatment of knowing he opens up the question of reality and significant in this is his analysis of substance. This prefigures chapter 8 of *Insight*. Because of this I believe that Lonergan in his very early thinking directly connected what he later termed conjugates and probabilities with substances or things. In composing the earlier chapters of *Insight* he initially detached them. The final section of the notes deals with the Kantian problem of subjective and objective reality but in those notes he had the problem but no solution. It is my view that the initial title of the book was "Thought and Reality." Only late in composing it did it give way to *Insight*.

Much happened between his opening moves in "Thought and Reality" in 1946 and the summer of 1949 when he began composing the text. He suffered a significant creative illness in 1947. His inner anxieties resolved themselves during the year and he settled down to the process of authoring. In lecture notes of that year we find him treating primitive and derived terms, the equation $.9^* = 1.0$, numbers defined by operations, as well as tentative explorations of probability. In January of 1949 we find a first comment about levels of consciousness in Christ in his course on Christology. We also find clues in his essays, "The Natural Desire to See God" (1947) with its attention to the theme of world order, and "A Note on Geometrical Possibility" (1949). This essay shows us that around the transition between *Verbum* and *Insight* he was revisiting Hoenen and mathematics.

Further clues come from the notes entitled "Order" composed in the autumn of 1950. In them he articulated the task of building up a world view based on the insights of the modern empirical sciences. Commenting on the problem of achieving competence in such a variety of disciplines he went on to remark that Kant, like Scotus, rejected the possibility of intellectual insight into sensible data.¹² It was a stance that for him effectively eliminated the possibility of knowledge of world order. Aquinas affirmed that knowledge of world-order would be the product of such intellectual insight into sensible images. By means of this we grasp the intelligibility of a concrete multiplicity: "We can understand the activity of the master builder erecting the particular cathedral by directing the several workmen each to his proper task. Unlike Scotus, we can have a notion of the intelligibility of world order."¹³ This more communicative image of the

¹² The notes are in file A 324 of the Toronto archives. This remark occurs on a page in the file numbered 1, and with the heading, The Elimination of Order. The term, insight, occurs four times in the notes, the term intellectual occurring in three of them, on this single page and on pps 22 and 24 of the notes. I am using this source with the permission of the Trustees of the Lonergan Estate.

¹³ Notes referred to in note 12, p 22.

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metaphysician as a masterbuilder would later be replaced by the notion of an integral heuristic structure. In these notes we find articulated the dream of working out a world order based on integrating all the different kinds of insights we find in modern empirical science.

The Long First Act of 4 scenes.

Scene 1: sketching chapters 1, 2, and 8

Within this movement his notes, "Intelligence and Reality," prepared in March 1951 stand out as an accurate testimony to the work he did in the first 18 months. They begin with a clearly articulated draft of chapter 1 followed by a tentative draft of chapters 2 and 8 of *Insight*.

Of great significance is the point where he expected the reader to begin as beginnings are all important. Grishom's novel, *The Client*, opens with a young boy witnessing the suicide of a mafia lawyer. Before he dies the lawyer confides in him a dangerous secret. In this event we are clearly and dramatically drawn into the ensuing story. Lonergan prefaced his detailed treatment of mathematical and scientific discoveries with the story of Archimedes' insight. That story puts before us a profound human mental quality that will always startle us in its strangeness and which will always be beyond our comprehension. That is where he expected the reader to begin. Unless you have been startled by the strangeness of insights and of the emergence of insights and thoughts from somewhere quite unknown in you, you have not begun the story.

With the exception of the section on inverse insight which is not mentioned in the notes but may have been worked out at this point, and the empirical residue which he places in chapter 2, the rest of chapter 1 is in place. Of special significance is his treatment of the development of our mathematical understanding of numbers through higher viewpoints, of how the rules and operations of algebra redefine arithmetical numbers. His insights into higher viewpoints came early, possibly before 1949.

The draft of chapter 2 is more tentative. There is as of yet no sign of Lindsay and Margenau. He is probing both classical and statistical insights. Classical insights are for him into conjugates, his first use of the name for the terms that occur in scientific laws. He seems to be using it instead of essences or accidents and I believe, got it from Dewey. For the lower sciences conjugates are mathematical-like correlations, relational attributes of the objects of science. But this poses a problem for he recognises that mathematics does not work for the life sciences and has a great problem concerning the higher laws and relations constitutive of living things, a problem clearly articulated by Cassirer in his *Problem of Knowledge* published in 1950 and which he read. At this point Lonergan has the question about the relation of higher and lower conjugates, but no

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answer.

Some key elements of probability are there, including a very clear suggestion that probability is concerned not just with ideal frequencies, but with the ideal frequencies of the fulfilment of the conditions of classical type events in the world. In this sense probability theory goes to the heart of world order.

The draft of chapter 8 on things, which here directly follows and is linked with chapter 2, is also very tentative. But what is clear is the source of the question in Aristotle's analysis of substance. What he has got clear is the question of the unity of the thing and its conjugates and probabilities. In this we see Lonergan trying to make the transition from the classical analysis to the modern. Modern science deals with conjugates and probabilities. Things will have to be explained in terms of them. At this point in his draft there is nothing on evolution or emergent probability. He is sticking very close to his classical origins in Aristotle and not at this point addressing the question of species as it would be posed in modern evolutionary theories. What strikes one in retrospect is the vast chasm, gulf, between this tentative draft and the final version of chapter 8.

Act 1, Scene 2 Thought/Intelligence and Reality thought

The middle section of "Intelligence and Reality" deals with the core chapters of *Insight*, 9, 10, 12, and 13, with the exception of Chapter 11 on self-affirmation which was written later. They open with a draft of 9 which contains Lonergan's first public statement of cognitional structure as constituted by three complimentary levels of sensing and perceiving, understanding and judging, (the Thought, Intelligence part of the title). This public articulation of his core insight into cognition is a most significant event, a first playing of the core foundational melody of the whole project. It takes us beyond his course, "Thought and Reality" and the horizon of the *Verbum* articles which mentioned two levels of activity or operations in cognition. Neither of those sources had arrived at this insight through which his authoring from now on moves so fundamentally. To assign an equal status to the level of sensing and imagining as to understanding and judging within cognition is, within the scholastic world, unusual.¹⁴

This is followed by a section on reflective understanding which

¹⁴ There is a possible background to this in Kant who had levels in mind, sensible intuition, understanding and judgement, and reason: and Lonergan's essay, "Finality, Love, Marriage" (*Collected Works of Bernard Lonergan, Volume 4, Collection*, Toronto, University of Toronto Press 1988) where levels were a central quality of the universe as a whole.

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underlines the influence of Newman on him in relation to concrete judgements, an influence that is hidden in *Insight*. This influence will play a significant part in the development of the notion of common sense in the final text and a surprising use of the term, facts, in the final write up.

intellectual desire as a notion of being

There follows a section in the notes on the notion of being, our intellectual desire which Lonergan now recognises to be the measure of what there is, of being. This takes him beyond the horizon of *Verbum* with its concept of being and his essay, "The Natural Desire to see God." But clearly the treatment of intellectual light in *Verbum* and of the natural desire in that essay was the springboard for this considerable insight. It is considerable because it involves understanding that at the heart of the human mind is an intellectual desire which, far from being inner and private, has the potential and power to relate us directly to the entire universe. Bob Doran considers this recognition of the relationality of intellectual desire and its object to be one of the great insights in Western philosophy. Once that relationality is acknowledged then the Kantian problem of the bridge between subjective and objective reality begins to crumble. The human mind is never purely subjective.

intellectual conversion

The passage is also of significance in that it contains one of Lonergan's earliest accounts of intellectual conversion. To appropriate, take possession of the pure desire to know involves a de-centring of one's senses and instincts. It involves recognising that there is more to our knowing than the operation of our senses and instincts and to reality than sensory empirical appearances. He draws a distinction between particular conversions with respect to a particular truths - the appearance of the sun rising and setting - and a systematic conversion with respect to the whole field of reality but does not consider conversion as narrative structured. Strangely this vocabulary of intellectual conversion is written out of the final text of *Insight*, being replaced in chapter 14 by the language of pedagogy. What is clear to me from the standpoint of understanding the author is that in authoring *Insight* Lonergan went through a profound intellectual conversion himself. The book is the product of that conversion. Here, in his notes, something of the experience breaks through. To understand the author involves entering into his intellectual conversion.

religious presuppositions of the author

Lonergan's affirmation that the range of our intellectual desire is unrestricted poses a further point about the relation of the text and the author. How could any human being, given their temporal limitations and mortality, judge that their intellectual desire is infinite in its range? Equally given the unsolvable mysteries that the study of human lives throws up,

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how can we affirm that the objective of the pure desire to know is completely intelligible? I believe that these affirmations are expressions of his own religious presuppositions. When Lonergan read in Aquinas about the infinity of intellectual light, by a grace of God he recognised his own intellectual desire as infinite and so affirmed it. He offers some clarification of the point in "Openness and Religious Experience" where he discusses openness as gift.¹⁵ I believe that the affirmation that one's intellectual desires are infinite is rooted in God's gift of his grace. This has enormous religious implications. For Heidegger religion closes off questions. On the present basis true religion ought to unlock all the questions in us. For ultimately God is the source of all questions and in time unlocks them in us.

the principle notion of objectivity - a solution to the Thought and Reality dichotomy

In his lectures on "Thought and Reality" a central problem was not just cognition, but the Kantian problem of the relation between subjective and objective reality, between thought and reality. In those lectures he had no solution to the problem. It is helpful at this point to quote from Cassirer's *Substance and Function* in a section entitled, "The Problem of Transcendence" in his central chapter on Reality. It was a book that Lonergan read. Let me quote it:

The problem of transcendence. If we have once enclosed ourselves in the circle of "self-consciousness," no labor on the part of thought (which itself belongs wholly to this circle) can lead us out again. On the other hand, the criticism of knowledge reverses the problem; for it, the problem is not how we go from the subjective to the objective, but how we go from the objective to the subjective. It recognises no other and no higher objectivity than that which is given in experience itself and according to its conditions."¹⁶

That problem of the Kantian bridge between the subject and object of knowledge gives a thematic unity to the middle chapters. His understanding of the relation between intellectual desire and its object takes him out of the Kantian world. Having established in principle the most general structure of that relation he then, in the section on the principle notion of objectivity applies it to our knowledge of the subject and object of knowledge.

¹⁵ *Collection*, 186 where he distinguishes between openness as fact, as achievement and as gift. Lonergan also affirms that man's natural openness is complete, a point which needs to be discussed.

¹⁶ Cassirer, *Substance and Function*, New York, Dover 1953, 278.

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The key to these chapters is in the section on the principal notion of objectivity. Central to it is a plurality of judgements:

I am
It is
I am not it

Being, the objective of intellectual desire, is a unity. Within it there is the distinction between the knower and the known. The knower and the known are known in exactly the same way. There is no bridge between the knower and being.

self-affirmation

It is within the section on the principal notion of objectivity in terms of a multiplicity of judgements, I am, this is, etc., that self-affirmation is mentioned for the first time. When we read the book *Insight* we need to appreciate that the original context in which he thought out self-affirmation was within the analysis of objectivity.

Act I, Scene III Speculative Explorations

So far I have been sketching some insights through which his authoring would move, insights into higher viewpoints, into levels in knowing or cognition, into the notion of being, intellectual conversion and the principle notion of objectivity. In the third part of "Intelligence and Reality" we find his unsolved questions at the time. I will list two:

1. emergent probability as a group form - clearly not worked out at this point.
2. dialectical categories just briefly mentioned, I and Thou, but no mention of common sense, finality, development or genetic method.

Act I, Scene 4, The Role of the Catholic University in the Modern World - the good, dialectics, moral impotence.

Central in this essay is his first statement on levels in the good, obviously influenced by his recent insight into levels in cognition. What is also interesting is that the dialectic of the three communities, intersubjective, civil and cultural, is discussed within the ethical framework of the good rather than within the intellectual framework of *Insight*. Unusual in the piece is how the terms, moral impotence, make a strange entry, echoes of his doctoral thesis on grace and freedom. This theme is clearly influenced by his theological views.

By the mid-summer of 1951 a proto *Insight* had been composed. It would be presupposed when he came to write the final text.

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Act II, Scene 1, Finally Beginning the Book in the middle - 9-13.

We need to adjust to the fact, and initially there is a certain strangeness about it, that the evidence affirms that Lonergan began the final write up of *Insight*, of the text of the book we now read, not at Chapter 1, but with chapters 9-13. This has immense implications both for the meaning of the book as a whole and for the way in which we read it. For instance reading the book from this standpoint means that we have to acknowledge that his first engagement with and exploration of common sense came, not in chapters 6 and 7, but in chapter 10. On that topic we need to read it in that order and this is strange. The same is true of other themes or topics such as the self, subject, and the unity of consciousness.

chapters 9-13 A thematic unity

Again it is my view that 9-13 must be read as a unit and the problem, which as a unit they are addressing, owned. That problem is stated on page 300 (275), close to the opening of chapter 9 where he remarks:

As yet, we are unprepared to answer the Kantian question that regards the constitution of the relation of the knowing subject and known object.

This has to be read in relation to the remark on page 401 (377) in Chapter 13:

The principle notion of objectivity solves the problem of transcendence. How does the knower get beyond himself to a known?

The two quotes show the thematic unity of chapters 9-13. The second shows that now he considered that he had solved the problem of thought and reality and effectively on that problem rested his case.¹⁷ In the set of judgements, I am a knower, this is a typewriter, I am not this typewriter, there is a basic insight here through which Lonergan's authoring of the book moves. Discovering the link between this passage and the previously quoted one from Cassirer was a considerable personal insight for me in the past year. The title of the work would now begin to change to *Insight*.

consciousness and the unity of the self

As this problem was ending for him others were opening up. In particular

¹⁷ In chapter 4 of *Insight* Lonergan will work on the relation between the knower and the known in the context of classical and statistical questions and insights and the world order of emergent probability. In chapters 6 and 7 he will explore the subject and object of common sense. But in neither instance does he directly link these explorations with the problems of subjective and objective reality and of transcendence.

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Loneragan now begins seriously to explore the meaning of consciousness and the unity of the self for the first time when writing the chapter on self-affirmation. It would be a first move on a topic that will occupy his explorations for years to come. Consciousness is a given, a quality, a property of cognitional activities. It is a point on which Bergson influenced him.¹⁸ Consciousness is also a consciousness of something. What precisely are we conscious of? For Lonergan we are not conscious of sounds, colours, tastes, smells, problems, solutions, facts in the world. We are (intentionally) aware of such entities. Strictly for him we are conscious not of our world but of ourselves, of ourselves as seeing, tasting, imagining, wondering, having an insight and so forth. When we have an insight there is an intentional awareness of a possible solution to a problem. There is a conscious awareness of ourselves as intelligent, as understanding. He also talks about levels of consciousness for the first time, empirical, intellectual, rational. Later he remarked that:

He had to work very hard on the question of self-knowledge before he got his notion of consciousness. It can't be clarified until you realise that there are levels in knowing.¹⁹

But in some of his Christology notes at the time he talks about consciousness as form of knowledge. There results at this time a confusion over consciousness as a form of knowledge and consciousness as a datum. Only later will this confusion be cleared up.

*concrete judgements of facts, facts*²⁰

Another interesting musical-like development in these chapters has to do with the vocabulary of facts. For Newman we live in a world, not of objects, but of facts. For him the proper object of judgement, of the illative sense, are facts. Facts are not mentioned in chapters 9 or 13. They make a very interesting entry in chapters 10 on reflective understanding, section 2 entitled "Concrete Judgments of Fact." They recur in section 5.2 on the object of common sense judgements: Its object is what is to be known by concrete judgments of fact, 317 (292). The judgement of self-affirmation in chapter 11 contains the vocabulary: "Self-affirmation has been considered as a concrete judgement of fact," and "All that can be attempted now is to state what we happen to mean by knowing a fact." The terms, fact, and

¹⁸ *Caring About Meaning*, Montreal, Thomas More Institute Papers/82, edited by Pierrot Lambers, Charlotte Tansey and Cathleen Going, 256-7.

¹⁹ From notes made by Tom Daly of a conversation with Lonergan, dated 5.5.83.

²⁰ On facts, see *Insight*, 306/7 (281), 355 (331), 370-1 (347), 390 (366).

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"judgement of fact" occurs in almost every paragraph of section 9 of the chapter.

This lead up to something of a climax in the statement on page 355 (331):

"Finally, fact is virtually unconditioned: it might not have been; it might have been other than it is; but as things stand, it possesses conditional necessity, and nothing can possibly alter it now. Fact, then, combines the concreteness of experience, the determinateness of accurate intelligence, and the absoluteness of rational judgement. It is the natural objective of the cognitional process.

This is in contrast with his usual vocabulary that being is the natural objective of the cognitional process and poses the question, can we translate being as the totality of facts? It also poses the question, is the virtually unconditioned nature of judgement for him a reflection of and derivative of the virtually unconditioned nature of facts?

common sense

The sudden entry of the vocabulary of facts in chapters 10, 11, and 12 and its fading out by chapter 13 is interesting in itself but it also gives rise to another development. For it is in his treatment of concrete judgements of fact that for the first time in his writings Lonergan begins to treat seriously common sense. Concrete judgments of fact presuppose a prior accumulation of common sense understanding. In order to analyze such concrete judgements he needs to unpack that presupposition and out of it his analysis of common sense as a self-correcting process of learning begins to emerge. At this point that self-correcting process is not presented as dialectical but there are hints of the problem. It is somewhat strange to read chapter 10 on reflective understanding and slowly come to the realization that this is where we should begin our reading of his analysis of common sense, not chapter 6.

the absence of dialectic

Notable is the fact that dialectic as such is not addressed anywhere in chapters 9-13.

Act III 1952 Composing Chapters 1-8

Towards the end of 1951, after two and a half years of work Lonergan had written the final text of five chapters, chapters 9-13. (It is interesting that in his initial composition he did not have a dividing line after chapter 11.) This is in marked contrast with the pace of the next year and a half. By the end of 1952 we know from a letter to Crowe that he had completed about the

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first twelve or thirteen chapters of the book so 8 or 9 chapters will be completed in 1952. What is also clear to me is that at the start of 1952 he had not worked out the nature of emergent probability, the dialectical development of common sense or the explanation of the relation between higher and lower conjugates that we find in chapter 8 on things. The questions were in place at the beginning of the year but not the related insights. His authoring of the text moves through those insights.

Act iii, Scene I, emergent probability

It is interesting to track the movement of Lonergan's mind on emergent probability, the most significant development in the final write up of the first four chapters. In "Intelligence and Reality" it was a central problem in the metaphysics of a world order.

Group form is emergent probability (probability because actual occurrence is governed by probability; emergent probability because **events** that actually occur affect the expectations of what is to occur).²¹

Interesting is the emphasis on events rather than on cycles or schemes of recurrence which are not mentioned. The idea that what has occurred will affect what is to occur seems to violate all the norms of probability theory where the outcome of the previous coin toss has no bearing on the outcome of the next. This seems to change when you apply probability theory to world order. The events that are actually occurring in world order affect the probability of the events that are to occur next.

In some pre-autograph notes most likely written between "Intelligence and Reality" and *Insight* Lonergan adds some further points:

The fourth step is the grasp of an idea. It may be named emergent probability. It involves two elements, first the general idea of probability and, secondly, the combination of this idea with the seriation of possibilities.²²

This reminds us of his thesis in *Insight* that world process is the probable realization of possibilities. The central question is: how does probability theory apply to this movement from possibilities to probabilities? At every point in world order there are new possibilities. Those new possibilities are dependent on what is already in place and in this sense what now becomes

²¹ Page 24 of the notes he made for the course.

²² These notes were made available to me by Michael Lapierre.

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probable is related to what is actually occurring.

In those interim notes he also talks about inter-dependent cycles which: "May be the building blocks for higher combinations, and in turn these open the way to further possibilities." He lists a wide range of such possibilities ranging from chemical cycles to economic, political, religious and cultural. The cycles that are now possible are dependent on the cycles that are already in place. The question with which Lonergan is grappling in 1952 is: how does probability theory apply, if at all, to this process of the emergence of new cycles in the series of cycles that he finds in world order? How does it apply to the series? It is a radical enlargement of the meaning of probability theory.

Lonergan's incipient insight as he calls it was that a series of events in history could close on itself giving rise to a scheme of recurrence. That incipient insight came when he was composing chapters 3 and 4, and the key to it is in the section on the canon of statistical residues. It is my impression that in *Insight* he starts at the end, at the methodological level with classical and statistical laws and insights and relates them to a world order. In thinking it out he started with a world order characterised by a series of interdependent schemes of recurrence and asked, how does probability theory apply to it?

Act iii, scene 2: on the dialectical development of common sense

In chapter 10, as we have seen Lonergan began, for the first time, his analysis of common sense as a self-correcting process of learning that complements science. In chapters 6 and 7, written later, he developed it. One of the great and significant developments that occurred was his insight that his earlier work on dialectic was central to the understanding of the self-correcting process of learning that is common sense. Drawing on his work on dialectic in the 1930ies he is linking the two notions for the first time in writing the chapter.

It is also important to acknowledge that the narrow cognitional and intellectual "self" of self-affirmation is now being enlarged to include the wider subject of common sense. This has implications for the meaning of the unity of the self. A new vocabulary of consciousness emerges based on psychoanalysis with such terms as the unconscious, pre-conscious, the stream consciousness, and patterns of experience, the biological, psychic and intellectual. The intellectual pattern (and self) is affirmed as one pattern among many and here we find for the first time the profound notion of the polymorphism of consciousness, absent from 9-13, beginning to take shape. Again it is strange consciously to affirm that this chapter was written after chapter 11 on self-affirmation. The employment of the notion of emergent probability in chapter 7 also suggests it was written later than the first five

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chapters.

Also of interest in the movement of composition is the theme of dialectic. As we have seen it made its first entry in the chapters on common sense. It will now become a central theme in the remainder of the book but in a series of different contexts. In chapter 8 there is the dialectic of thing and body, in chapter 14 of philosophical positions and counterpositions, in chapter 17 a dialectical series of interpretations.

Act iii, scene 3: Chapter 8 on Species of Things

In March of 1951 in his lecture course, "Intelligence and Reality" Lonergan was clearly puzzled by the problem, how do the attributes and laws of the things of the higher sciences, biology and psychology, for instance, relate to those of the lower such as physics or chemistry. At that point he had the question but no solution. When composing the section on the dramatic pattern of experience in chapter 6 the question surfaced again in a new way. He found himself challenged to explain how the neural level of activity relates to the psychic in dramatic human living. A first ending to chapter 6, never published, attempted to explain the link between them in terms of two distinct systems of conjugates and two linked schemes of recurrence. What the first ending makes clear is that when writing chapter 6 Lonergan had not yet arrived at his central insight into the problem of levels that we find in chapter 8 on Things. His vocabulary will change drastically when he composes that chapter. What is this new insight through which his composing of chapter 8 moves and which results in the change in vocabulary?

species as the solution to problems of living

Two things have helped me to enter into it. Firstly, there is his repeated assertion that things, or as I would prefer to call them, species, are solutions to the problems of living in an environment. It is repeated a number of times in the chapter and I believe he got this from Shull's book, *Evolution*.²³ This suggests that aggregates of lower order events or conjugate acts will stand to higher order conjugate forms as the materials of a problem stand to the solution.

higher and lower conjugates

A breakthrough came for me on this when I began to question, is Lonergan redefining conjugates in chapter 8 not simply, following Dewey, as mathematical-like relations but also as something like relational skills? Does this help us to find our way through the baffling terminology of higher

²³ Franklin Shull, *Evolution*, New York, McGraw Hill 1936, 1963. Lonergan refers to this book in his essay, "Finality, Love, Marriage."

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conjugates that make regular or systematic what would otherwise be coincidental. In a skill we can distinguish:

1. act of skill exercise makes regular an aggregate of events that otherwise would be coincidental (use of macro)
2. form of skill rule (of macro) (for something)
3. matter of skill aggregate of events that come under the rule - (possible events in macro.)
4. a skill as a solution to a problem in living
5. the relational properties of a skill and schemes of recurrence
6. Sequences of exercise of lower skills (conjugate acts) as the matter for higher skills (conjugate forms).

On this thinking higher conjugates are the forms or rules of higher skills. They take as their materials aggregates of events/conjugate acts/exercised skills on the lower level, be it physics, chemistry, biology or sensitive psychology. In this way of thinking understanding is a skill that can understand all the forms or rules of all other skills in the universe. Every skill in the universe reflects human understanding and vice versa. Their matter is presented on the level of experience and image, form or rule through understanding, their exercise is known in judgment. Here we see the genesis of his later theorem of the isomorphism of consciousness and the universe. The universe as intelligible, as skill like, even as involving certain kinds of problem solving skills, reflects understanding as a skill. The image of random aggregates of skills on one level (chemistry, biology, etc) becomes the source of the question for the emergence of forms or rules or laws of a higher level.

Act IV: Rounding Off: Dreams and Visions Unrealised

On the present reading chapters 14-16, which deal with the metaphysics of nature, were composed directly after chapter 8. In particular 15, with its treatment of finality and development, needs to be read almost as a unit with 8. Lonergan's treatment of finality is significant in that it seems to involve a new departure in his understanding of world order. Because of this there is a need to understand his sources for this topic and the question it is addressing.

It is my belief that Lonergan's sources for this topic are to be found in Shull, Bergson and Cassirer. The final chapter in Shull's book, *Evolution*, which Lonergan is known to have read, is entitled "Emergent Evolution."²⁴ On page 281 Shull assumes that there was a time in the universe when the

²⁴ *Evolution*, Franklin Shull, New York McGraw Hill 1963.

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chemical elements did not exist. The manner in which they originated from the existing particles of physics he refers to as an instance of emergence. It is not an emergence of schemes of recurrence but of new things. Similarly there was a time when sentience, feelings and ideas did not exist. Such new qualities and related species must have emerged. The question arises; can the manner of such emergences be understood, explained? It is in response to this question about the emergence of new species in the universe that Lonergan introduces the principle of finality. By finality he does not mean by the goal of the process of the new emergences, but rather the very form of the process of such new emergences itself in the universe.²⁵ It involves a new question that goes beyond his explorations in "Finality, Love, Marriage."

Bergson's book is provocatively entitled *Creative Evolution*, the sense of which comes very close to what Lonergan means by finality.²⁶ Evolution for Bergson shows how the intellect has been formed by an uninterrupted progress along a line which ascends through the vertebrate series up to man. The book is a debate about the merits and largely the demerits of mechanism and of teleology. It contains a most extensive discussion of finality and leans towards a version of it. Quite in tune with Lonergan's emphasis on human development as constituted by interrelated organic, psychic and intellectual elements, Bergson discusses vegetative, instinctive and intellectual life and their development.

finality and emergent probability

In his theory of emergent probability Lonergan believed he had discovered some form of explanation of certain kinds of emergent processes in the universe. The question now arises, are the kinds of emergences for which he introduces the notion of finality different from those involved in emergent probability? It is my belief that they are. Emergent probability explains how classical and statistical laws combine to produce a world order comprised of interdependent schemes of recurrence. The emergent process of finality does not result just from: "the classical laws that rest on forms, from the statistical laws that rest on acts," but also from "the emergent process that rests on potency."²⁷ It seems that for him there are two kinds of such emergent process. Firstly, there is the emergent

²⁵ *Insight*, 477 (451).

²⁶ In his card index box at the Toronto archives Lonergan had a card on which he had typed the details of almost every book that Bergson had published, including *Creative Evolution*. For an interesting comment on this see *Caring About Meaning*, 256-7.

²⁷ *Insight*, 473 (448).

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process by means of which the things and laws of physics emerge in the universe, and from them the things and classical and statistical laws of chemistry, biology, sensitive and rational psychology. This aspect of the question of finality was I believe brought into focus for him by Shull and Bergson. A second kind of emergent process from potency to form occurs in living species in the course of their organic and instinctive and intellectual development. This dimension of the question was focused for him by Cassirer and Bergson and was treated under the heading of development. It seems that the emergences involved in finality cannot be reduced to those of emergent probability. Nor did Lonergan seem to integrate these two principles of explanation in his world view.²⁸

It is interesting to read some of Lonergan's descriptions of finality:

Finality is the dynamic aspect of the real. To affirm finality ... is to deny that this universe is inert, static, finished, complete. It is to affirm movement, fluidity, tension, approximateness, incompleteness.²⁹

and

Finality is universal. It is no less the sadness of failure than the joy of success. It is to be discerned no less in false starts and in breakdowns than in stability and progress. It is as much the meaning of aberration and corruption and decline as of sanity and honesty and development. For finality is an immanent intelligibility operating through the effective probability of possibility. Effective probability makes no pretence to provide an aseptic universe of chrome and plastic. Its trials will far outnumber its successes, but the trials are no less part of the programme than its successes. Again, in human affairs, finality does not undertake to run the world along the lines of a kindergarten; it does undertake to enlighten men by allowing their actions to have consequences that by this cumulative heaping of evidence men may learn; ..³⁰

a major speculative insight

²⁸ *Insight*, 533 (510).

²⁹ *Insight*, 472 (446).

³⁰ *Insight*, 474 (448/9). The intellectualism of his account in *Insight* contrasts with his emphasis on love in his essay: "Finality, Love, Marriage."

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A major step in his reflections on finality comes in his relating it to the pure desire to know:

By finality we refer to a theorem of the same generality as the notion of being. This theorem affirms a parallel between the dynamism of the mind and the dynamism of proportionate being. It affirms that the objective universe is not at rest, not static, not fixed in the present, but in process, in tension, fluid.³¹

The resonances here with the meaning of Bergson's *Creative Evolution* are striking. Over time both being, the totality of facts, and the intellectual desire of the human mind which probes being are in process. They are not fixed in time. Very speculatively Lonergan is suggesting that there is a problem solving process at work in the universe as a whole that parallels and reflects *in time* the performative nature of our minds as constituted by a problem solving intellectual desire. The problem solving of the human mind reflects the problem solving of the universe as a whole, and vice versa. Through the performance of our intellectual desire, of the notion of being in us, we participate in our own unique way in the finality of the universe. One might suggest that in his usual elliptical manner at this point in his writings Lonergan is bringing into view particular cosmic aspects of the question of being and time.

development and genetic method

If, as I believe, Bergson was an inspiration for the section on finality, the middle section of Cassirer's *The Problem of Knowledge* taken with Bergson's emphasis on the vegetative, instinctive and intellectual, was, I believe an inspiration for the section on genetic method. Cassirer's book was published in 1950 in the middle of the period when Lonergan was composing *Insight*. It was a time when Piaget was beginning to publish on developmental psychology and Erikson on the life cycle. His work on development was surprisingly topical at the time.

Act 4, Scene 2, the last four chapters

Some symphonies end with a flourish, others fade out. *Insight* ends with a flourish, *Method in Theology* just fades out. In their different ways these endings are indicative of Lonergan's state of well-being at the time. In chapters 14-16 Lonergan offered his final ideas on the metaphysics of nature. He will not do any further significant work on the topic. It fades out. In contrast the last four chapters are sounding the themes of his future work on the problem of method in theology. Among them his chapter on

³¹ *Insight*, 470 (445).

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interpretation, composed in 1953, was quite ahead of its time. In my present rounding off of this long paper I will select a single theme from these later chapters, that of the impotence of the mind and will. In this topic Lonergan's religious and theological views are again being brought to bear on his philosophy of mind.

intellectual and moral impotence: the mind as imprisoned,

In a book which seems inherently to contain an optimistic vision of the human and of the world the abrupt entry of the theme of the moral impotence of the mind and will comes as a shock. It is in stark contrast with the section on genuineness in relation to development in chapter 15, which seemed so optimistic. But then it did not address there the problems of the biases of the mind and of the counterpositions of philosophy. The equating of individual, group and general bias with dramatic bias might lead one to suspect that there could be a cure to the biases of the mind, a retrospective education on the analogy of psychoanalysis. The discussion of philosophical pedagogy in chapter 14 might lead us to suspect that with the right pedagogy we can achieve intellectual conversion, the proper orientation of the person and mind in the universe. Positions and counterpositions are just mentioned in chapter 16. Again one might optimistically anticipate that with the right moral pedagogy the unfreedoms of the will, the biases of the will, dramatic, individual, group, and general could be righted and development sustained. In contrast Lonergan simply asserts that there is no internal solution within our intellectual and moral natures to these disorders within our intellectual and moral natures. At this point reason must make way for faith.

The ending of the book.

As, profoundly, beginnings can anticipate the character of a story, so endings can recollect it. Lonergan began *Insight* with a dream of an integrated understanding of the universe and our place in it and opened it with the story of Archimedes' insight. He ends with a remark on the solution to the problem of liberating the human mind from its disorientations and imprisoning unfreedoms, about the redemption of mind:

Nor will he labour alone in the purification of his own mind, for the realization of the solution and its development in each of us is principally the work of God who illuminates our intellects to understand what we had not understood and to grasp as unconditioned what we had reputed error, who breaks the bonds of our habitual unwillingness to be utterly genuine in intelligent and critical reflection, by inspiring the hope that reinforces the detached, disinterested, unrestricted desire to know by infusing the charity, the love, that bestows on intelligence the fullness of

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life.³²

Despite his desire to keep himself out of the text, this closing remark has a personal ring about it. Through a glass darkly, the experience of the love of God was present, hovering throughout the whole performance of authoring *Insight*. There is a profound religious spirituality involved, recognised or not, in the quest of the human mind.

Understanding the academic/human being as artist

I have been trying to show, make visible the invisible author of *Insight*, write the travel journal of Lonergan's mind during the years 1949-1953, follow the moves of his desire and the insights which caused the text to be written. I have suggested that following that travel journal entails an understanding of something that is inherently artistic. It cannot be expressed in a scientific law. Rather it requires a unique narrative for its expression. Secondly, in that journey darkly the presence of the source of all questions who, for the most part quietly and unperceived unlocks them for us and leads us towards their solutions can be discerned.

(Paper read at the 25th Annual Lonergan Workshop, Boston College, on Wednesday June 17th 1998.)

³² *Insight*, 751 (730).