

LONERGAN WORKSHOP / Questions for discussion / MONDAY / 14 June 1982

1. In the epilogue of INSIGHT (p 731) you allude to a "far larger work," which would be the context of a concrete study of personal relations, and which would be a "summary and completion" of the project INSIGHT undertakes. Could you suggest, however sketchily, the general lines of such a work?
2. In INSIGHT, in a discussion of dreams, you refer to drama as a public expression of a common fantasy. I would be interested in your interpretation of the continuing popularity of horror movies, depicting brutal violence and savagery. Why is this drama popular? What does it presage for society.
3. In an article on "Consciousness and the Trinity" (1963) you speak of Augustine's ten years of difficulty with the notion of 'body.' Would you relate this to chapter VIII of INSIGHT?
4. In various articles you have called attention to Augustine's purely heuristic notion of 'person' as 'what there are three of in the Trinity.'

Similarly, you have stressed the 'rule of Athanasius,' which states that whatever is to be said of the Father is also to be said of the Son, except for the name 'Father.' This leaves the believer free to conceive the persons of the Trinity in biblical, patristic, medieval, or modern terms.

Could you indicate briefly some of the issues that would need to be addressed if you were to go about filling in these heuristic notions of the divine persons?

5. Would you comment on the uses and limitations of the cybernetic (input - processor - output) model of the mind, both in general and in understanding your thought. Do you think that everything we know is the output of the 'processor'? How does your own thought deal with the question of 'who is looking at the screen?' Do you think that the emergence of insights is unconscious (largely 'autonomous') process? Do you think that the transformation of insights and concepts is an unconscious process?
6. Would you comment on your discussion of "Who says I - Thou" in God (DE DEO TRINO, Pars systematica)?

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1. The larger work I was envisaging was theology.  
The general lines of such a larger work was presented in my Method in Theology.

2. In Insight I refer to drama as a public expression of a common fantasy. For instance, Sophocles wrote two dramas on Oedipus. The common fantasy was what would happen to one if he involuntarily// The first of these represents the horror of discovering that Oedipus himself committed involuntarily an incestuous marriage: he blinds himself, and his mother, Jocasta, commits suicide. The second play represents Oedipus attaining in his later years peace of soul.

murdered  
his father  
and made  
his mother  
his wife//

The theme sets a nest of moral problems that excite fear and pity: fear, it could have happened to me; pity for those to whom it happened. The second play points out that the lesser violence, blinding oneself rather than suicide, opens the way to ultimate peace of soul.

Horror movies, in contrast, are just thrillers, they evoke intense emotions to help one pass the time that otherwise would be empty.

3. The Stoics were materialists. Christians, who were naive realists, conceived God as a body. Unless he had a body, he could not be real. Tertullian's Adversus Praxean represents this position with all possible clarity.

The vast majority of Scholastic writers get no further than an innocuous variant on Tertullian's view.

All cognoscitive activities are conceived on the analogy of ocular vision. You see with your material eyes, and you take another look with your intellect. But because your eye is material and your intellect is spiritual, the second look differs from the first; it is not a material looking but a SPIRITUAL LOOKING.

Augustine got over his materialism when he discovered that truth is eternal: if here and now it is true that I am talking, then always and forever it has been true or will be true that at this time and in this place I would be or was talking/

In chapter VIII of Insight I draw a distinction between "body" and "thing." I am not trying to say that it is a mistake to call bodies things. I am trying to introduce the reader to the basic problem with the notion of insight, namely, it is not taking a look, but it is an act of understanding.

4. There are two processions in God: the Son is the offspring of the Father; the Holy Spirit is the giver of God's love Rom 5 5: Your hearts have been flooded with God's love through the Holy Spirit who has been given to us.

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4. a) Keydata in scripture on the Father Son and Spirit  
| Jn 4 16: 'o Theos agape estin God is love plus Rahner's  
article to the effect that in the NT wherever there is not  
contextual evidence to the contrary, 'o Theos means the  
Father; the first person in the trinity.

Jn 1 1-3 etc. Jesus Christ, the Son, is the logos

Rm 5 5: God's love has flooded your hearts through the Holy  
Spirit given to you

Hence, the Holy Spirit also is God's love; no one give what  
is not his own.

Bit it does not follow that the Father and the Spirit are  
identical: The Spirit receives from the Father and the Son  
what he is; the Father is originating love, the Spirit is  
proceeding love.

b) the psychological analogy  
an experience: falling in love  
a judgment of value: falling love in great  
an act of choice: I choose to be in love.

c) note on the connection between the elements in the analogy  
The judgement of value is because of the experience of falling in love  
The deliberate choice is because of the judgment of value.

d) transition to the Trinity  
~~xxxxx the judgment is of cause by the experience because of the experience~~

in us, the judgment of value is not only because of the experience  
but also it is caused by the experience/

and the deliberate choice is not only because of the judgment  
but also is caused by the act of judging/

in God, the Sod is not a creature, caused by the Father; but  
he is the Son because of the Fathers excellence of being agape

Similarly, the Spirit is not caused by the Father and  
the Son but he proceeding love because of the Father's excl  
as agape and the Son's judgment of value

5. Sensitive activity is cause by sensible objects: colors are  
the proper cause of seeing

The elaboration of the sensible data is due to the spontaneity  
of sensibility: imagination, feeling, etc.

Going beyond the sensible has its origin in the transcendental  
a priori: questions for intelligence, for reflection, for  
deliberation

The first cause gives the origin of the spontaneous acts  
of sensitivity, and of the a priori qq

The man, the person is the operator of consequent acts.

6. Buber, I Thou,  
Aquinas, the father is dicens and the Son is the WORD  
The Father and the Son breathe for the rhte Sprpt  
the Spirit is the breath.