

*A transcript of a presentation made at Common Dialog Day, October 15, 2018.*

## INTRODUCTION

The topic for this year's Common Dialog Day is creativity. So I'd like to share some reflections on creativity in the arts.

When people talk about the arts, they mention not only creativity but also a certain healing power. I propose to explain how artistic creativity expresses and evokes a sense of wholesomeness that other forms of creativity do not. I will also identify certain fractures in our potential for creativity and how the arts heal these fractures.

To understand the creative and healing aspects of the arts requires understanding both the outer artistic creations and the inner events of imagination and feeling experienced by both the artist and their publics. To understand these outer creations and these inner events in a single perspective, I follow the "generalized empirical method" of Bernard Lonergan.<sup>1</sup> It is empirical because it begins with experience (Greek: *empeiria* = experience); it is generalized to include not only what we experience outwardly through our physical senses but also our inner experience of events in our consciousness. Following Lonergan's study of consciousness, I will draw your attention to our streams of consciousness, our yen for beauty, our abiding desire to be wholesome, and the symbols of beauty in our psyches.

## ARTISTIC CREATIVITY

Artistic creativity is only one sector in the total range of our creativity. We create solutions to everyday practical challenges: in preparing meals, in organizing our furniture and files, in protecting our bodies from bad weather and our homes from thieves. We create social institutions that help us live well together: our governments and laws, economic processes of production and finance, the layouts of our roads, our educational standards, and our technological applications of scientific findings. We create cultural institutions that maintain values across many dimensions of our lives: educational, judicial, religious, charitable, and, yes, the artistic.

Artistic creativity is not something only recognized artists possess. It is something everyone possesses. Our first artwork is our style of living. We hope to radiate to others what is uniquely dignified, even admirable, about ourselves.<sup>2</sup> Particularly through our faces. From our earliest days, we spend time in looking in a mirror. We wonder, "How do I look?" When we decide what to wear, we have our publics in mind. The same goes for when we beautify where we live or work: We dust the house, weed the lawn, decorate our rooms, spruce up our workplaces. Some write songs, compose instrumental music, carve sculptures, write poetry and fiction, design parks and clothing, or draw up plans for buildings or liturgies.

## AESTHETIC EXPERIENCE and STREAMS OF CONSCIOUSNESS

Artworks bear an intimate relationship to what is commonly called an "aesthetic experience." It is an experience of a stream of consciousness<sup>3</sup> distinctly different from other kinds of streams. In a *biological* stream, we are focused on our bodily health, nervous impulses, or sexual urges. In a *practical* stream, we are preoccupied with projects to finish or repairs to be done. In an *analytical* stream, we focus on understanding words we read, the behaviors of people, or various scientific theories. In a *dramatic* stream, we intentionally present ourselves to others in a certain style, both in actual situations and in our daydreams, focusing on our role, our dignity, how we are esteemed, how we are respected.<sup>4</sup> In an *existential* stream, we pause from our daily preoccupations to contemplate that we didn't have to be, but here we are, responsible for what we are making of ourselves. In a *transcendent* stream, we feel awe about the mystery of life itself, sometimes prompted by religious love and sometimes by a poised alertness that there's more to *everything* than meets the eye.

Our stream of consciousness is *aesthetic* when we focus on beauty. It is experience not for the sake of analysis or usefulness or prayer but simply for

the sake of experiencing beauty. It may be beauty in nature, in human bodies, in happy families. It may be in artworks that stir aesthetic experiences in us or in the artworks we create in the hope of arousing aesthetic experiences in others.

A focus on beauty may be positive or negative. It is positive when we sense its presence in something that appears beautiful; it is negative when we sense its absence in what appears ugly. Buildings, parks, clothing, songs, poems, movies, photos and scenes in nature can be clearly beautiful. Our faces radiate beauty back to them. Or they may clearly lack beauty. Then we turn our faces ugly back at them.

The aesthetic stream of consciousness is a personal experience. But it is not necessarily private. It flows naturally into the dramatic stream.<sup>5</sup> Hiking with friends in a forest, we draw their attention to a wonderful vista. We applaud together at symphonies. We make photos and paint beautiful scenes to share with others. In an art gallery we stand with others before a painting, smiling together in a silent aesthetic communion not only with the painter but also with one another.

While aesthetic experiences are common and commonly shared, they are also commonly unnoticed. We can be distracted by other streams of consciousness: bothered by our bodily needs, preoccupied with tasks, focused on analyzing things, envisioning ourselves in a drama with others, caught up in existential wonderment about what we are making of ourselves, or entranced by a transcendent awe over the mystery that our creator is in love with us. Among artists, the typical distractions are practical fixations on profit and dramatic fixations on fame.

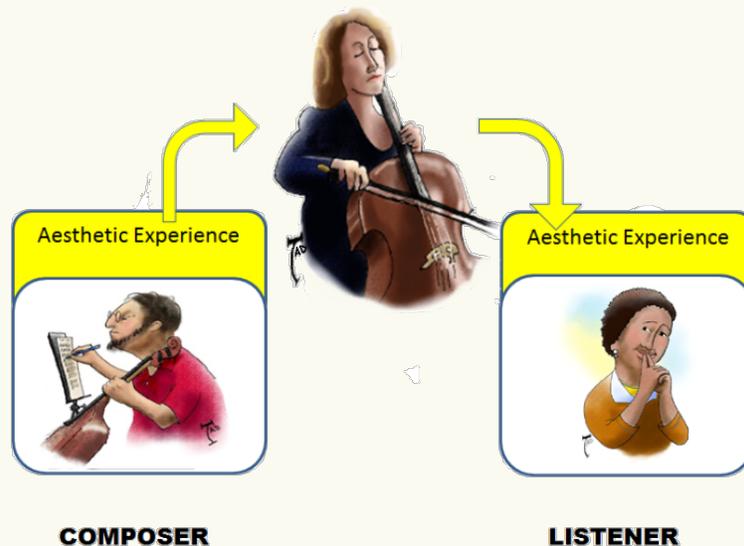
To remain in an aesthetic stream of consciousness requires developing the habit of taking charge of our attention, so that we intentionally direct our attention away from the distractions of other streams. The habit of deliberately directing our attention to beauty is vital for artists and art lovers alike. They catch themselves being distracted. They say to themselves, "Don't go there; stay with beauty."

## A YEN FOR BEAUTY

What does it mean to "stay with beauty"? It means being aware of our natural yen for beauty. We're arrested by beautiful faces, beautiful friendships, beautiful families, beautiful artworks, beauty in nature.<sup>6</sup> We yen for beauty, but we never possess it. Beauty rather seems to possess us. Beauty is not a property of something out-there. Nor is beauty *only* "in the eye of the beholder" in-here. This is because an aesthetic experience is a

response to an invitation.<sup>7</sup> We feel invited by something we see, or hear, or touch, or imagine that taps our abiding need for beauty.

Artists draw on their aesthetic experiences to create works they hope will evoke similar aesthetic experiences in their publics. Consider a cello sonata:



The composer plays with various arrangements until he hits on one that evokes a highly promising aesthetic experience in him. He writes "notes" on staff paper. The performer follows the composer's notes to evoke a similar aesthetic experience to listeners. The listener follows the music. Optimally, she has the same aesthetic experiences that inspired the composer and the performer.<sup>8</sup> Like getting a massage, where we relish skin on skin with no further thoughts whatsoever, to stay with beauty in the arts means relishing yen on yen—a yen in an artist evoking the yen in ourselves.<sup>9</sup>

The meaning of any artwork that taps into our yen for beauty is not some hidden message to be deciphered in an analytical stream of consciousness. In his "Introduction to Poetry," Billy Collins describes his new students as detectives: "All they want to do is tie the poem to a chair with rope and torture a confession out of it. They begin beating it with a hose to find out what it really means."<sup>10</sup> The essential meaning of artworks is the meaning of a particular event.<sup>11</sup> The same artwork can feel fresh every time it engages us. People familiar with aesthetic experience know that the event is a response to an invitation. The optimal effect is to evoke in beholders the same aesthetic experience that first prompted the artist to create the work.

To speak of an "optimal effect," in turn, raises an important question: How do we assess the value of any artwork? How do we—as artists, art critics, or art lovers—say one effect is optimal and another effect is not? Popular criteria for assessing the value of artwork include its price, the fame of the

artist, and how intensely a work excites our nervous system. But since the meaning of an artwork is the meaning of an event, and since the event is a response to an invitation, the value of a work lies in the value of this event. I appeal to your personal sense of hope to acknowledge that the optimal effect of any single artwork is the value of being drawn—and drawing others—toward fuller wholesomeness.

## BEING WHOLESOME

Being wholesome requires that we transcend the selves we are to become more open selves. It requires being obedient to the inner demands of our self-awareness to be open at five levels: being attentive, intelligent, reasonable, responsible, and in love.<sup>12</sup> At each level, what we seek is unique to that level: we attend to experience, we intelligently seek understanding, we reasonably seek truth, we responsibly seek the good, we lovingly abandon our self-sufficiency to become a “we” with others.

### *Inner Symbols*

Being wholesome also requires an integration of all five levels of our self-transcendence. This occurs through the mediation of symbols. But what part of our consciousness is a symbol? According to Lonergan, a symbol is “an image of a real or imaginary object that evokes a feeling or is evoked by a feeling.”<sup>13</sup>

Here we should distinguish outer and inner symbols. Outer symbols are public—usually objects to see (a bank building, a police officer's uniform) or hear (a national anthem, an alma mater). Inner symbols are image-feeling pairs in our psyches. All outer symbols originate in the inner symbols in those who create the outer symbols. And the purpose of all outer symbols is to shape the inner symbols of their publics.

The image element of an inner symbol is not necessarily visual; it could be aural or tactile or kinesthetic. It may be a part of a story.<sup>14</sup> The image element enables us to recall our memories, envision possibilities, and orient ourselves in the drama of living. The feeling element moves us toward or away from what the image represents.

However, the essential function of inner symbols themselves is to maintain a wholesome communication between our body, mind and heart.<sup>15</sup> If the levels of our openness are rungs of a ladder, symbols are the side rails that connect the levels. They ensure an integrated functioning between what we remember, imagine, think, feel, and do.<sup>16</sup> They make being wholesome possible by energizing, directing, and integrating the levels of our self-

transcending openness.

Our yen for beauty plays a particularly vital role in symbolizing our pursuit of wholesomeness. It makes being wholesome possible. It laces up and ties together all five levels: Being attentive, we are drawn toward the allure of the possible; being intelligent, we are drawn toward the harmony of order; being reasonable, we are drawn toward the exquisite uniqueness of each thing or person or situation; being responsible, we are drawn toward the splendor of goodness; and being in love, we are drawn toward the liberating joy of sharing our lives with others, who have the same desire for wholesomeness that we have.<sup>17</sup>

### *Symbols of the Mystery of Life*

Besides the biological, practical, analytical, dramatic, existential, and aesthetic streams of consciousness, there is also a

transcendent stream. It carries us along when we focus on how human life itself is profoundly mysterious, how life is more than just our natural life, how "there lives the dearest freshness deep down things."<sup>18</sup> Our occasional aesthetic experiences of beauty are inner symbols of a beauty of all that is good. The face of a newborn can give us hope for the entire world. The death of a beloved can give us hope that death is not the wretched end of us, but a necessary condition of our wholesomeness.

No matter how much we learn about living, the core mystery of being self-transcending remains. Think about it:

You were not. And now you are.  
Now you are, and will not be  
just what you are now.

The transcendent stream of our consciousness is a stream of wonderment, desire, and welcome. We wonder: Shall I trust being in love all the way? Is my boundless desire for beauty a boundless being in love? Is this the supernatural life? Am I being drawn by and toward a Whole in which the beauty of each piece is never lost?<sup>19</sup> Is my wholesomeness part of a beautiful wholesomeness God desires for all creation? Shall I love my creator by loving all that my creator loves? Might our common yen for beauty be God's own yen—evident in the Bible—that entire communities find their root solidarity in being in love with their creator? Indeed, can I ever claim to



earnestly love my creator and not earnestly work to overcome any boundaries of animosity that keep entire cultures, nations, religions, neighborhoods, families and friendships enclosed upon themselves? After all, when we lovingly welcome being in love with God, we become a “we” with God. We surrender our independent control over our lives and welcome an intimate share in God’s own love for any neighbor. Everyone is a blood relative.

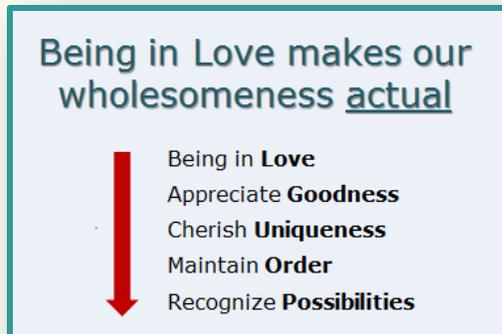
## HEALING

I have been speaking of the special role of creativity in the arts. But creativity is vastly overrated. Our desire for wholesomeness is not pure. There are fault lines in our psyches that affect every level of our openness: We fail to notice possibilities. When we mentally absent ourselves during a meeting or a dinner, we fail to recall where we went. We fail to find or create order in what we notice. We fail to advert to what we do not understand about what we notice. Instead of readily seeing the uniqueness of any particular scene or person or object, we follow a naïve medical model where everything has to be a case of something. We can be oblivious of a special goodness in what is unique. We can fear to surrender ourselves to the good of being in love. We can withhold a heartfelt welcome of the religious message that our creator loves us and that we should guide our lives by a love for our creator and for all whom our creator loves.<sup>20</sup>

Few preachers, philosophers, historians, biographers and fiction authors can avoid commenting on our chronic yet inexplicable yen for darkness: We act against our better judgments; we resign ourselves to being fractured in spirit; we suffer a silent erosion of hope and, by default, we become obsessed with personal control and independence. When our creativity arises from a lack of wholesome elements in ourselves, something essential is missing in the artworks we create, in the ways we deal with tasks at work, in how we order our homes, our interpersonal relationships, our societies, our heritages, and in the policies we create to bring order into the social and cultural dimensions of our lives.<sup>21</sup>

I call these “fault lines.” They are not fixed orientations of our awareness. They are biases, penchants, inclinations we often experience toward self-sufficiency. Their healing is not a one-time event, like healing a cut. It is an ongoing habit of wholesome health-maintenance, like a daily walk.

We have been considering how our yen for beauty makes being wholesome possible. But what makes it actual? We make our wholesomeness actual at the topmost level of our openness—by being open to love. I appeal to your experience of being in love: How it prompts you to care; to seek the good without regard for your personal benefit; to appreciate the uniqueness of particular persons, particular events, particular communities; to seek order; to notice possibilities not only in your situations but preeminently in the range of your wonder. In these manners, being in love mends our fractured wholesomeness. It re-activates our full creativity. It coordinates our biological, analytical, aesthetic, dramatic, existential, and transcendent streams of consciousness.



## A DISCOVERY

Besides the evidence about love in your personal experience, consider what many people have already discovered about the mystery of being fully wholesome. Siena Heights is a Christian college in the Roman Catholic, Dominican tradition. It was founded on a discovery. From the time of Jesus, Christians might have expressed this discovery about being fully wholesome in a prayer like this:

All you are you offer us.

Innermost your Spirit you pour into our hearts,  
to be the love with which we love.

Innermost your Word you send into our history,  
ever at work with us to ever cherish your every child.

It was this discovery that led early Christian generations to realize that the innermost life of the eternal God is a trinity: a Source, an inner Word, and a Spirit of love—expressed symbolically as Father, Son, and Holy Spirit. They realized that true wholesomeness comes only when we wholeheartedly embrace God's active self-gifts to us. We model our lives by the wholesomeness in Jesus of Nazareth. We guide our lives by discerning which of the many movements in our consciousness are God's own Spirit moving in us. Like immigration officers, we scrutinize the many feelings, thoughts, and inspirations appearing at the border of our consciousness to allow entry to movements recognizable by God's Spirit of love in our hearts and to turn

away alien movements.<sup>22</sup> To welcome God's self-gifts is to experience a love that heals the fractures in our spirits and liberates our creativity.

Besides the evidence of God's desire in the Bible for wholesomeness coming upon every person and every community on earth, more recent formulations of the Christian message have been proposed: one by a theologian, one by a prophet, and one by a poet.

According to the theologian Gerhard Lohfink, what Jesus wanted was for Israel to be a community of such peace and love that nations everywhere would strive to be as wholesome. He pined for what Isaiah foretold: That Israel would be "light to the nations" (42:6; 49:6, 60:1-2; Lk 2:32).<sup>23</sup>

According to the prophet Martin Luther King, what Jesus wanted was a fully wholesome "Beloved Community."<sup>24</sup> King regarded this symbol as equivalent to what Jesus called "the Kingdom of God." The Kingdom not an outcome to achieve at some future date. While we pray for peace on earth, we spend our entire lives making ourselves, our communities, and our environments more wholesome. This ongoing work is our share in God's innermost freedom, creativity, and love

According to the poet Gerard Manley Hopkins, Jesus lives in human history through the beauty and wholesomeness of those who follow him in Spirit:<sup>25</sup>

For Christ plays in ten thousand places,  
lovely in limbs and lovely in eyes not his  
to the Father through the features of our faces."



## A SPIRITUAL EXERCISE

We considered how natural it is to be arrested by beauty. Natural to beautify ourselves and our environments. The arts can open us at least to the

mystery of human life, if not also to being in love with God. Unnatural, then, and a distortion of our wholesomeness, to repress the aesthetic experiences that would open us not only to fuller wholesomeness but also to the transcendental mystery of being in love with God, "beauty's self and beauty's giver."<sup>26</sup> The graces of God's innermost Word and innermost Spirit, in turn, can heal the fractures in our self-awareness, liberate our fractured creativity, deepen and widen our transcendental stream of consciousness by merging within it our biological, practical, dramatic, analytical, existential, and aesthetic streams of consciousness.

These reflections lead directly to a practical conclusion. Ignatius Loyola taught that there are kinds of prayer that are orderly, restful, and can be made without much effort. It involves "seeing God in all things." It prepares us for "great visitations of our Lord, even in prayers that are rather short."<sup>27</sup> We can use the arts as a spiritual exercise in finding God in all things. As an exercise, it requires regular training. It means developing a habit of merging our aesthetic, existential, and dramatic streams of consciousness within the transcendent stream. This means being aware of God's beauty radiating in anything we find beautiful, in our every thought about the direction of our lives, and in how we are present to others, both in our imagination and in actual settings.<sup>28</sup> It also means finding for ourselves those artworks that lift us to relish God's own beauty in our lives.

Personally, I imagine my mother playing for God the Arietta movement (2nd) of Beethoven's Piano Sonata No. 32.

Oh, her joy. Oh, God's joy.

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<sup>1</sup> For Lonergan's treatment of his generalized empirical method, see his account of "transcendental method" in *Method in Theology*, (New York: Herder & Herder, 1972) 13-25. [projected volume 14 of the Collected Works of Bernard Lonergan (University of Toronto Press), chap. 1, sec. 3]. See also my own account in the *Internet Encyclopedia of Philosophy* at <https://www.iep.utm.edu/lonergan/>. The title and method of the present article depend greatly on Lonergan's "Healing and Creating in History," *A Third Collection*, CWL 16, ed. Robert M. Doran and John D. Dadosky, 94-103. Here and hereafter, citations shown as CWL <vol> refer a volume of the Collected Works of Bernard Lonergan.

<sup>2</sup> Bernard Lonergan: A person's "first work of art is his own living. . . . Style appears in the man before it appears in his artistic products." *Insight: A Study of Human Understanding*, CWL 3 (1992), ed. Frederick E. Crowe and Robert M. Doran, 210-212.

<sup>3</sup> This term "streams of consciousness" is the self-presence we experience when we are present to anything in an ongoing way. It is meant to align with Lonergan's definition of consciousness as an "interior experience of oneself and one's acts." See *The Ontological and Psychological Constitution of Christ*, CWL 7 (2002), trans./ed. Michael G. Shields, 157, 173.

<sup>4</sup> As Shakespeare wrote, "All the world's a stage, and the all men and women merely players." *As You Like It*, Act 2, Scene 7, Line 138.

<sup>5</sup> *Insight*, CWL 3, 210-212.

<sup>6</sup> In my twenties, I occasionally met my mother at the Detroit Institute of Arts to see the paintings and have lunch together. She would remind me, "Go get arrested." What she meant was that to visit an art museum, avoid the temptation to stop at every painting. Stride. Keep moving until a painting arrests you. (We'd split up, meet for lunch, and then show one another the piece we found to be most "arresting.")

<sup>7</sup> Lonergan notes that "the work of art invites one to withdraw from practical living and to explore living in a richer world." *Method in Theology*, 64 [projected CWL 14 chap. 3, sec. 3].

<sup>8</sup> There are many kinds of intermediaries between artists and art lovers. Performers, curators, interior decorators, playwrights, and book designers also contribute to the art event. They account for how the art event can be different at different times and places, even for the same person.

<sup>9</sup> In the performed arts, what is communicated is an artist's yen through a performer's yen on our own yen.

<sup>10</sup> Billy Collins, "Introduction to Poetry," *Sailing Alone Around the Room* (New York: Random House, 2001), 16.

<sup>11</sup> Following Lonergan's view that by "good" we always mean something concrete, the value of a particular artwork lies in how well or poorly we respond to the particular invitation of that work at that moment, to secure, maintain, or advance our wholesomeness. See *Method in Theology*, 36 [projected CWL 14, chap. 2, sec. 4].

<sup>12</sup> I use "being wholesome" as an equivalent to what Lonergan called being "authentic," with the added dimension of an objective wholesomeness in God and in the entire created universe. In his *Method in Theology*, he defines "authenticity" as achievable through "self-transcendence." Self-transcendence can be cognitive (in our being attentive, intelligent, and reasonable), moral (in our being responsible) and affective (in our being in love). See *Method in Theology*, 20, 104-105 [projected CWL 14, chap. 1, sec. 2 and chap. 4, sec. 2] See also, "Second Lecture: Religious Knowledge," *A Third Collection*, CWL 16 (2017), ed. Robert M. Doran and John D. Dadosky, sec. 1, Self-Transcendence (126-129).

<sup>13</sup> *Method in Theology*, 64 [projected CWL 14, chap. 3, sec. 4].

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<sup>14</sup> Aural images are what musical composers imagine as they fiddle with various arrangements. Tactile images are what clothing designers imagine while exploring the possibilities of cloth. Kinesthetic images are what dancers rely on to remember the steps. Stories can evoke symbolic images: "Symbols . . . are a more elementary type of story: they are inner or outer events, or a combination of both, that intimate to us at once the kind of being we are to be and the kind of world in which we become our true selves." See Lonergan's "Reality, Myth, Symbol," *Philosophical and Theological Papers, 1965-1980*, CWL 17, (2004) ed. Robert C. Croken and Robert M. Doran, 384-390 at 387.

<sup>15</sup> By "body," Lonergan envisions not our material bodies familiar to morticians but our living "organic and psychic vitality." See *Method in Theology* (1972), 66-67 [projected CWL 14, chap. 3, sec. 4]. Elsewhere he describes "psychic vitality" as comprising our perceptiveness, memories, imaginative powers, and acquired skills for performing before others—clusters in which "a single individual exhibits at different times quite different integrations of different perceptive, associative, emotive, conative, and operative characteristics." See *Insight*, CWL 3, 481.

<sup>16</sup> Lonergan recognizes the role of symbols throughout all levels of consciousness: "The symbolic operator that shapes the development of sensibility and, in its ultimate achievement, guides the Jungian process individuation, would seem highly relevant to an investigation of religious symbols." See "Philosophy and the Religious Phenomenon" in *Philosophical and Theological Papers, 1965 to 1980*, CWL 17, 391-408, at 400.

<sup>17</sup> Each of the five levels has an essential or "horizontal finality" to what it seeks. Our yen for beauty has a more excellent "vertical finality" toward a wholesome integration of all five levels. I take the distinction between horizontal and vertical finalities from Lonergan's "Finality, Love, Marriage," in *Collection*, CWL 4 (1988), eds. Robert M. Doran and John D. Dadosky, 17-52, at 19-23. Lonergan also regards this integrating function of symbols as the human dimension of the "passionateness of being"—a vertical finality rising from neural-psychic levels, through cognitional and evaluative acts, to the being in love that constitutes human communities and life in union with God by the grace of Christ. See "Mission and the Spirit," in *A Third Collection*, CWL 16 (2017), 21-33, at 28.

<sup>18</sup> From Gerard Manley Hopkins, "God's Grandeur," *Poems and Prose of Gerard Manley Hopkins* (Middlesex, England, Penguin Books, 1953) 27.

<sup>19</sup> In "The Leaden and the Golden Echo," Hopkins asks how to keep beauty from vanishing away. His solution is to give beauty back, "back to God, beauty's self and beauty's giver. See; not a hair is, not an eyelash, not the least lash lost." *Poems and Prose of Gerard Manley Hopkins*, 54.

<sup>20</sup> Lonergan articulates certain biases in our intelligence—biases that show as neurotic obsession, or self-centered concerns, or unquestioning loyalties, or a commonsense avoidance of questions that require hard study. In his *Method in Theology*, follow the citations of "bias" in the index. I would also add "secularism"—a bias against letting questions about God bother us.

<sup>21</sup> A familiar example of distorted creations are policies of unjust discrimination, where the comforts of some groups are gained by the sufferings of other groups. Neither those who are comforted nor those who suffer are thereby healed of their lack of wholesomeness.

<sup>22</sup> The practice of discernment of spirits is evident among early Christians: "Do not believe every spirit, but test the spirits to see whether they are from God" (1 Jn 4:1).

<sup>23</sup> See Gerhard Lohfink, *Jesus of Nazareth: What He Wanted, Who He Was* (Collegeville, Minnesota: Liturgical Press, 2012), *passim*, but especially chapter 2, "The Proclamation of the Reign of God."

<sup>24</sup> The term "beloved community" (borrowed from Josiah Royce) appears in many speeches of Martin Luther King. For example: "But the end is reconciliation; the end is redemption;

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the end is the creation of the beloved community. It is this type of spirit and this type of love that can transform opposers into friends. The type of love that I stress here is not eros, a sort of esthetic or romantic love; not philia, a sort of reciprocal love between personal friends; but it is agape which is understanding goodwill for all men. It is an overflowing love which seeks nothing in return. It is the love of God working in the lives of men. This is the love that may well be the salvation of our civilization." Source:

<http://www.wearethebelovedcommunity.org/bcquotes.html>

<sup>25</sup> The quotation given here is a slightly modified version of a stanza from Hopkin's untitled poem that begins, "As kingfishers catch fire". It echoes St. Paul's conviction that "we, with our unveiled faces reflecting like mirrors the brightness of the Lord, all grow brighter and brighter as we are turned into the image that we reflect. This is the work of the Lord who is Spirit" (2 Cor 3:18). And "it is God . . . who has shone in our hearts, to give the light of the knowledge of the glory of God in the face of Jesus Christ" (2 Cor 4:6).

<sup>26</sup> See note 19.

<sup>27</sup> See *Letters of St. Ignatius of Loyola*, ed. William J. Young (Chicago: Loyola University Press, 1959), letter 8 (p. 24) and letter 1854 (p. 240).

<sup>28</sup> The merging of our aesthetic, existential, and dramatic streams of consciousness within the transcendent stream that welcomes God's loving presence also affects our biological stream (our concerns about our health, nerves, and sexuality), our practical stream (our concerns to get things done), and our analytical stream (our concerns to understand anything).