

NAME "DRAMATIC ARTISTRY IN THE  
NOM THIRD STAGE OF MEANING"

No. D-89



Re-Order No. GL-210R

DO372

showed that human nature insofar as it was self-making determined its own existential directions. But what if the natures of physical, chemical, and biological processes were absolutely necessary and absolutely determinate in such a way as to render Kierkegaard's self-making-subject proximately free but ultimately and absolutely determined? In other words, while Kierkegaard put into question certain key assumptions of classical culture operative in the "human" sciences, he failed to question these same assumptions as they were at work in the reflective accounts of the procedures of the natural sciences. Kierkegaard explained human "nature" in a very concrete and contingent fashion but he failed to eradicate the absolute, unrestricted necessity of non-human "nature" as a whole.

If we turn to Marx briefly we find an interesting parallel in his relation to Hegel. As Kierkegaard explained the personal dialectic of the self-making-subject in a more concrete and critical fashion than Hegel had done, so Marx explored the social dimension of the same dialectic in a more critical manner. And while contemporary neo-Marxists have brought into critical focus the objectivist and deterministic assumptions of the natural scientist's modes of apprehension and reflection, nevertheless, Marx himself seemed to fall prey to these assumptions. If Marx analysed the social and historical dimension of human existence in a more concrete manner than Hegel, he still left his results within the framework of a deterministic and necessitarian dialectic. Thus neither Marx nor Kierkegaard sufficiently generalized their criticism of the Hegelian dialectic. It was only in the twentieth century with natural scientists like Einstein that the limits of scientific knowledge and nature were displayed. This made it possible to correlate the contingency of "nature" with the contingency of human personal, social and historical "nature" of human existence as explicated by Marx and Kierkegaard.

B. Doran

Loneragan Workshop 2

## DRAMATIC ARTISTRY IN THE THIRD STAGE OF MEANING

Robert Doran

Regis College

To speak or write about the construction of a new Christian vision is in large part to exercise one's mind and heart in methodological reflection. But to contribute directly to a new Christian vision is to engage in theology proper, and obviously in that phase of theology that attempts direct discourse, discourse *in oratione recta*, where "the theologian, enlightened by the past, confronts the problems of his own day" (Loneragan, 1972:133). At one point, however, the distinction between doing theology and doing method is not sharply disjunctive. That point occurs in the functional specialties of dialectic and foundations, where the theologian is doing method *in* theology.

Let me explain. Bernard Lonergan asks the readers of *Method in Theology* "not to be scandalized because I quote scripture, the ecumenical councils, papal encyclicals, other theologians so rarely and sparingly. I am writing," he says, "not theology but method in theology. I am concerned not with the objects that theologians expound but with the operations that theologians perform" (1972:xii). But in dialectic and foundations the operations that theologians perform and the horizon governing their performance become the objects that theologians expound. And so in dialectic and foundations doing theology becomes, in part, doing method. Conversely, in the chapters on dialectic and foundations, Lonergan is doing not only method but, at one point, theology itself. He is urging a horizon within which theological operations are to be performed. He is objectifying that horizon and qualifying it as normative.

To this extent he is doing dialectic and foundations, and not simply writing about what it is to do these two functional specialties. He is actually performing and getting us to perform operations that theologians perform.

Thus, in summary, we might say: (1) When the operations that theologians perform and the horizon within which they perform them become the objects that theologians expound, the theologian becomes a methodologist, and he does so without ceasing to be a theologian. (2) Conversely, when the methodologist recognizes that the process from data to results that constitutes both the whole of theology and each of its functional specialties is qualified by (first phase) or founded in (second phase) the basic horizon of the theologian, and when he offers methodological counsel on the resolution of the resultant difficulties by proposing a normative horizon, he has become a theologian without ceasing to be a methodologist. In brief, normative horizon is both a theological and a methodological issue.

The paper that follows is intended as a contribution, then, both to method and to theology. It would clarify the basic horizon of a contemporary empirical theology. It not only speaks about the construction of a new Christian vision, but offers a contribution to that vision. It is written at that juncture where the operations that theologians perform and the horizon within which they perform them become the objects that theologians expound. Its concern is the normative horizon for theological operations in a methodical Christian theology.

### I. Psychic Conversion and the Third Stage of Meaning

#### The Developing Position on the Human Subject

The foundational theologian is engaged in the task of assembling a patterned set of judgments of cognitional fact and of existential fact cumulatively heading toward the full position on the human subject. Foundations, then, is

in one sense as open-ended as are the other functional specialties. But from Lonergan we have learned at last that open-endedness and relativism are not synonymous, and nowhere does this lesson strike home with greater clarity and persuasiveness than in the work of the foundational theologian. In fact, a case may be made that only by engaging in foundations does the lesson strike home at all. If one's movement out of classicism or rationalism or deductivism or even a far more adequate version of the theoretical stage in the control of meaning does not enter upon a personal appropriation of interiority, if it does not take one into foundations, one seems inevitably to regress, to surrender on the level of one's intelligence and rationality, and even more disastrously on the level of one's responsibility--to surrender to one or many of the current philosophic fads that take their basic stand on a despair over the human mind or the human heart. Then the last word is given, perhaps, to talk of language games and family resemblances, or to normless views of historicity and cultural pluralism, or to confusions of consciousness with knowledge, of truth with concepts, of processive development with formless process, of the notion of being with the idea of being, of the development of knowledge through incremental judgments with an exclusively eschatological notion of truth /1/. If human knowing and human loving are *capax Dei*, if this capacity is the only satisfactory explanation of an unrestricted intentional quest, then there is indeed reason to maintain that the full position on the human subject is not about to become some secure, well-rounded possession of methodologists and theologians. But the judgments one cumulatively assembles on the human subject in the course of a lifetime and their ever more refined patterning into an ever developing position will be judgments of fact. The fact in question will be either cognitional or existential. The developing of the pattern of judgments will be a progressive integration

of one's judgments of cognitional fact with one's judgments of existential fact. Many of these judgments have already found their way into the pattern that has been weaved by Lonergan and by the students of his writings. The pattern includes the reconciliation of the irreversible self-affirmation of the knower with the primacy of existential fact, the subtle articulation of positions on religious, moral, and intellectual conversion, the developing position on the human good, the recognition of the manners and degrees and cognitive, moral, and affective normativity of self-transcendence, and the privileged position, from the standpoints of both cognitional subjectivity and existential subjectivity, that is to be accorded to the change in one's being that occurs when one surrenders and deepens one's surrender to the love of God.

In my doctoral dissertation (Doran, 1977b), I argued that the transition from the Lonergan of *Insight* to the Lonergan of *Method in Theology* may be understood as a development beyond cognitional analysis to an intentionality analysis that includes cognitional analysis but sublates it into a position on the subject that is differentiated from that which emerges in *Insight* by the addition of a fourth level of consciousness determined by a most significant change in Lonergan's notion of the human good. The evidence for this interpretation seems fairly straightforward, but its implications for a developing position on the human subject are only gradually emerging. One of the implications I have already tried to establish is that the emergence of a new notion of value permits, in a way not explicitly opened by Lonergan's treatments of either depth psychology or myth in *Insight*, the sublation-by-appropriation of symbolic consciousness into transcendental method. This sublation occurs by reason of a conversion that I call psychic conversion. Psychic conversion is the release of the capacity for internal communication especially through the recognition, understanding, and

responsible negotiation of the elemental symbols that issue from the psychological depths in the form of dreams. These symbols are dramatic indicators of one's existential subjectivity.

In the present paper, I wish to show how psychic conversion enables a higher viewpoint on the duality inherent in the human subject of which Lonergan makes so much in *Insight*, and how it is essential to a reflective overcoming of this duality. The higher viewpoint permits a mediation of the dialectic of spiritual freedom and spiritual unfreedom, a mediation that can function in the third stage of meaning as an adequate cipher of basic alienation and of liberation from basic alienation. Since all other forms of alienation flow from basic alienation (Lonergan, 1972:55), psychic conversion will further the socially, economically, culturally, and politically emancipatory and therapeutic potential of generalized empirical method, as well as its effects on one's personal freedom. The central notion in my position will be the tension of limitation and transcendence that qualifies the genuine person (Lonergan, 1957:469-479). The key to clarifying this tension lies in the meaning of the experiential imperative: be attentive. The criteria for this imperative, with which the upward movement of an authentic and nonalienated consciousness begins (Lonergan, 1975) will be seen to be affective and artistic criteria. These criteria are sublated by the criteria of intelligence, reasonableness, and responsibility but, here as elsewhere, sublation is not negation but means "that what sublates goes beyond what is sublated, introduces something new and distinct, puts everything on a new basis, yet so far from interfering with the sublated or destroying it, on the contrary needs it, includes it, preserves all its proper features and properties, and carries them forward to a fuller realization within a richer context" (Lonergan, 1972:241). Moreover, the gaining of such criteria will be understood, not as the result of a

development from below upwards, but as a gift that proceeds in a healing fashion from above downwards, from the complex mediation of transformative love with the dimensions of human consciousness that are preoccupied with the intention of value (Lonergan, 1975).

We must discuss, then, the nature and functioning of these affective and artistic criteria and their mediation to the empirical subject. I must postpone a discussion of the effect of my position on what, without some such explanatory framework as I am presenting here, risks becoming yet another regressive emphasis both at the super-structural level of contemporary theology in the forms of re mythologizing and of the theology of story, and at the everyday level in the form of an unmediated, fundamentalist spirituality. But what is at issue is the fact that, "intrinsic to the nature of healing, there is the extrinsic requirement of a concomitant creative process. For just as the creative process, when unaccompanied by healing, is distorted and corrupted by bias, so too the healing process, when unaccompanied by creating, is a soul without a body....A single development has two vectors, one from below upwards, creating, the other from above downwards, healing" (Lonergan, 1975:65). In religious matters the neglect of the creative vector is fundamentalism. It can take many forms. In both religion and theology, the neglect of the creative vector will be in the long run simplistic, regressive, ineffectual, nonredemptive. It is the conjunction of the two vectors that is at stake when I speak of psychic conversion. Psychic conversion will be an intrinsic factor in enabling the healing process of transformative love to be accompanied by a concomitant creative process.

Our way into the issue I am prepared to handle at this point will be by way of what happens to what in *Insight* is called the dramatic pattern of experience when the intentional primacy of existential subjectivity is acknowledged.

### Existential Intentionality as Dramatic Artistry

Lonergan has acknowledged that the notion of the good that appears in *Method in Theology* is different from that proposed in *Insight*: "In *Insight* the good was the intelligent and reasonable. In *Method* the good is a distinct notion. It is intended in questions for deliberation: Is this worthwhile? Is it truly or only apparently good? It is aspired to in the intentional response of feeling to values. It is known in judgments of value made by a virtuous or authentic person with a good conscience. It is brought about by deciding and living up to one's decisions. Just as intelligence sublates sense, just as reasonableness sublates intelligence, so deliberation sublates and thereby unifies knowing and feeling" (1974a:277).

The emergence of a distinct notion of the good has also issued in an acknowledgment of the primacy of existential subjectivity, of the fourth level of intentional consciousness (1974b:79-84). What I wish first to establish is that the primacy of existential intentionality is also the primacy of the dramatic pattern of experience.

Patterns of experience are sequences of sensations, memories, images, conations, emotions, and bodily movements that are subjected to an organizing control by one's interest, attention, purpose, direction, striving, effort, intentionality. As such, patterns of experience are the psychic correlative of intentional operations, where psyche is implicitly defined in terms of "a sequence of increasingly differentiated and integrated sets of capacities for perceptiveness, for aggressive or affective response, for memory, for imaginative projects, and for skilfully and economically executed performance" (Lonergan, 1957:456). My position is simply this: the concern of existential intentionality--value, the good, real self-transcendence, being an originating value, a principle of benevolence and beneficence--links up with the psychic pattern of the dramatic subject. The success of the dramatic subject is

ascertained in terms of his or her fulfillment of the purpose, direction, concern of the dramatic pattern--to make a work of art out of one's living. It is the authentic existential subject who is concomitantly a dramatic artist, and it is the inauthentic existential subject who is an *artiste manqué*, a failed artist (Becker: 176-207). Existential authenticity and dramatic art are respectively the intentional and psychic obverse and reverse of the same precious coin.

There is, then, a dramatic pattern of experience, a sequence of sensations, memories, images, conations, emotions, and bodily movements that are organized by one's concern to make a work of art out of his or her living, to stamp life with a style, with grace, with freedom, with dignity. The dramatic pattern is operative in a pre-conscious manner, through the collaboration of imagination and intelligence in the task of supplying to consciousness the materials one will employ in structuring the contours of one's work of art. These materials emerge into consciousness in the form of images and accompanying affects. The images meet the demands of underlying neural manifolds for conscious representation and integration. From a pre-psychological point of view, these underlying manifolds are purely coincidental. They find no systematization at the purely biological level. They are a function of an energy that is properly psychic, i.e. of a surplus energy whose formal intelligibility cannot be understood by laws of physics, chemistry, or biology, but only by irreducibly psychological understanding. The images and affects in which this surplus energy finds its systematization emerge into consciousness at the empirical level, the first level of consciousness, the level whose functioning is governed by one's fidelity or infidelity to the transcendental precept, Be attentive /2/. Nonetheless, there is a prior functioning of intelligence and imagination in the dramatic pattern of experience, reaching into the preconscious and

unobjectified dimension of one's subjectivity for the images one will employ in weaving the pattern and contours of one's work of dramatic art.

It is this preconscious collaboration that concerns us. The intelligence and imagination that cooperate in a preconscious manner to select images for conscious attention, insight, judgment, and decision may or may not themselves be authentic intelligence and imagination. To the extent they are authentic, they have been liberated effectively by religious, moral, and intellectual conversion--liberated from the dramatic bias that would overwhelm the light of consciousness with the darkness of elementary passions; liberated from the individual bias that would grant to the satisfaction of one's ego a privileged and eventually solitary place in the list of motives that govern one's decisions and performance and that would arbitrarily brush aside the questions that challenge such an allegiance to oneself; liberated from the group bias that would identify the human good with what is good for one's intersubjective group or social class or nation; liberated from the general bias that neglects the questions and refuses the insights that would arise from an intelligence that takes its stand on the inherent dynamism of its own love of intelligibility, truth, and value /3/. An authentic dramatic artist has been healed by conversion in such a manner that the prior collaboration of intelligence and imagination in the selection for conscious discrimination of the images that are needed for the insightful, truthful, and loving construction of a work of dramatic art can go forward in inner freedom, in an affective detachment from inner states and outer objects and situations that matches the detachment of authentic intentionality. The story of the gaining of this detachment and of one's failures and setbacks in its regard, as well as of one's affective engagement in the world of dramatic and existential meaning is what is unfolded in symbolic form in one's dreams. The

dreams of a developing dramatic artist detail imaginably how one is faring in the progressive integration of body and intentionality, of limitation and transcendence, that constitutes the flourishing of the human person. The psyche is the promoter and the mirror of the progressive dialectic of this integration. An unsuccessful dramatic artist, on the other hand, stands in need of healing from bias, whether the bias be dramatic, egoistic, group, or general bias or some mixture of these. His dreams reflect his need of healing. Effective freedom is intrinsically a function of the unbiased collaboration of intelligence and imagination in the admission to conscious discrimination of images linked with appropriate affects and oriented to the artistic production of the "first and only edition" of oneself (Lonergan, 1974b:83). The basic criteria of the authenticity of the project of one's living, then, as expressed in the transcendental imperatives linked with the four levels of conscious intentionality--be attentive, be intelligent, be reasonable, be responsible--have psychic concomitants that make up the dramatic pattern of one's experience. There are aesthetic, imaginal, affective promoters, ciphers, even criteria of authenticity.

Lonergan's acknowledgment of the primacy of existential intentionality shifts the ultimate burden of his thought from cognitional analysis to an intentionality analysis that sublates the knowledge of knowledge into a more embracing elucidation of the drama of the emergence of the authentic person. The latter is concomitantly a successful dramatic artist. Such a shift entails a sublation of the intellectual pattern of experience by the dramatic pattern, and of the knowing of knowing by the knowing of existential intentionality. The intellectually patterned sequence of sensations, memories, images, conations, emotions that subjects these elements to the organizing control of a concern for explanatory understanding of data can no longer be granted a strict primacy in the relations

among the various patterns of experience, for the subject as existential and dramatic sublates the subject as cognitional or intellectual. The dramatic pattern of experience, the psychological concomitant of existential intentionality, must integrate at the level of sensation, image, memory, emotion, and conation the interplay of all other patterns of experience, including the intellectual. If one is psychically differentiated to operate in the intellectual pattern, then this pattern too is sublated by the concerns of the dramatic artist/existential subject, in the same way that knowing is sublated by decision. This means that, from the standpoint of self-appropriation, cognitional analysis is sublated by an intentionality analysis that acknowledges not only the existence but even the primacy in all conscious subjects of the fourth level of intentional consciousness. This sublation of the knowing of knowing by the knowing of existential intentionality is perhaps the cutting edge at the present time of the developing position on the subject that is transcendental method. But the knowing of existential intentionality is also the knowing of dramatic artistry, an appropriation of the dramatic pattern of experience, an appropriation that is rendered possible by psychic conversion. Psychic conversion thus advances the developing position on the subject. It renders possible the sublation of the knowledge of knowledge by the knowledge of existential intentionality, the sublation of cognitional self-appropriation by moral and religious self-appropriation /4/.

#### The Dramatic Pattern in the Third Stage of Meaning

The more differentiated one's consciousness, the more complex becomes the task of dramatic artistry. As it is the existential subject who shifts from common sense to theory to interiority to art to scholarship to transcendence by shifting the procedures of intentional consciousness, so the intentional shifts are accompanied by a



concomitant adaptation of the stream of sensations, memories, images, emotions, conations, and bodily movements under the direction of the dramatic artist. It is the task of dramatic artistry to govern the interplay of the various patterns of experience. Thus the psyche of an intentionally more differentiated consciousness must be a more differentiated psyche. Differentiation in the various realms of meaning is joined with differentiation in the patterns of experience organized and controlled by these realms of meaning. Intentional and psychic differentiation, it seems, are mutually complementary.

Now, *Insight* is a set of exercises through which one enters on differentiation in the realm of interiority. Such differentiation begins with intellectual self-appropriation. This self-appropriation is a form of conversion, the intellectual conversion of the self-affirming knower. But *Insight* is an initiation not only to a realm of meaning, but also to a stage of meaning (Lonergan, 1972: 85-99). Such initiation, it seems, is always dramatic /5/. We can, I trust, all testify to the complex emotional impact of *Insight*. One of the constants of this impact is its psychologically taxing quality, no matter what the extent of the enthusiasm generated by Lonergan's genuinely exciting invitation. The sequence of sensations, memories, images, emotions, conations does not adapt easily to the invitation and challenge of *Insight*. Not only does any knowledge in the intellectual pattern of experience make a bloody entrance, but the psychic tension is increased when the demand made upon the stream of sensitive consciousness is to adapt itself to an exercise in which the intellectual pattern is brought to bear in explanatory fashion upon itself and upon its relation to other patterns in which the sensitive stream is spontaneously more at home. Moreover, the sensitive stream is confronted with a demand that it subordinate its spontaneous home to a higher specialization of human intelligence than even the most intelligent common

sense. The intentional subordination of common sense to a generalized empirical method that thinks on the level of history is concomitantly a psychic self-surrender of sensitive spontaneity to what it can only perceive at first as a terrifying abyss. The call and demand of Lonergan in *Insight* is or can be psychologically upsetting and even physically unnerving.

With the emergence of an insistence on Lonergan's part of the primacy, indeed the hegemony, of existential subjectivity, the story of sensitive spontaneity in the way of self-appropriation enters a new episode. In some ways, the newness is experienced with relief. For one thing, affectivity now receives a privileged acknowledgment as the home of value. For another, affectivity and symbol no longer find their integration in knowledge, but both cognitional and psychic subjectivity come to rest in good decisions. The suspicion that *Insight*, for all its brilliance, necessity, and truth, was not the last word on self-appropriation is confirmed, and the confirmation is welcomed by the psychological stream of sensitive experience. The constraint imposed upon aesthetic liberation from biological purposiveness by self-appropriation in and of the intellectual pattern seems to be a temporary exigence, a needed constraint until the questions of cognitional theory, epistemology, and metaphysics have been thoroughly answered, but that need not be maintained as primary pattern when the artistry of the dramatic subject becomes what it is time to attend to as one follows Lonergan from cognitional self-appropriation to existential self-appropriation. The relief, moreover, is not apt to be deceptive, for if one has truly followed Lonergan to the intelligent and reasonable position on the subject in *Insight*, one needs no persuasion that "the very wealth of existential reflection can turn out to be a trap" (1974b:85). But the task of dramatic artistry has become a more complicated one. For with intellectual conversion one has entered upon a third stage of

meaning, where meaning is controlled not by practical common sense nor by theory, but by a differentiation of consciousness in the realm of interiority. Existential subjectivity in the way of self-appropriation must sublate a cognitional subjectivity that has been transformed, converted, from counterpositional allegiances to self-affirmation of its own normative intelligence and reasonableness. This means that the knowledge of existential subjectivity must sublate the knowledge of knowledge. So with the entrance into a new stage of meaning, one's dramatic pattern of experience now has to become a sequence of sensations, memories, images, emotions, conations, and bodily movements that includes but does not remain identical with that sequence to which one was introduced in the course of one's intellectual maieutic. An even tauter stretching of sensitive spontaneity is called for, a more demanding discipline, a more profound surrender that is at the same time a more wide-ranging adaptability and flexibility, a greater degree of freedom. The task is monumental. It is an extension to psyche of differentiation in the realm and stage of interiority. Its successful execution would be a high achievement of human artistry, the differentiation of a dramatic pattern of experience that sublates the other patterns subject to the organizing control of the other realms of meaning, and that does so in the third stage of meaning, i.e., not simply *in actu exercito*, but with a reflexive control. Existential self-appropriation is, in Lonergan's analysis, not itself conversion, as is intellectual self-appropriation, but a reflection on religious and moral conversion that allows them to sublate intellectual conversion. But is the dramatic differentiation that existential self-appropriation is intrinsically linked to, even dependent upon, not itself in need of a conversion if it is to succeed? This is what I have argued in speaking of psychic conversion.

### Dreams and Dramatic Artistry

Psychic conversion is the gaining of the capacity on the part of the existential subject for the internal communication that occurs in the conscious and deliberate negotiation of one's own spontaneous symbolic system, i.e., of the images for insight, judgment, and decision that are admitted to consciousness by the subject in the dramatic pattern of experience. The key to psychic conversion, I believe, is the dream, for in the dream symbols are released in a manner unhindered by (yet perhaps reflective of) the dramatic, individual, group, and general bias of waking consciousness' guardianship. The dream is the story of intentionality, a story told by sensitive consciousness. It is a cipher of authenticity and of its immanent sanctions. It performs this function precisely as the operator or quasi-operator of the higher system of sensitive consciousness in its function of integrating what otherwise is a coincidental manifold on the level of neural demand functions (Lonergan, 1957:189-191) /6/. Transcendental method or intentionality analysis is the key to understanding the function of the dream. Conversely, the dream is an indication of the drama of one's existential intentionality.

Lonergan has dealt with the dream in *Insight* in the context of his discussion of dramatic bias. The emergence of a distinct level of existential consciousness in his later work calls for a further nuancing of the position of *Insight* on the dream. In *Insight* Lonergan relies on the Freudian notion of the dream's manifest and latent content, according to which there is a deceptiveness to the dream. This is a notion which Jung, who was more open to a non-reductive interpretation of human spirituality, did not accept. I agree with Jung in his rejection of the Freudian distinction, since I find that it is based on an inadequate notion of symbolism. As we shall see, there are problems also with Jung's theory of symbolism, problems perhaps rooted in an implicit epistemological idealism endemic to

the romantic mentality from which Jung never broke free. But before dealing with my own position, I should set the context provided by *Insight*.

The dramatic pattern is one of four patterns of sensitive consciousness discussed in the first chapter on common sense. The others are the biological, aesthetic, and intellectual patterns. The dramatic pattern is that pattern operative in the subject's concern for the art of living. One's dramatic activities are invested with a style that is a function of human aesthetic liberation from the confines of mere biological purposiveness.

The materials of the dramatic artist are one's own body and actions. They impose a certain constraint upon the style with which one can invest one's work of art; they make certain demands. But these demands can be met by granting to neural processes and patterns the systematization of psychic representation and conscious integration. There are coincidental manifolds on the neural level that can be integrated by sensitive and imaginative consciousness without violating any biological law; and there are coincidental manifolds on the level of the sensitive psyche that can be integrated by a higher level of insight and reflection, deliberation and choice, without violating any law of the sensitive psyche. Through these successive integrations, schemes of recurrence are established which permit the smooth functioning of the one person who is at once body, psyche, and intentionality. These schemes of recurrence transform the biological, confer a certain culturally conditioned dignity on one's dramatic being, invest it with a style, realize aesthetic values in one's living.

There is an intelligent component to this drama of human living. In the case of undifferentiated consciousness, this intelligent component is purely common sense. Common sense has to do, in part, with "the insights that govern the imaginative projects of dramatic living," the

insights through which one discovers and develops the possible roles he might play in the drama of living, and works out his own selection and adaptation of these roles, under the pressure of artistic and affective criteria. Common sense intelligence conspires with imagination in representing at the empirical level of consciousness courses of action that are to be submitted to conscious insight, judgment, and decision. In this prior collaboration of imagination and common sense intelligence, the dramatic pattern of experience is already operative. It outlines how we might behave toward others. The outline represents an artistic transformation of a more elementary aggressivity and affectivity, i.e., of a coincidental manifold at the psychological level. An imaginatively and intelligently transformed set of materials is provided for conscious insight, rational judgment, and deliberate decision to work on in the forging of a dignified life. The materials granted psychic representation and conscious integration in sensitive consciousness are not raw and unpatterned, but already organized by image and insight, and already charged emotionally and conatively. Since the materials are already patterned when they enter consciousness, we may speak of a preconscious functioning of imagination and intelligence, a patterning of basic materials in accord with the interests, concerns, direction, intentionality of the dramatic subject. This preconscious functioning is itself largely formed by the dialectic of spontaneous intersubjectivity and practical common sense, the dialectic of community that "gives rise to the situations that stimulate neural demands and...moulds the orientation of intelligence that preconsciously exercises the censorship" (Lonergan, 1957:218) that arranges materials for insight (190).

The prior collaboration of imagination and intelligence may be biased, however, by an orientation of the dramatic pattern of experience in such a way that one does

not want the conscious insights one needs if one is to make a work of art out of one's living. This preconscious rejection of insight is dramatic bias. Then the materials (first level) for conscious insight (second level), rational criticism (third level), and deliberate decision (fourth level) will not emerge into consciousness. Elementary aggressivity and affectivity, moreover, are conditioned by the dialectic of community in such a way that individual, group, and/or general bias conspires with dramatic bias in its distortion of the prior collaboration of imagination and intelligence so as to prevent the needed materials for conscious insight, reflection, and deliberation from being presented to empirical consciousness. One does not want the insights one needs, and to prevent these insights from occurring the dramatic pattern prevents the materials that would give rise to these insights from emerging into consciousness. From a basic point of view, what one is excluding is insight, but this exclusion means antecedently an exclusion of the materials for insight, and subsequently an exclusion of the further questions that would arise from insight and of the complementary insights that would lead to a rounded and balanced viewpoint.

Now, the rejection of insights is an aberration of human understanding. Antecedently, it is also an aberration of the function of the censorship that in a genuine person is selecting and arranging materials for insight but in an inauthentic person is repressing from consciousness the materials and arrangements that would lead to the insights one does not want. Subsequently, too, the rejection of insight results in an aberration of one's dramatic living, in a failure to make a work of art out of one's living. This failure is the anguish of the neurotic personality, of the failed artist. The failure is described initially in *Insight*, where it is said that the lack of a rounded and balanced viewpoint for one's dramatic living...

results in behavior that generates misunderstanding both in ourselves and in others. To suffer such incomprehension favours a withdrawal from the outer drama of human living into the inner drama of phantasy. This introversion, which overcomes the extroversion native to the biological pattern of experience, generates a differentiation of the *persona* that appears before others and the more intimate *ego* that in the day-dream is at once the main actor and the sole spectator. Finally, the incomprehension, isolation, and duality rob the development of one's common sense of some part, greater or less, of the corrections and the assurance that result from learning accurately the tested insights of others and from submitting one's own insights to the criticism based on others' experience and development. (1957:191)

The anguish of the neurotic is due to the fact that, while the exclusion of materials for insight is fundamentally an unconscious or spontaneous process, it is not wholly so.

The merely spontaneous exclusion of unwanted insights is not equal to the total range of eventualities. Contrary insights do emerge. But they may be accepted as correct, only to suffer the eclipse that the bias brings about by excluding the relevant further questions. Again, they may be rejected as incorrect, as mere bright ideas without a solid foundation in fact; and this rejection tends to be connected with rationalization of the scotosis and with an effort to accumulate evidence in its favour. Again, consideration of the contrary insight may not reach the level of reflective and critical consciousness; it may occur only to be brushed aside in an emotional reaction of distaste, pride, dread, horror, revulsion. Again, there are the inverse phenomena. Insights that expand the scotosis can appear to lack plausibility; they will be subjected to scrutiny; and as the subject shifts to and from his sounder viewpoint, they will oscillate wildly between an appearance of nonsense and an appearance of truth. Thus, in a variety of manners, the scotosis can remain fundamentally unconscious yet suffer the attacks and crises that generate in the mind a mist of obscurity and bewilderment, of suspicion and reassurance, of doubt and rationalization, of insecurity and disquiet. (1957:191-192)

The failure of dramatic artistry and the anguish that accompanies it are further detailed in a discussion of repression, inhibition, and distorted performance (1957:192-196). Aberration of the censorship means that an activity that is primarily positive--selecting and arranging patterned materials for conscious insight, rational criticism, and deliberate decision--has become primarily negative through the collaboration of imagination and intelligence to prevent materials for insight from emerging into consciousness. Not only are perspectives and imaginative schemata that would give rise to unwanted insights not allowed to emerge into consciousness, but any materials in any other arrangement or perspective are permitted into consciousness. But because these materials are not integral with the insights needed for the dramatic artistry of human living, they emerge into consciousness in an incongruous and seemingly unintelligible fashion. Thus what the distorted censorship primarily blocks from consciousness are imaginative complements to neural demand functions, because insight arises from images. But images are associated with feelings or affects, and so a distorted or biased censorship not only prevents images from emerging into consciousness but also detaches from the repressed image its associated affects and associates these detached affects with some other images that are permitted into consciousness precisely because they will not give rise to unwanted insights. An affect has become coupled with an incongruous object--one develops a fetish, for example--and so both the conscious, affective attitudes of the extroverted *persona* performing before others and the conscious, affective attitudes of the introverted *ego* performing in his own private theatre are burdened with the associations of feelings with incongruous objects. Moreover, one's dramatic subjectivity is further split when one's incongruous conscious affective attitudes are matched by repressed, nonconscious combinations that are directly

opposite to the combinations of conscious *persona* and *ego*. Conflicting complexes develop in one's dramatic subjectivity. Lonergan casts the conflict in the form of a systematization of Jung's terminology: "The conscious *ego* is matched with an inverse non-conscious shadow, and the conscious *persona* is matched with an inverse non-conscious *anima*" (1957:194). The integration of complexes into a unified whole is blocked. One becomes a bundle of contradictions.

Now, a bundle of contradictions cannot offer a smooth performance in the dramatic world of human living. If conscious living is divided into the two patterns of *persona* and *ego*, if these are contradictory to one another, if they are burdened with incongruous affective object relations, and if furthermore each of them is matched by repressed, opposite combinations of images and affects, then it is easy to see how one's performance before others on the stage of life is liable to be inconsistent, interfered with by the sentiments of the introverted conscious *ego* or of the nonconscious *anima/animus* or shadow. One is a mess. One does not "have one's stuff together," and one's performance in the drama of living is distorted as a consequence. His dramatic artistry has failed.

The same incongruity appears in the dreams of the unintegrated dramatic subject. The basic function of the dream, says Lonergan, is to meet those claims of neural demand functions for psychic representation that have been neglected in the wear and tear of conscious living. These demands are for conscious affects, and the affects in question may be those of the conscious *ego* or *persona*, or of the unconscious *anima/animus* or the shadow. If they are the affects of the latter two, they will emerge, says Lonergan, disassociated from their initial objects and attached to some other incongruous object--i.e., they will emerge disguised, because they are alien to the conscious performer and, were they to emerge into consciousness with

their proper objects, they would not only interfere with sleep but would violate the aesthetic liberation of consciousness. The dream has both a manifest content and a latent content. The latter has purposely been hidden, so that the integrity of the conscious stream of experience is preserved.

Thus far Lonergan. What follows is my own recasting of what Lonergan says on the dream.

Biased understanding and distorted censorship prevent the emergence into consciousness in waking life of the images that would give rise to unwanted but needed insights that would correct and revise one's current viewpoints and behavior. The bias also causes the dissociation of the affects of persona and ego from their proper imaginative schemata and their attachment by association to other and incongruous imaginative schemata. Furthermore, unconscious complexes are formed, consisting of repressed and needed materials. What, then, happens in the dream? Might it be that there the distorted censorship is relaxed enough that neural demand functions can and do find their proper conscious complement in psychic images that, were they to be adverted to by the waking subject, would indeed provide materials for the insights that are needed in the dramatic artistry of life? Basically, I believe this to be the basic principle for the interpretation of dreams. In dreams, the complexes speak as they are. They show what they do or do not want. What preponderates in dreamland is not one's dramatic pattern of experience, but the neural demand functions and their systematizing complexes. In a genuine person successfully making a work of art out of his or her life, neural demand functions are also being granted waking entrance into consciousness in an appropriate manner, but in an inauthentic person fleeing the insights that are needed for dramatic artistry they are being repressed from representation in consciousness. The repressed materials and the repressing dramatic subject

emerge as they are in the dream. The dream is a commentary on the quality of one's dramatic artistry. It manifests whether or not in waking consciousness the dramatic subject is or is not allowing the emergence of the imaginative schemata that would give rise to needed insights. The sentiments of shadow or anima/animus do not emerge in a disguised fashion in the dream, but speak quite plainly of their plight, of what is happening to them, of their distorted object relations. In the dreams of the biased subject, the expressions of anima/animus and shadow are alien to the conscious performer; they do emerge into consciousness with their objects; they do interfere with sleep; they do violate the aesthetic liberation of consciousness. This is the point of Jung's insistence on the compensatory function of the dream (Jung, 1970:153). Dreams will be increasingly an ally, a complement, of the subject open to insight, and increasingly even an enemy of the subject who does not want the insights he needs if he is to make a work of art out of his own living. In their function of meeting neural demands that have been neglected in the wear and tear of conscious living, dreams always provide imaginative schemata that can be negotiated by waking consciousness in such a way that neural demand functions are met in a harmonious, integrated, congruous fashion. But there is no disguise to the content of the dream. It is a natural phenomenon which displays the linkage of image and affect in the persona, the ego, the anima/animus, and the shadow, and displays them as they are. It shows what in fact each of these complexes wants and does not want. If the dramatic subject does not want insight, the dream displays this rejection. If the persona is burdened with incongruous affects, the dream displays the incongruity. If the anima/animus or shadow have been made the victims of the repression of conscious insight, the dream displays their plight, their crippled condition, their anger, their violence, their perversion. The course of one's dream story will

reflect the quality of the ongoing relationship of waking consciousness with neural process in the task of the art of living. For the person fleeing the insights needed for artistic living and thus repressing from consciousness the imaginative schemata that would integrate in a harmonious fashion one's neural demand functions with the conscious orientation of dramatic living, dreams will increasingly reflect, but not in a disguised fashion, the inhibitions that a distorted and biased dramatic pattern of experience has placed on neural demand functions. The dreams of a biased subject will manifest the violence that the flight from understanding has perpetrated upon the neural-physiological materials. The dreams of the subject who wants insight and truth will become continuous with and complementary to the dramatic artistry of living and will reflect the orientation to integration that qualifies such a subject. The dreams of the biased subject will be increasingly discontinuous with and compensatory to the attitude of waking consciousness which, in its flight from understanding, has done violence to the psychoneural base. The discontinuity is in the interests of providing a compensatory corrective to the attitude of waking consciousness. These dreams, if one would attend to them, would let one know that one is indeed biased and would inform one of the sanctions of one's scotosis. But the chances of a biased subject paying attention to such a message are minimal, and the disharmoniousness of dreamland with waking consciousness increases to the point of bizarreness as the neural demand functions are further neglected through one's flight from understanding. The dream is a cipher of the authenticity or inauthenticity of the waking subject. Dreams are liable to be attended to only by the subject who wants needed insights even if they correct and revise his current viewpoints and behavior. The dreams of such a subject will reflect, even if through prolonged struggle and crisis at key points in one's life, an increasing

harmony and artistic creativity in one's dramatic living. But the dreams of the subject fleeing needed insights will reflect rather the violence done to the underlying materials by the biased waking collaboration of intelligence and imagination in preventing these materials from emerging into consciousness in such a way as to promote artistic living. The dreams of the person who wants the light of truth, no matter how corrective it may be, will be increasingly themselves works of art, as truth takes its effect in his or her life. The dreams of the person who loves the darkness of bias will be increasingly bizarre and incongruous, but not deceptive. There is no opposition between manifest content and latent content in the dreams either of the subject who honors neural demand functions and integrates them imaginatively and intelligently by conscripting them into his desire for insights needed for living, or of the subject fleeing understanding. The content in the latter case is incongruous, and becomes increasingly so the more desperate the appeal expressed in the incongruity, and the more the appeal is resisted by the subject who is fleeing the insights that would lead him to change; the incongruity itself is an appeal for help, an appeal that, were it to be heeded, would itself be the beginning of therapy /7/.

#### Bias and Conversion

Because the dramatic bias that excludes helpful images by virtue of elementary aggressivity and affectivity is itself conditioned by the dialectic of community that is complicated by individual, group, and general bias, the re-orientation of the preconscious collaboration of intelligence and imagination to the exercise of a constructive rather than repressive censorship is a complex task indeed. Fundamentally, it means overcoming bias in all of its forms. Such a precarious victory, we know from Lonergan, is possible only through religious, moral, and intellectual

conversion. As I understand the relations of the conversions to the biases, religious and moral conversion affect principally individual and group bias, while intellectual conversion is needed to overcome general bias. Because dramatic bias is or can be joined to any of the three biases of practical common sense or to any combination of them, it is effectively corrected only by the sustained operations of conscious intentionality in its triply converted state, where a scheme of recurrence is established that sets up a defensive circle to prevent the systematic interference of any form of biased intentionality. In the ideal case, as one develops in the converted life, the interferences of bias are rendered increasingly less probable, increasingly more coincidental.

Psychic conversion is both a function of and an aid to the sustained intentional authenticity of the religiously, morally, and intellectually converted subject. As resulting from the therapeutic movement of the other three conversions from above downwards, psychic conversion is a function of their dominance in one's intentional orientation. But as enabling a recurrent scheme of collaboration between neural demand functions and conscious discrimination, it is an aid to the creative development of subjectivity from below upwards. Psychic conversion is what enables one recurrently to attend to, understand, judge, and evaluate the imaginal deliverances of dramatic sensitivity. It is a function of the other three conversions, for without these one's intentional consciousness is biased against the emergence of materials for insight. But it is a function of the other three conversions, for without these one's intentional consciousness is biased against the emergence of materials for insight. But it is also an aid to growth and development in the other three conversions, for it provides to an antecedently willing intentionality the materials that this intentionality needs if the insights are to occur that will function in offsetting the

shorter and especially longer cycles of decline in human living. It is the defensive circle set up by a triply converted intentionality to prevent the systematic interference of bias in the projects of the dramatic/existential subject. Psychic conversion also facilitates the sublation of intellectual conversion by moral and religious conversion, since it allows the latter two conversions to be transposed into the post-critical context of self-appropriation in the realm of interiority, and thus to be mediated to the subject in a manner demanded by the third stage of meaning, where meaning is controlled by differentiation in the realm of interiority. In its function as an aid to sublation, psychic conversion mediates a dramatic pattern of experience for interiorly self-differentiating consciousness. It mediates dramatic artistry in the third stage of meaning. And, as I have argued at length elsewhere, psychic conversion intimately affects the self-appropriation of the fourth level of intentional consciousness, the level of moral and religious response (1977b).

#### Psychic Conversion and the Experiential Imperative

It needs to be emphasized that psychic conversion also throws light on the transcendental precept corresponding to the first level of intentional consciousness: Be attentive. Attentiveness is a function of one's willingness for insight, truth, and responsible change: i.e., of religious, moral, and intellectual conversion. Conversion is a therapeutic movement from above downwards, enabling the movement from below upwards in one's conscious performance to be complete and creative. Conversion affects one first at the fourth level of intentional consciousness; thus Lonergan can say that usually religious conversion occurs first, then moral conversion, and thirdly intellectual conversion (1972:243). Psychic conversion would be a further extension downwards into the unconscious neural base of the



therapy of consciousness that begins when one falls in love with God; that continues as this love promotes value over the satisfactions of individual and group egoism; and that extends further when one of the values promoted is truth, and when the subject moves from the general bias of common sense and from the philosophic counterpositions on knowing, the real, and objectivity, to cosmopolis and to the basic philosophic positions that cosmopolis needs, implies, and in a more tutored state explicitly supports /8/. The willingness introduced by religious conversion and extending to moral and intellectual conversion, affects the censorship, the prior collaboration of intelligence and imagination in the admission to consciousness of the images that are needed for a sustained and creative development of one's being in harmony with one's self-transcendent orientation to intelligibility, truth, the real, and the good. The willingness introduced by religious conversion and extending downwards to psychic conversion renders one watchful, vigilant, expectant, contemplative: in a word, attentive. Attentiveness first permits the intelligible emergent probability of world process to become recurrently and not coincidentally intelligent, truthful, responsible emergent probability in and through the mediation of human consciousness. And so we have perhaps the starting point of a contemporary mediation through transcendental method of the biblical insight that the whole of creation groans in expectation, waiting for the liberation of the children of God.

## II. Genuineness in the Third Stage of Meaning

The Conditional and Analogous Law of Genuineness  
(Lonergan, 1957:475-479)

Each of the conversions is a beginning of a new way of being. Religious conversion is the beginning of an other-worldly love that, if pursued, moves in the direction of

union with God in the mystical cloud of unknowing. It is vertical self-transcendence. Moral conversion is the beginning of a life based on value, the initial step in becoming a virtuous person. It is horizontal self-transcendence. Intellectual conversion is the first step in the movement toward methodological expertise and finesse. It is self-appropriation of cognitional self-transcendence. It systematizes one's entrance into the third stage of meaning.

Psychic conversion, too, is an initiation. The higher system of intellectual conversion as integrator of development is also the higher system as operator /9/. What is called for now is self-appropriation of moral and religious subjectivity, and consequently the sublation of intellectual conversion by moral and religious subjectivity. Psychic conversion is what enables this further development. It is also a further key to the genuineness that consists not in "the happy fruit of a life in which illusion and pretence have had no place" (1957:475), but in the harmonious cooperation of a self as it is and a self as it is apprehended to be through the mediation of a maieutic of interiority /10/. Such a retrieval, a second immediacy, is, it seems, the goal of the third stage of meaning (Doran, 1977b:114-131). Psychic conversion contributes to the attainment of this goal by promoting a self-possessed detachment in the realm of affectivity that matches, indeed sublates and sustains, the detachment of the pure, disinterested, unrestricted desire to know that one has come to affirm in the self-affirmation of the knower and in the positions on being and objectivity (Lonergan, 1957:chaps. 11, 12, and 13). It is the conflict of sensitive desire with the dynamism of intentionality that prevents genuineness /11/. Psychic conversion promotes a purification of sensitive desire so that the self-affirming desire of intentionality to know and to be an originating source of value can be sustained. Nor is this purification

a form of death. It is rather a higher systematization of human life.

There are three conditions which often look alike  
Yet differ completely, flourish in the same

hedgerow:

Attachment to self and to things and to persons,  
detachment

From self and from things and from persons; and,  
growing between them, indifference

Which resembles the others as death resembles life,  
Being between two lives--unflowering, between  
The live and the dead nettle. This is the use  
of memory:

For liberation--not less of love but expanding  
Of love beyond desire, and so liberation  
From the future as well as the past.

(Eliot: 55)

There is, then, an affective self-transcendence that matches, accompanies, permeates the detachment of intelligent, reasonable, and responsible intentionality and is the condition of the sustained possibility of authentic consciousness. It is called in *Insight* "universal willingness" (1957:623-624). Resistance to it is what prevents the harmonious cooperation of the self as it is and the self as it apprehends itself to be that is genuineness. The resistance is not hard to explain /12/, but it must be overcome. Moreover, when the detachment of intentionality has entered upon the stage of self-appropriation, affective self-transcendence must be submitted to a thoroughgoing maieutic of self-mediation. As affective self-transcendence confers on dramatic existential living its aesthetic or artistic character, so psychic conversion is the source of this dramatic artistry for the subject whose development has brought him into the third stage of meaning. This I must explicate.

#### Consciousness and Genuineness

There is a strange law to human development, according to which the more consciously a development occurs, at least

to a given point, the greater risk it incurs of losing the simplicity and honesty, the perspicacity and sincerity, that we associate with genuineness. Consciousness and genuineness seem to be at odds. For genuineness is a matter of the harmonious cooperation of the self as apprehended and the self as it is, and the very development of the powers of apprehension can mean either correct or mistaken understanding of the starting point of development in the subject as he is, of the term in the subject as he is to be, and of the process from the starting point to the term. If these apprehensions are correct, "the conscious [self as apprehended] and unconscious [self as it is] components of the development are operating from the same base along the same route to the same goal. If they are mistaken, the conscious and unconscious components, to a greater or less extent, are operating at cross-purposes" (Lonergan, 1957:475). Moreover, the apprehensions may be minimal or extensive. "They are minimal when they involve little more than the succession of fragmentary and separate acts needed to carry out the successive steps of the development with advertence, intelligence, and reasonableness. They are more or less extensive when one begins to delve into the background, the context, the premises, the interrelations of the minimal series of conscious acts, and to subsume this understanding of oneself under empirical laws and philosophic theories of development" (1957:476). If other things are equal, the minimal apprehensions are more liable to be free of error than the apprehensions through which one tries to match the self as it is by a self as it is known. Other things may, of course, not be equal, and then "errors have become lodged in the habitual background whence spring our direct and reflective insights," so that, "if we relied upon our virtual and implicit self-knowledge to provide us with concrete guidance through a conscious development, then the minimal series so far from being probably correct would be certainly mistaken" (1957:476).

In the latter case, then, genuineness depends on a more or less extensive self-scrutiny that would bring the self as it is apprehended into harmony with the self as it is. This self-scrutiny reaches its limit in the third stage of meaning, where it takes the twofold form of (1) the introspective method of intentionality analysis, and (2) a depth psychology that has been transformed by and integrated into method /13/. This twin maieutic promotes the harmony between the self as it is and the self as it is known. As the subject's development enters the third stage of meaning, then, the needed self-scrutiny (1) is systematized in intellectual conversion and (2) is carried further by means of psychic conversion. Through intellectual conversion, the generalized or transcendental structure of what Jean Piaget calls the cognitive unconscious (the knowing self as it is) becomes objectified, and through psychic conversion, the energetic compositions and distributions of the affective unconscious (the affective self as it is) become known and are integrated with and promote the intentionality disclosed in transcendental method (Piaget, 1973:31-48). Because it is through the affective self as it is that values are apprehended and responded to, psychic conversion enables or at least initiates a mediation of moral and religious subjectivity (Doran, 1977c; 1977b:17-113). Through these third-stage conversions, what was conscious in a twilight state but not objectified--objectification may even have been resisted--becomes known. Genuineness in the third stage of meaning is, strictly speaking, a matter of the harmonious cooperation of the self as it is and the self as it is objectified, known, apprehended through self-appropriation. It is a second naiveté, a second immediacy, a naiveté that in the limit returns to "speech that has been instructed by the whole process of meaning" (Ricoeur: 496), an informed, post-critical, post-therapeutic naiveté.

Psychic conversion, then, enables the emergence of a post-critical and post-therapeutic dramatic/existential pattern of experience that can sustain and sublimate the tension introduced into sensitive consciousness by an affirmation of the philosophic basic positions and by the thorough and effective critique of common sense through which one subordinates the imperiousness of practicality to the sanctions of the transcendental precepts. Just as there is cognitive self-transcendence without the self-appropriation of cognitive process that is intellectual conversion, so there is affective self-transcendence without the self-appropriation of affectivity that occurs through psychic conversion. As the former, so the latter is precritical. A post-critical and post-therapeutic self-transcendence of cognitive structure and of affective energetic compositions and distributions have been mediated by self-appropriation /14/.

The therapeutic character of the methodical maieutic, however, is not adequately explained in terms of mediation alone. More precisely, mediation, if it is effective, is also transformation. The higher system it introduces is not merely integrator but also operator of development. Mediation is conversion, a change in the subject, "a change of direction and, indeed, a change for the better. One frees oneself from the unauthentic. One grows in authenticity. Harmful, dangerous, misleading satisfactions are dropped. Fears of discomfort, pain, privation have less power to deflect one from one's course. Values are apprehended where before they were overlooked. Scales of preference shift. Errors, rationalizations, ideologies fall and shatter to leave one open to things as they are and to man as he should be" (Lonergan, 1972:52). If consciousness is to be open to things as they are and to man as he should be, it must be converted. The extent of the conversion is the extent of the openness, as one might expect from the correspondence of the therapeutic movement from above

downwards and the creative movement from below upwards in human consciousness /15/.

#### Psychic Energy

The openness of an intellectually and psychically converted consciousness permits the post-critical and post-therapeutic entrance into third-stage consciousness of a basic law of limitation and transcendence (Lonergan, 1957: 472-475). The tension of limitation and transcendence is characteristic of all development in the concrete universe of being proportionate to human experience, human understanding, and human judgment. But in man the tension itself becomes conscious. Wherever it is found in the universe, the tension is rooted in potency, i.e., in the individuality, continuity, coincidental conjunctions and successions, and nonsystematic divergence from intelligible norms, that are to be known by the empirical consciousness of a mind intent on explanatory understanding /16/. Potency is the root of tension because it is the principle both of limitation and of the upwardly but indeterminately directed dynamism of proportionate being that Lonergan calls finality (1957:442-451). Now, the principle of limitation of the lowest genus of proportionate being is prime potency and, since each higher genus is limited by the preceding lower genus, prime potency is the universal principle of limitation for the whole range of proportionate being (1957:442-443).

Prime potency grounds energy which, Lonergan writes, "is relevant to mechanics, thermodynamics, electromagnetics, chemistry, and biology" (1957:443). Thus, he asks, "Might one not say that the quantity of energy is the concrete prime potency that is informed mechanically or thermally or electrically as the case may be?" And he asks for an answer to this and other questions "such that prime potency would be conceived as a ground of quantitative limitation and general heuristic considerations would relate

quantitative limitation to the properties that science verifies in the quantity it names energy" (1957:444).

The notion of energy as also psychic is not without its difficulties, but it has been defended by C. G. Jung (1972b), approved, it would seem, by the physicist Wolfgang Pauli (Jung, 1972c:514), and is defensible in terms of Lonergan's exposition of explanatory genera and species. Nonetheless,

when one mounts to the higher integrations of the organism, the psyche, and intelligence, one finds that measuring loses both in significance and in efficacy. It loses in significance, for the higher integration is, within limits, independent of the exact quantities of the lower manifold it systematizes. Moreover, the higher the integration, the greater the independence of lower quantities.... Besides this loss in significance, there is also a loss in efficacy. Classical method can select among the functions that solve differential equations by appealing to measurements and empirically established curves. What the differential equation is to classical method, the general notion of development is to genetic method. But while the differential equation is mathematical, the general notion of development is not. It follows that while measurement is an efficacious technique for finding boundary conditions that restrict differential equations, it possesses no assignable efficacy when it comes to particularizing the general notion of development" (Lonergan, 1957:463).

The loss of significance and efficacy to the quantitative treatment of what remains a quantity is most apparent in man, where "the higher system of intelligence develops not in a material manifold but in the psychic representation of material manifolds. Hence, the higher system of intellectual development is primarily the higher integration, not of the man in whom the development occurs, but of the universe that he inspects" (1957:469) /17/. The human psyche as integrator develops in an underlying manifold of material events, but the same psyche as operator is oriented to the higher integration of the universe in and through human intentional consciousness.

It is this tension between psyche as integrator of physical, chemical, cytological, and neurological events and psyche as operator of the higher integration of the universe in human intelligence, affirmation, and decision that is the sensitive manifestation of the law of limitation and transcendence as this law becomes conscious in human development. In fact, it is through psychic energy as integrator and operator that this law *does* first become conscious. The genuineness that would accept the law into consciousness and live from it, then, is promoted by a mediated recognition of psychic energy as integrator and operator of one's own development.

### III. Psychic Energy and Elemental Symbols

#### Transformation of and by Symbols

Freud and Jung entertained what eventually were to become dialectically opposed understandings of psychic energy and of its functioning in personal development. For Freud, psychic energy would seem to be reducible to a biological quantum. It is always, in all its manifestations or object relations, explained by moving backwards. Its real object is sexual, and it institutes other object-relations only by being displaced from the sexual object. There is one basic and unsurpassable desire. Dreams, works of art, linguistic expressions and cultural objectifications dissimulate this desire. They do not witness to a polymorphism of human desire, a capacity to be directed in several autonomous patterns of experience, but rather always disguise the unsurpassable biological instinct from which they originate. Displacement can be either neurotic or healthy. It always occurs through the agency of one or more mechanisms: repression, substitution, symbolization, sublimation. In each instance the primary process, governed by the pleasure principle, is superseded by a secondary process whose principle is the harsh Ananke of reality.

The seat of psychic energy, then, i.e. the unconscious, is on this account never related directly to the real world. It must be adapted by the reality principle, and submit in stoic resignation to things as they are. Therapy enables this healthy, adult stoicism, this adaptation to a cruel fate.

For Jung, on the contrary, specifically psychic energy is a surplus energy from the standpoint of biological purposiveness. It is, in Lonergan's terms, a coincidental manifold at the biological level. Its original orientation is neutral, undetermined, undifferentiated. It is not aboriginally sexual, tied to a destiny in reverse (Ricoeur: 452), but can be directed to a host of different objects. Moreover, it can be transformed. The transformation of energy is not displacement, even by sublimation, for psychic energy has no determinate object from which to be displaced. Thus Jung frequently takes issue with the Freudian notion of mechanisms of displacement, and sharply distinguishes his own notion of transformation from even the seemingly least reductive Freudian mechanism, sublimation /18/. Sublimation is a bending of instinctual desire to a suitable form of adaptation to reality. In essence it is a self-deception, "a new and somewhat more subtle form of repression," for "only absolute necessity can effectively inhibit a natural instinct" (Jung, 1972a:365). Transformation, on the other hand, is itself a thoroughly natural process--i.e., a process that occurs of itself when the proper attitude is adopted toward the process of energetic composition and distribution (complex formation) that depth psychologists call the unconscious /19/. This proper attitude initially may be characterized as one of compassionate and attentive listening, of an effort to befriend the neglected dimensions of one's subterranean existence. Attentiveness, therapeutically tutored, puts one in touch with the upwardly but indeterminately directed dynamism that Lonergan calls finality. Healing thus complements

creativity. Jung designates the fuller being (Lonergan, 1957:445) to which finality is directed as wholeness, which he characterizes as the unconscious meaning and purposefulness of the transformation of energy /20/.

The Jungian explanation of symbols provides the most direct access to the transformation of energy in the service of this unconscious meaning and purposefulness. I find it most instructive to compare the early and later Jung on fantasy and dream /21/. More or less in agreement with Freud, the early Jung indicated that fantasy-thinking and dreaming represent a distortion in one's relation to reality, an intrusion--welcome or unwelcome--of the non-realistic unconscious psyche into the domain of the reality principle or ego /22/. Fantasies and dreams are thinly but subtly disguised instances of wishful thinking, symptoms of the primary process, needing only the suspicious hermeneutic of reduction in order to be revealed for what they are /23/. But in Jung's later work, fantasies and dreams are not distorted forms of thinking, or illegitimate relations to reality, but spontaneous products of a layer of the subject that has its own distinct meaning and purpose /24/. Fantasies and dreams, moreover, have a function: they cooperate in the interests of the transformation of energy in the direction of the wholeness of the personality /25/.

The development in Jung's thought is from symptom to symbol. If dreams and fantasies are symptoms of neurotic difficulty, they reveal the formation of substitutes for sexual energy. But if they have a meaning of their own as symbols of the course of occurrences or conjugate acts at the psychic level of finality, then they are to be interpreted as integrators and operators of a process of development, i.e., of the transformation of psychic energy in the direction of the fuller being that Jung calls wholeness. As an integrator and operator of development, the spontaneous or elemental symbol is efficacious. It does not merely

point to the transformation of energy like a sign; it *gives what it symbolizes*; it is not just a symbol of transformation, but a transforming symbol. If for the moment I may neutralize a religiously charged word, we might call the symbol as integrator and operator sacramental.

Because we have made reference to Lonergan's notion of finality, it is interesting to note in this context that Jung speaks explicitly of the necessity of adopting a teleological point of view in the science of the psyche. The question to be asked of the elemental symbol is not so much, What caused this distortion in the relation to reality?, as it is, What is the purpose of this symbolic expression? What is it intending? Where is it heading? The intelligibility is to be discovered in the higher system of human living that systematically assembles and organizes the psychic materials (see Lonergan, 1957:264-267). There is not, however, an either/or dichotomy to be entertained between the causal point of view and the teleological approach. Jung understood that these two scientific orientations are complementary to one another. Both are necessary if the symbol, precisely as symbol, is to be correctly understood. The causal point of view displays the system of energy-composition *from which* energy has passed over into a new distribution. The teleological point of view reveals the direction of the new distribution. Where Jung differs from Freud is that the new distribution is not a faulty substitute for the primal system, but a new and autonomous system in its own right, invested with energy that has become properly its own. It takes over something of the character of the old system, but radically transforms this character in the process. To employ explanatory categories from Lonergan, we might say that, just as potency is a principle of limitation for the realm of proportionate being, even as finality urges world process to new genera that are not logically derivative from former genera, so psychic energy is a principle of limitation for that domain of proportionate

being that is human development, even as its finality urges human development to new patterns, capacities, and differentiations that are not logically derivative from former constellations.

The elemental symbol, then, is not for Jung an inferior form of thinking, the symptom of a maladaptation to reality, but is rather "the best possible description or formulation of a relatively unknown fact" (Jung, 1971:474). The relatively unknown fact is the self as it is and the self as it is becoming.

The process of development toward wholeness, when engaged in consciously and deliberately, Jung calls individuation. Psychic energy as the principle of the upwardly but indeterminately directed dynamism of finality, is initially undifferentiated as far as its specific focus or objective is concerned. But it is generically directed to a wholeness that is moved toward by individuation. Its elemental symbolic productions effect its ongoing transformation in this direction. Wholeness is a generic goal that becomes specifically differentiated through the process of individuation /26/.

The complementarity of the causal and the teleological points of view in the interpretation of elemental symbols corresponds to the transformation of an *object* into an *image*. On a purely causal interpretation, the appearance or suggestion of a maternal symbol in a dream or fantasy, for example, signifies some unresolved component of infantile Oedipal sexuality, some disguised or displaced form of the primal Oedipal situation. On a teleological interpretation, the same symbol may point not just *back* to one's childhood or infancy, but also *ahead* to further development. It may be, not a symptom of infantile fixation, but a symbol of the life-giving forces of nature. It may have a more than personal meaning, a significance that Jung calls archetypal. One may be regressing to the mother, but precisely for the sake of finding memory-traces that will

enable one to move forward. In this case, "mother" is no longer an object or a cause of a symptom but, in Jung's term, an *imago*, i.e., a cluster of memory associations through whose aid further development may take place /27/. What was once an object of one's reachings may become a symbol of the life that lies ahead. The energy once invested in an object is now concentrated in a symbol which transforms the original investment in such a way as to propel one to an adult future. The cathexis of psychic energy has been transferred--by transformation, not by displacement--from an object to the "relatively unknown fact" that is expressed in the symbol. Psychic energy has been channeled into a symbolic analogue of its natural object, an analogue that imitates the object and thereby gains for a new purpose the energy once invested in the object.

#### Intentionality and the Transformation of Energy

To say that the transformation of psychic energy is a natural and automatic process does not mean that wholeness is its inevitable result. We have already called attention to the requisite attitude on the part of consciousness if the individuation process is to proceed from generic indetermination to specific and explanatory differentiation. Jung himself insisted on the need for a freely adopted conscious attitude toward the psychological depths and their symbolic manifestations if individuation is to occur (1966). The same may be gathered from Lonergan's discussion of the collaboration of imagination and intelligence in presenting to conscious discrimination the images needed for insight, judgment, and decision (1957:187-196). Earlier I called the proper attitude one of therapeutically tutored attentiveness. Such contemplative listening is a function of the effective introduction into one's operative intentionality of the universal willingness that matches the unrestricted spontaneity of the desire for intelligibility,

the unconditioned, and value. "There is to human inquiry an unrestricted demand for intelligibility. There is to human judgment a demand for the unconditioned. There is to human deliberation a criterion that criticizes every finite good" (Lonergan, 1972:83-84). The transformation of psychic energy may well be a natural and automatic process, but the direction it will assume is dependent on the orientation of the higher system of intentionality in which the psyche itself finds its integration. Thus, too, the science of depth psychology depends on a maieutic of intentionality.

The unrestricted demand of inquiry, judgment, and deliberation constitutes what Lonergan calls the transcendent exigence of human intentionality. "So it is...that man can reach basic fulfilment, peace, joy, only by moving beyond the realms of common sense, theory, and interiority and into the realm in which God is known and loved" (1972:84). Religious conversion and its development in spirituality is what brings one into this realm of transcendence. As fulfilment of intentionality and simultaneously as participation in the divinely originated solution to the problem of evil, religious conversion is the beginning of the therapeutic movement from above downwards that proceeds through moral and intellectual conversion to the psychic conversion that effects the therapeutically tutored attentiveness that represents the proper attitude to the symbolic deliverances of psychic finality. In this way, the divinely originated solution to the problem of evil penetrates to the sensitive level of human living. In the limit, it is to be expected that what will occur in the unfolding of the story told in one's dreams will be the transformation of one's spontaneous symbolic process so that it matches more and more the exigencies of the divinely originated solution. For the transformation of sensitivity and spontaneous intersubjectivity wrought by development in the realm of transcendence penetrates to the physiological level of human subjectivity (Lonergan, 1957: 741-742). The divinely originated solution to the problem

of evil is a higher integration of human living that will be implemented by a converted intentionality, an intentionality that has been transformed by the supernatural or transcendent conjugate forms of faith and hope and charity (Lonergan, 1957:696-703). But, because the solution is a harmonious continuation of the emergent probability of world process, it must penetrate to and envelop the sensitive level with which the creative movement of intentionality from below upwards begins. Spontaneous psychic images function in human consciousness in a manner analogous to the role of questions for intelligence, reflection, and deliberation. As questions promote the successive sublations of lower levels of consciousness by higher levels, so psychic images, when attended to under the influence of an antecedently willing collaboration of imagination and intelligence, promote the sublation of neural demand functions by waking empirical consciousness (Doran, 1977b:183-217), which in turn is sublated by intelligent, rational, and existential consciousness.

The transformation of energy under the influence of the transcendent conjugate forms introduced into intentional consciousness by religious conversion will enter a dimension or stage that was not adequately differentiated by Jung /28/. As we saw above, Jung was extremely sensitive to the transformation of energetic compositions and distributions from personal object-relations to archetypal *imago*-relations. But beyond the archetypal stage of energetic transformation, there is an anagogic stage /29/. It represents the envelopment of sensitivity by the divinely originated solution to the problem of evil. In this stage, transformed and transforming symbols are released that correspond to the unrestricted intentionality of human intelligence, human judgment, and human deliberation. Anagogic symbols simultaneously reflect and give the conversion of human sensitivity itself to participation in the divinely originated solution to the problem of evil. They correspond to what Lonergan calls "the image that symbolizes



man's orientation into the known unknown" (1957:723). Lonergan aptly explains their function: "Since faith gives more truth than understanding comprehends, since hope reinforces the detached, disinterested, unrestricted desire to know, man's sensitivity needs symbols that unlock its transforming dynamism and bring it into harmony with the vast but impalpable pressures of the pure desire, of hope, and of self-sacrificing charity" (1957:723). These symbols make of the divinely originated solution "a mystery that is at once symbol of the uncomprehended and sign of what is grasped and psychic force that sweeps living human bodies, linked in charity, to the joyful, courageous, wholehearted, yet intelligently controlled performance of the tasks set by a world order in which the problem of evil is not suppressed but transcended" (1957:723-724). Through anagogic symbols, the divine solution becomes living history in a deeper, more personal manner. Through their agency, "the emergent trend and the full realization of the solution [includes] the sensible data that are demanded by man's sensitive nature and that will command his attention, nourish his imagination, stimulate his intelligence and will, release his affectivity, control his aggressivity and, as central features of the world of sense, intimate its finality, its yearning for God" (1957:724). In fact, since the higher system of intentionality is primarily the higher integration, not of the subject in whom development occurs, but of the universe of being that the subject knows and makes (1957:469); it may be said that elemental anagogic symbols not only intimate but also promote the finality of the universe. The participation of sensitivity in the divinely originated solution to the problem of evil that occurs through anagogic symbols, when sustained by the harmonious cooperation of the therapeutic movement from above downwards with the creative development from below upwards would then have to be understood as the fulfilment of the process of conversion in the retrieved genuineness of the subject in the third stage of meaning.

## NOTES

- /1/ Some of these confusions are obvious in Gregory Baum's Pere Marquette lecture, misnamed *Truth beyond Relativism: Karl Mannheim's Sociology of Knowledge* (1977).
- /2/ On the levels of consciousness and their corresponding sanctions for one's authenticity as a human subject, see inter alia Lonergan (1972:3-25); on the dramatic pattern (1957:187-206).
- /3/ On the relationship of the dialectic of community to the inner dialectic of the subject, see Lonergan (1957:218).
- /4/ In contrast with the position of Lonergan, I would want to say that it is not moral and religious conversion as such that sublate intellectual conversion, but moral and religious self-appropriation, i.e., the knowledge of existential intentionality. Psychic conversion is an aid to this knowledge. Thus it is psychic conversion that sublates intellectual conversion.
- /5/ See Piaget (1967:60-70) for a description of the drama that accompanies the adolescent's budding familiarity with systematic thinking.
- /6/ I have referred to the dream as an operator (1977b:184-189). Lonergan has used the expression "quasi-operator." His refinement is, I believe, accurate and to be preferred.
- /7/ It must be kept in mind that the factors that operate in the aberration of the censorship are manifest and complex. Lonergan has recognized this complexity by referring to the dominance of the dialectic of community over the dialectic of the dramatic subject (1957:218). This means, of course, that there are extreme cases of people who never really had a chance themselves, whose failed artistry is a function not so much of inauthenticity as of victimization. As a civilization nears "the catalytic trifle that will reveal to a surprised world the end of a once brilliant day" (1957:210), such cases are liable to become more numerous. The reversal of personal decline in such instances is increasingly more improbable. So too, I believe, the need for and the availability of an extraordinary remedy from the realm of transcendence increases as the longer cycle of social decline moves toward the day of reckoning. Perhaps it is in these terms that such phenomena as the charismatic movement are to be explained. It is to be kept in mind, however, that even extraordinary remedies are subject to the distorting influence of human religious inauthenticity.

/8/ On cosmopolis: Lonergan (1957:238-242).

/9/ On integrator and operator: Lonergan (1957:464-465).

/10/ Lonergan speaks of genuineness as "the necessary condition of the harmonious co-operation of the conscious and unconscious components of development" (1957:477). The context of this reference indicates to me that his later refinement is more precise, according to which there is a need to avoid a conflict between what one spontaneously is and what one has objectified oneself to be (1972:34).

/11/ "One moves to a deeper grasp of the issue when one asks why conflict should arise. For if one does not have to look far to find a reason, the reason is not without its profundity. As we have seen, all development involves a tension between limitation and transcendence. On the one hand, there is the subject as he is functioning more or less successfully in a flexible circle of ranges of schemes of recurrence. On the other hand, there is the subject as a higher system on the move. One and the same reality is both integrator and operator; but the operator is relentless in transforming the integrator. The integrator resides in successive levels of interrelated conjugate forms that are more familiar under the common name of acquired habits. But habits are inertial. The whole tendency of present perceptiveness, of present affectivity and aggressivity, of present ways of understanding and judging, deliberating and choosing, speaking and doing, is for them to remain as they are. Against this solid and salutary conservatism, however, there operate the same principles that gave rise to the acquired habits and now persist in attempting to transform them. Unconsciously operative is the finality that consists in the upwardly but indeterminately directed dynamism of all proportionate being. Consciously operative is the detached and disinterested desire raising ever further questions. Among the topics for questioning are one's own unconscious initiatives, their subsumption under the general order intelligence discovers in the universe of being, their integration in the fabric of one's habitual living. So there emerges into consciousness a concrete apprehension of an obviously practicable and proximate ideal self; but along with it there also emerges the tension between limitation and transcendence; and it is no vague tension between limitation in general and transcendence in general, but an unwelcome invasion of consciousness by opposed apprehensions of oneself as one concretely is and as one concretely is to be" (Lonergan, 1957:476-477). As we shall see, the tension is rooted in the conjugate potency that Jung calls psychic energy, which is simultaneously the integrator of underlying physical, chemical, cytological, and neurological manifolds

and an operator not only of the higher integration of the human subject through universal willingness but of the higher integration of the universe of proportionate being through understanding, judgment, decision, and love.

/12/ "Intellectual development rests upon the dominance of a detached and disinterested desire to know. It reveals to a man a universe of being, in which he is but an item, and a universal order, in which his desires and fears, his delight and anguish, are but infinitesimal components in the history of mankind. It invites man to become intelligent and reasonable not only in his knowing but also in his living, to guide his actions by referring them, not as an animal to a habitat, but as an intelligent being to the intelligible context of some universal order that is or is to be. Still, it is difficult for man, even in knowing, to be dominated simply by the pure desire, and it is far more difficult for him to permit that detachment and disinterestedness to dominate his whole way of life. For the self, as perceiving and feeling, as enjoying and suffering, functions as an animal in an environment, as a self-attached and self-interested centre within its own narrow world of stimuli and responses. But the same self, as inquiring and reflecting, as conceiving intelligently and judging reasonably, is carried by its own higher spontaneity to quite a different mode of operation with the opposite attributes of detachment and disinterestedness. It is confronted with a universe of being in which it finds itself, not the centre of reference, but an object coordinated with other objects and, with them, subordinated to some destiny to be discovered or invented, approved or disdained, accepted or repudiated.

"Such then is the height of the tension of human consciousness. On the side of the object, it is the opposition between the world of sense of man the animal and, on the other hand, the universe of being to be known by intelligent grasp and reasonable affirmation. On the side of the subject, it is the opposition between a centre in the world of sense operating self-centredly and, on the other hand, an entry into an intelligibly ordered universe of being to which one can belong and in which one can function only through detachment and disinterestedness. Not only is the opposition complete but also it is ineluctable. As a man cannot divest himself of his animality, so he cannot put off the Eros of his mind" (Lonergan, 1957:473-474). The opposition is even more concretely understood when one brings in Lonergan's insistence on the primacy of a fourth level of consciousness. For then not only is the universe of being to be known by intelligent grasp and reasonable affirmation, but also it is to be promoted in its upwardly directed dynamism by responsible decision.

Ernest Becker (1973) has captured the drama of the opposition of limitation and transcendence.

/13/ For the general structure of this transformation and integration, see Doran (1977b).

/14/ On method as therapy, see Gregson (1975); see also Doran (1977a:202-213).

/15/ On openness as fact, achievement, and gift, see Lonergan (1967).

/16/ On potency, see Lonergan (1957:432-433); on central potency (individuality), conjugate potency (other aspects of the empirical residue) (437); on a coincidental manifold of conjugate acts (occurrences) as potency for a higher integration by an emergent conjugate form (438).

/17/ Again, in the light of the later expansion of the analysis of consciousness to the fourth level, "intellectual development" as used throughout Lonergan's treatment of human development in chapter 15 of *Insight* must include the existential development of the subject as originating value.

/18/ For a representative critique of the notion of sublimation, see Jung (1972a:365).

/19/ Jung, of course, initially agreed with Freud that psychic energy is displaced from sexual object-relations to other distributions, but he soon abandoned this notion in favor of the natural process of transformation. His early agreement with Freud on the notion of sublimation can be seen in some original 1909 footnotes to a paper Jung revised and expanded in 1949 (1961b:320-321 nn. 21 and 22).

/20/ Compare Lonergan (1957:477): "*Unconsciously operative* is the finality that consists in the upwardly but indeterminately directed dynamism of all proportionate being." Emphasis added. The context is the tension of limitation and transcendence in human development.

/21/ Approximately, the early Jung is the Jung prior to the "confrontation with the unconscious" detailed in chapter six of the autobiographical *Memories, Dreams, Reflections* (Jung, 1961a).

/22/ "Ego" is here used differently from the way Lonergan employs the term (1957:191), where the ego is a day-dreamer or fantasizer, and not in a particularly helpful manner.

/23/ On the hermeneutic of suspicion, see Ricoeur (32-36). Jung's early interpretation of fantasies and dreams is still present in the book that generally is acknowledged as Jung's definitive break with Freud, the 1912

work, *Wandlungen und Symbole der Libido*. An English translation of the work by Beatrice M. Hinkle, *Psychology of the Unconscious*, appeared in 1916 (New York: Moffatt Yard). What appears in Jung's *Collected Works*, however, is the extensive revision of 1952, *Symbole der Wandlung* (Jung, 1970a). The revision obviously puts forth the later interpretation of fantasies and dreams.

/24/ The dream "is a typical product of the unconscious, and is merely deformed and distorted [i.e., not constituted] by repression. Hence any explanation that interprets it as a mere symptom of repression will go very wide of the mark" (Jung, 1972a:365).

/25/ Jungian analyst John Weir Perry (1974:28-30) has argued persuasively that this is the case even--or especially--with the fantasies of psychotics. If Perry is correct, he has contributed another facet to the critique of the usual treatment of schizophrenia that has been offered by Thomas Szasz and R. D. Laing.

/26/ Compare Lonergan (1957:452-453): "The course of development is marked by an increasing explanatory differentiation. The initial integration in the initial manifold pertains to a determinate genus and species; still, exclusive attention to the data on the initial stage would yield little knowledge and less understanding of the relevant genus and species. What is to be known by understanding, is what is yet to come, what may be present virtually or potentially but, as yet, is not present formally or actually. Accordingly, if one attends simply to the data on each successive stage of a development, one finds that the initial integration can be understood only in a generic fashion, that subsequent integrations are increasingly specific intelligibilities, that the specific intelligible differentiation of the ultimate stage attained is generalized in the process from the initial stage."

/27/ Paul Ricoeur's notion of the archeological-teleological unity-in-tension of the concrete symbol helps me understand the complex constitution and function of the dream (Ricoeur: 494-551). The tense unity of regressive and progressive aspects is rooted in what Ricoeur calls the overdetermination of the symbol, a factor which in turn I would root in the coincidental character of psychic energy from a biological standpoint.

/28/ I have offered a preliminary critique of Jung on this issue and the related problem of his treatment of evil (Doran, 1976 and 1977d).

/29/ My initial exposure to the contrast of archetypal and anagogic symbols was through Frye (1957:95-128). I was introduced to Frye by Joseph Flanagan's paper at the 1976

Lonergan Workshop. For my own purposes, I would articulate the distinction in its most simple form as follows: archetypal symbols are taken from nature and imitate nature (cf. the example of the mother-*imago*); anagogic symbols are taken from nature but point to its transformation in the light of its transcendent finality. I do not intend, however, to ascribe this precise interpretation to Frye.

Jung's failure to distinguish the archetypal from the anagogic leads, in the last analysis, to a displacement of the tension of limitation and transcendence that is every bit as erroneous as Freud's reductionism. On displacement of the tension as failure in genuineness, see Lonergan (1957:478).

## WORKS CONSULTED

Baum, Gregory  
1977

*Truth beyond Relativism: Karl Mannheim's Sociology of Knowledge.* Milwaukee: Marquette University.

Becker, Ernest  
1973

*The Denial of Death.* New York: Free Press.

Doran, Robert  
1976

"Christ and the Psyche." Pp. 112-143 in *Trinification of the World: A Festschrift in Honour of F. E. Crowe*. Ed. T. A. Dunne and J.-M. Laporte. Toronto: Regis College.

1977a

"Psychic Conversion." *The Thomist* 41/2: 200-236.

1977b

*Subject and Psyche: Ricoeur, Jung, and the Search for Foundations.* Washington: University Press of America.

1977c

"Subject, Psyche, and Theology's Foundations." *Journal of Religion* 67: 3.

1977d

"The Theologian's Psyche: Notes toward the Reconstruction of Depth Psychology." Paper to be published in the proceedings of the 1976 Lonergan Workshop.

Eliot, T. S.  
1971

*Four Quartets.* New York: Harcourt, Brace and World.

Frye, Northrop  
1957

*Anatomy of Criticism: Four Essays.* Princeton: Princeton University.

Gregson, Vernon  
1975

"A Foundation for the Meeting of Religions: A Christian View of Religion as Spirituality." Paper delivered at the American Academy of Religion meeting, Chicago, October 1975.

Jung, C. G.  
1961a

*Memories, Dreams, Reflections.* Recorded and ed. Aniela Jaffé; trans. Richard & Clara Winston. New York: Random House Vintage Books.

- Jung, C. G.  
1961b "The Significance of the Father in the Destiny of the Individual." Pp. 301-323 in *The Collected Works of C. G. Jung*, Vol. 4: *Freud and Psychoanalysis*. Bollingen Series XX. Trans. R. F. C. Hull. Princeton: Princeton University.
- 1966 "The Relations between the Ego and the Unconscious." Pp. 123-241 in *Collected Works*, Vol. 7: *Two Essays on Analytical Psychology*.
- 1970a *Symbols of Transformation. Collected Works* 5.
- 1970b "The Practical Use of Dream-Analysis." Pp. 139-161 in *Collected Works*, Vol. 16: *The Practice of Psychotherapy*.
- 1971 *Psychological Types. Collected Works* 6.
- 1972a "Analytical Psychology and the 'Weltanschauung.'" Pp. 358-381 in *Collected Works*, Vol. 8: *The Structure and Dynamics of the Psyche*.
- 1972b "On Psychic Energy." Pp. 3-66 in *Collected Works* 8.
- 1972c "Synchronicity: An Acausal Connecting Principle." Pp. 419-519 in *Collected Works* 8.
- Lonergan, Bernard  
1957 *Insight: A Study of Human Understanding*. New York: Philosophical Library.
- 1967 "Openness as Religious Experience." *Collection: Papers by Bernard Lonergan*. Ed. Frederick E. Crowe. New York: Herder and Herder.
- 1972 *Method in Theology*. New York: Herder and Herder.
- 1974a "Insight Revisited." Pp. 263-278 in *A Second Collection*. Ed. William F. J. Ryan and Bernard Tyrrell. Philadelphia: Westminster.
- 1974b "The Subject." Pp. 69-86 in *A Second Collection*.

- Lonergan, Bernard  
1975 "Healing and Creating in History." Pp. 55-68 in *Bernard Lonergan: Three Lectures*. Montreal: Thomas More Institute Papers.
- Perry, John Weir  
1974 *The Far Side of Madness*. Englewood Cliffs, NJ: Prentice-Hall Spectrum Books.
- Piaget, Jean  
1967 "The Mental Development of the Child." *Six Psychological Studies*. Trans. Anita Tenzer and David Elkind. New York: Random House.
- 1973 *The Child and Reality: Problems of Genetic Psychology*. Trans. Arnold Rosin. New York: Grossman Publishers.
- Ricoeur, Paul  
1970 *Freud and Philosophy: An Essay on Interpretation*. Trans. Denis Savage. New Haven: Yale University.