

Eldorede 6

Popularization and Pedagogy

An odd little diversion, this, half way to an ending in *Eldorede 12*, already written. Time to halt, with *Cantowers*¹ left unwritten. “Far calls. Coming, far! End here.”² And the two ending sections of this final series, section 3 below and section 3 of *Eldorede 11*, are strategically brief.

1. Gap-Mongering

The first five *Eldorede* **form** a strange unit. The second five **form**, I think, a quite obvious unit. The two sets were - are - in fact written during the same period: December and January of 2006-7. The next four *Eldorede* are lectures prepared for a day with teachers (to whom Loneragan was an unknown) at the end of March 2007 in Seoul, South Korea. They are relatively plain spoken, yet lurking in them are advances that I made in my conceiving of humanity’s education and history during these two months. The last two pivot on meanings of the heuristic **form**, OHratio.

“Lurk”: a strange word, middle English, Norwegian, Greek, and perhaps calling to its cousin “lower”, with middle English *louren*, dark and threatening like a lowering sky. Am I in the first section of chapter 17 of *Insight*, with its problems of myth and

¹First I note the unwritten *Cantower* to which this essay relates, *Cantower LIVE*, “Quantumelectrodynamics, Pedagogy, Popularization”, which would have tackled this complex problem through a study of Richard Feynman’s writings, especially his very successful text, XXIX. The Cantower project was a million-word series of 117 monthly essays which I halted at number 41, because there emerged a possibility of collaboration. Since then I have in fact covered a good deal of the ground that I anticipated dealing with in the remaining *Cantowers*. Some of this appears in the series of 27 essays called *Joistings*; then there are the two later books, *Method in Theology and Botany*, and *Loneragan’s Standard Model of Effective Global Inquiry*.

²I recall the final lines of James Joyce’s *Finnegans Wake*. But also the end of *Ulysses*, with its **Yes**, and the end of *Eldorede 11*, finished now, this same day. See my odd paralleling of John’s Gospel and Molly Bloom’s soliloquy in *Process. Introducing Themselves to Young (Christian) Minders*, chapter 1, section 2 and chapter 5 section 2.

mystery, of noise-making? But certainly the word calls me to, and in, the context of Annie Sullivan handy noise-making in those five strange weeks with Helen Keller, a context turned to advantage in *Eldorede* 8. “**Turn**”: another strange word, turning me, and perhaps you, to deeper strategies of survival of finite³ and infinite⁴.

So I add a third paragraph that turns to the first two, the first informational, the second etymological. It, this very paragraph talk of two others, brings to mind, my mind and now yours, the bits from *Ulysses* and *Finnegans Wake* that I built into the odd little book of 1971, *Plants and Pianos*, my initial invitation to my colleagues to Joyce’s Hell and Purgatory.⁵ Is, then, this paragraph an invitation to the *Paradiso*? Should the title above, and this paragraph here, be titled freshly *Plants, Pianos and Plain Words?*
Form, Turn, Plane?

Do my first three paragraphs qualify as plain speaking, ex-planing⁶ some adequate way, so, fitting into the aspirations of this final series?

Let us scan the bridge, the gap, of this next section, before we seem to tackle, in section 3, that question.

³“Turners: Strategies of Survival”, chapter 4 of *The Redress of Poise*, a book available on the Website.

⁴I refer, of course, to the divine circumincession, but considered in its actually of Their eschatological cherishing of dark energy’s blossoming. See Lonergan’s Systematics of the Trinity, now available in Latin and English, in the English index under *circumincession*.

⁵“Joyce imitates Dante. Joyce’s first work, *A Portrait of an Artist as a Young Man*, is the equivalent of the *Vita Nuova* and imitates it in all its basic themes. Then Joyce moves on to his own *Divine Comedy*, which was also to have been in three parts: *Ulysses*, as the Inferno; *Finnegans Wake* as the *Purgatorio*; and the book Joyce did not live to write, as the *Paradiso*.” (Joseph Campbell, *Mythic Worlds, Modern Words. On the Art of James Joyce*, edited by Edmund L. Epstein, Harper Collins, 1991, 18.)

⁶The problem of popularization, of shifting meaning from a plane of explanation to a plane of common sense, was raised in the conclusion of chapter 3 of *Lack in the Beingstalk. A Giants Causeway*.

2. Articulating Luminously the Existential Gap

Plain speaking can be disturbing, especially if lurking in it is how-talk feed-in.⁷ The doctor speaking to the over-weight patient with a dicey ticker injects such a lurk in the words, “you’ll have to eat better, exercise more”. In fact, there is really not much lurking in those words: the pointing of the words is to a plain plan the doctor has in mind.

This last phrase seems a good lead to getting a sense of the drive, the plan, the lurking project, of the section’s title. The tricky word there is *luminously*. How tricky? As tricky as the problem of history;⁸ as tricky as the mix of mystery and myth,⁹ as tricky as negotiating the bridge to a luminous reading of chapter 6 of *Insight*.¹⁰

Granted this trickiness - but do you grant it? - these first two paragraphs of section 2 give you pause. How long a pause, and what type of pause? If the pause is really long - the pause of re-ingesting chapter 10 of *Topics in Education* or chapters 5 and 17 of *Insight* - then the pause is certainly not a pause of annoyance. But who could pause

⁷On linguistic feedback there is my standard reference to Lonergan, *Method in Theology*, 88, note 34. On how-language, there is my first tentative raising of the issue in chapter 2 of *A Brief History of Tongue*. These past months have been a climb to its distant meaning. This essay is an invitation to eat better, exercise more.

⁸This is the core problem of chapter 10 of Lonergan’s *Topics in Education*. It is the problem that laces into this entire final series. I comment on it at the beginning of the relevant section 2, “(about)³ “ of chapter 2 of *ChrISt in History*: “Unlike the books *Insight* and *Method*, this book owes some its strangeness to my effort to cope with “the problem of general history, which is the real catch.” What problem? That, indeed, is part of the catch, and it is to be tackled more appropriately in chapter five of *ChrISt in History*, the key chapter that I pointed to at the end of the Introduction.

⁹The problem of the previous note is to be associated with the challenge of interpretation introduced by section 1 of chapter 17 of *Insight*.

¹⁰Here we have a massive axial stumbling block, a breeding ground of a decadent Lonerganism. Without crossing seriously this “natural bridge”(paragraph one of *Insight*, chapter 5) of simple physics, one is simply not in the ballpark of the book from then on.

that long? Here you are, in this next paragraph! Still, you might take that long pause now, sensitive to an existential gap, to some obscure chasm between your horizon and mine, between our horizons and the field?¹¹ But, alas, that sensitivity is posterior to the gap-closing, never closed, closed upon, characterized.

Whatever you and I are doing here, we are not climbing towards a larger luminous articulation of luminous articulation.

Unless we are both elders within the same later culture of the best contemporary Standard Model, in a **freedom** of vertical finality's felt weaving of refinements of our **personal relating**.¹²

Then we climb, strangely, beyond ourselves, together, into luminous darkness.

3. "No Matter. Try Again, Fail Again. Fail Better."¹³

What then is the answer to the question of plain speaking?

The answer is that it is not enough to scan the bridge, the gap, whatever. Have we not again come round, turned round, wound into, the problem of Cosmopolis?¹⁴

Certainly I have more to say on this, as I would hope you do: and we can, could, each try again in our-prefunctional way. But we will fail better if at least we note the

¹¹The problem should be associated with the problems mentioned in the three previous notes. I conclude my Introduction to the Index of *Phenomenology and Logic* by emphasizing the centrality of Lonergan's notion of *Field*. The problem, too, is to be associated, in one of the repetitions that constitute a spiral pause, the two odd notes: note 7 of *Eldorede 0* and note 12 of *Eldorede 8*.

¹²The bold face is a simple reminder of the reading of the last line in the lay-out of words on page 48 of *Method*: returned to below in *Eldorede 8*.

¹³I have not traced this quotation from Samuel Beckett. It is included in a **Portrait of Beckett** by Torn Phillips (1985) in the National Portrait Gallery, London.

¹⁴That problem is best stated by me, in the context of its solution, in the first chapter of *Method in Theology and Botany*. From a normal methodological viewpoint the problem as stated in *Insight* is just a frustrated aspiration.

existential need to move from turning blindly round the problem of Cosmopolis to stumbling luminously round into the global functional solution. We will fail better, and indeed with fragile human beauty,¹⁵ if we are gathered¹⁶ round.

¹⁵I am thinking of the unity, beauty and efficiency of an adequate metaphysics. See *Topics in Education*, 160, line 16.

¹⁶I think here of Micah 4: 6. “Then the Lord said, on this day I will **gather** the lame and the exiled”, but, as we shall see in *Eldorede 11*, the context is the fulfillment of *Jeremiah’s* covenant (31:34) regarding the law within the heart. Then **gather** becomes an inner dynamic, the wings of minding of the third stage of meaning. What then does **OHratio** stand for? A full **Open Heuristic** of ratio and oratio: and figuring that out is the long task of adult and civilizational growth that we have been skimming past throughout this plane speaking: but is it not by now a self-luminous skimming about which we may do our little something towards the gathering?