

APPLICATION OF THE SENSES

By JAMES WALSH

JOSEPH de Guibert, in his account of the fundamental sources of ignatian spirituality, after remarking that 'Ignatius learned the practice of contemplating the gospel mysteries which is so characteristic of the Exercises' from Ludolph of Saxony's *Vita Christi*, goes on to add that:

The Meditations on the Life of Christ of Pseudo-Bonaventure had taught the method of imaginative and affective contemplation. Ludolph gave in his *Prologue* everything essential in that method, and Ignatius in turn adopted the method in the second week of the Exercises.¹

This, so far, is undeniable. But de Guibert then proceeds to limit, in a very significant way, this traditional method of contemplation, taught and practised by the great spiritual figures of the West, Augustine, Anselm, Bernard, and many others, anonymous and otherwise, on whose contemplative reflections Ludolph drew so copiously;² and therefore he also limits, I believe, the full scope of ignatian contemplation. He writes:

Ludolph desired his reader to engage in contemplation of the events of Christ's life as though they were actually taking place before his own eyes, by trying to behold the places where these events were enacted, the details of Christ's actions and words, his person, his features, his movements, and even by imagining himself to be an actor taking part in the scene . . . In short Ludolph wanted his reader to supply with his imagination and heart the details about which the gospel is silent.³

When Ludolph, in his prologue, offers us his 'method for meditating the life of Christ' (*Methodus quo meditanda est Vita Christi*), he says something quite startlingly different:

¹ De Guibert, J.: *The Jesuits: their spiritual doctrine and Practice* (trans. William J. Young, ed. George E. Ganss, Chicago, 1964), p 154.

² The full title of Ludolph's work is *Vita Jesu Christi ex evangelio et approbatis ab Ecclesia Catholica Doctoribus sedule collecta* ('The Life of Jesus Christ, carefully drawn up from the gospel and from the writings of approved Doctors of the Catholic Church'). The standard edition is still that of L. W. Rigollot, published in Rome in 1870. Citations in this paper are from this edition.

³ It is perhaps necessary to remark here that the translation, though somewhat prolix, is very faithful to the author's original french. Cf *La Spiritualité de la Compagnie de Jésus* (Rome, 1953), p 143.

Tu autem . . . toto mentis affectu, diligenter, delectabiliter et morose . . . ita praesentem te exhibeas his quae per Dominum Jesum dicta vel facta sunt . . . ac si tuis auribus audires, et oculis videres, quia suavissima sunt ex desiderio cogitanti et multo magis gustanti . . . omnia tanquam in praesenti fierent mediteris: quia ex hoc maiorem sine dubio suavitatem gustabis. Lege ergo quae facta sunt tanquam fiant: pone ante oculos gesta praeterita tanquam praesentia, et sic magis sapida senties et iucunda.

(You must offer yourself as present to what was said or done through our Lord Jesus with the whole affective power of your mind, with loving care, with lingering delight . . . as though you were hearing with your own ears and seeing with your own eyes, for these things are most sweet to him who thinks on them with desire, and much more so to him who tastes them . . . you must meditate them all as though they were happening in the present moment: because in this way you will certainly experience a sweeter taste. Read then of what God has done as though they were happening now. Bring his deeds before your eyes as though he were doing them now. Then you will feel how full of wisdom and delight they are.)

What is first to be noticed in this passage, as opposed to de Guibert's analysis of the method, is that here there is no question of watching or even of taking part in some sort of dramatic presentation of the gospel, which will obviously depend on an ability to visualize the scene, or a measure of acting prowess (with which the world's repertory theatres is over-endowed), much less 'to supply . . . the details about which the gospel is silent'. Ludolph is speaking of the traditional contemplative effort which the Victorines called 'a medley of human work and divine grace' (Richard⁴) or antecedent contemplation (Thomas⁵); whereby, in a faith-collaboration with the action of the holy Spirit, the devout christian in his reading (*Lege . . . quae facta sunt*) and affective rumination (*cogitanti ex desiderio*) of the word of scripture, becomes present, in every fibre of his being, to what the Lord Jesus has said and done in history, but is saying and doing again and again in the graced contemplative memory (*praesentem te exhibeas — omnia tanquam in praesenti . . . Lege . . . quae facta sunt tanquam fiant . . . pone ante oculos gesta praeterita tanquam praesentia*). The consolation of the scriptures (or, for that matter, sharing the desolation of the suffering

⁴ Richard of St Victor, in the *Benjamin maior*, postulates three kinds of contemplation: *Primus surgit ex industria humana, tertius ex sola gratia divina, medius autem ex utriusque permixtione* ('the first is the product of human labour, the third of grace alone, the second is a medley of both').

⁵ Cf Walsh, James: 'Thomas Gallus et l'effort contemplatif', in *Revue d'histoire de la Spiritualité*, 51 (1975), pp 34-35.

Christ) is far removed from any aristotelian *catharsis* or post-freudian fantasizing. As Ignatius well knew, 'Do this in memory of me' is an invitation to 'have the mind of Christ'.⁶ And, since the scholastic adage, *Nil in intellectu nisi prius in sensu*, is of universal application and suffers no exceptions (it applies equally to Christ our Lord 'in the days of his flesh'), the particular recall of gospel presence, whose traditional name is *memoria Christi*⁸ and was dubbed by Ignatius 'Application of the senses', appears, on different levels of awareness or consciousness, as both the beginning and the end of the contemplative process, which structures (and is structured by) each day of the ignatian Exercises, whether in the second, third or fourth weeks.

But before we attempt to justify this last statement, it will be helpful to scrutinize a little more closely the vocabulary employed by Ludolph to explain his *methodus meditandi*. The Carthusian has not only caught the 'delightful simplicity', as de Guibert styles it,⁹ of that tender-hearted devotion to the human 'person' of Christ which is the flower of franciscan spirituality; but he is using the terminology, drawn from liturgy as well as from scripture,¹⁰ so carefully elucidated by the great cistercian spirituals, Bernard of Clairvaux and William of St Thierry, which describes the growth of the soul in contemplative wisdom.¹¹ We need not linger over the exact similarity between Ludolph and Ignatius in their use of *gustare* (*gustar*) and *suavitas* (*suavidad*),¹² for they have their common source in the Cistercians — to taste is to understand with that blessed knowledge which contains eternal life:

*Hic est gustus quem in Christo facit nobis Spiritus intellectus, intellectus scilicet scripturarum et sacramentorum Dei . . . Beata scientia, in qua continetur vita eterna. Vita ista ex illo gustu est, quia gustare, hoc est intelligere.*¹³

⁶ Cf 1 Cor 2. 16.

⁷ Cf Heb 2. 14-18; 5. 2. 7.

⁸ Irénée Hausherr, in his magisterial treatment of the history of contemplation in the eastern Church, shows how 'keeping God in mind' was always considered an essential characteristic of the contemplative life. Cf 'Contemplation', in DS II, 1856-62.

⁹ *Loc. cit.*, p 154.

¹⁰ Notice how in speaking of the Lord's words and deeds he uses the liturgical formula *per Dominum Jesum* (the trinitarian implication is certainly deliberate); whilst the *toto mentis affectu* is a phrase canonized by its use in the *Praeconium Paschale* (the *Exultet* of the Easter Vigil) . . . *Dominum nostrum Jesum Christum toto cordis ac mentis affectu et vocis ministerio personare*.

¹¹ Cf Walsh, James: 'Guillaume de Saint-Thierry et les sens spirituels', in *Révue d'ascétique et de mystique*, 137 (1959), p 28. ¹² Cf Exx 2, 124.

¹³ 'There is a sense of taste which the Spirit who teaches us to understand, creates for us in Christ — teaches us to understand the scriptures and the hidden secrets of God . . . A blessed knowledge, which contains eternal life. That life flows from the sense of taste; for to taste is to have that intimate knowledge'. William of St Thierry, *De natura et dignitate amoris* X, 31. PL 184, 399.

We must notice also that Ludolph links *legere* and *meditari*, one cannot stand without the other; a direct indication that he is speaking of the *lectio divina* — the contemplative process as a whole — reading, thinking, praying, contemplating.¹⁴ As Hugh of St Victor had pointed out, meditation is the prolongation of reading and the condition of prayer (prayer here meaning the affective prayer of petition for illumination and union¹⁵ — to which Ignatius would add the specific apostolic dimension: *conocimiento interno del señor para que mas le ame y le siga*¹⁶), even as it is the instrument of that deep recollection once called more aptly introversion.¹⁷ Ludolph also finds, as did St Anselm,¹⁸ that the meditation he has in mind is best described by an epithet like *morosa* — 'lingering', 'unhurried'. Finally, the method is also something you feel (*senties*): as these Christ events become present, the experience is both to be relished (*sapida*)¹⁹ and joyous (*iucunda*).²⁰

The senses in the 'first method of prayer'

On the whole question of the use of the senses (seeing, hearing smelling, tasting, touching), in terms of immediacy ('I smell this rose, I see those stars') or of the sensitive memory ('I experience now what it feels like to have smelt that rose, to have seen those stars on that particular night' etc.), there is a very puzzling ambivalence on the part both of those who compiled (e.g. Polanco) or who scrutinized (e.g. Gil Gonzalez) the early Directories, and also of the more distinguished early commentators on the Exercises (I have in mind particularly Gagliardi and Alvarez da Paz, who was in his prime when the 1599

¹⁴ Cf the *Scola Claustralium* of Guigo II the Carthusian, ed. Edmund Colledge and James Walsh, *Sources Chrétiennes* 163 (1970), pp 82-123. For an english translation, cf *The Way*, vol V (1965), pp 333-44.

¹⁵ *Ibid.*, p 336.

¹⁶ '... to ask for an intimate knowledge of the Lord . . . that I may love him more and follow him'. Exx 104.

¹⁷ Cf Butler, Cuthbert: *Western Mysticism* (London, 1951), pp 19-30, 68-71, 99-100.

¹⁸ Anselm, speaking of reading and meditation, says: *Non sunt legendae in tumultu, sed in quiete, nec cursim et velociter, sed paulatim cum intenta et morosa meditatione* ('The scriptures are not to be read in noisy situations, but where things are quiet, not cursorily and at a rush, but a little at a time, with intent and lingering meditation') *Orationes sive meditationes, S. Anselmi Opera* (ed. F. S. Schmitt, Edinburgh, 1946) III, p 3.

¹⁹ The precise spiritual meaning of words like *sapida* in the monastic vocabulary of the high middle ages is developed in P. Dumontier's *S. Bernard et la bible* (Paris, 1953), in the section on 'Le sens du goût', pp 88-98.

²⁰ Jean Leclercq, in *The Love of Learning and the Desire for God* (eng. trans., Catherine Misralie, New York, 1961), writes of *iucunditas* in the context of monastic humour — pp 173-5.

Official Directory was published).²¹ The impression given by them all is that Ignatius, in all that he has to say in the Exercises on the use of the senses, either presumes too much or says too little. To a student of medieval spirituality, who over and over again in the Exercises catches the resonance of the whole pattern of prayer which Butler called *Western Mysticism*, it is, to say the least, highly perplexing that the single reference offered by Ignatius's contemporaries on the whole subject of sensory prayer is the *Itinerarium Mentis in Deum* of Bonaventure, who, on this subject, is no more than a synthesizer of so much that has gone before, from Origen through many commentators on the Cantic of Canticles, but especially the cistercian spirituals and the carthusian Dionysians who followed them.²² It could, however, be argued that Ignatius cut through a good deal or most of this, and as a director of his Exercises, accepted to be, in the last analysis (as any authentic director must be), his own spiritual exegete of the *vita Christi* which is the living gospel.²³

To discover how at home Ignatius is in the *ambience* of the golden age of monastic spiritual theology (or prayer), we need only to turn to what he has to say about the senses in his 'first method of prayer'.

Ignatius has made it clear that the three methods of prayer belong to the fourth week,²⁴ a point which is emphasized in the second version of James Miro's Directory:

These are three particular ways of praying; they do not exclude others which the holy Spirit teaches . . . (*Hi tres modi orandi particulares sunt, non non excludunt alios quos Spiritus Sanctus docet . . .*).²⁵

²¹ It is Polanco who first mentions Bonaventure in connection with the ignatian application of the senses (*Directorium* 6, 66), and we have to wait until Louis du Pont (1554-1624) before we find any expressed awareness that the doctrine of the spiritual senses is consistently linked with affective contemplation throughout the western tradition from the time of Augustine. Cf *Méditations sur les mystères de la Foi* (10^e éd., Paris, 1892), p 55.

²² Cf Karl Rahner's two articles in *Revue d'ascétique et de mystique*: 'Les débuts de d'une doctrine des cinq sens spirituels chez Origène', *XIII* (1932), pp 113-45; 'La doctrine des sens spirituels au Moyen-Age, en particulier chez S. Bonaventure', *XIV* (1933), pp 263-99. Rahner, however, in this latter article does scant justice to the cistercian spirituals, especially William of St Thierry.

²³ Recently, in an Advent liturgy, in which the first reading was from Isai 41, 14 (Jerusalem Bible — 'Fear not, Israel, you puny mite'), one of the homilists linked 'puny mite' with 2 Cor 12, 10 — 'when I am weak, then I am strong', so that several of the participants *heard* 'puny mite' as 'puny *might*'. Here was an excellent example of medieval spiritual exegesis, where the literal meaning of the word became rather irrelevant.

²⁴ Exx 4.

²⁵ *MHSI Exercitia Spiritualia et eorum Directoria* (Madrid, 1918), p 877.

There are, according to Ignatius, two specific ways of exercising oneself in this method 'with regard to the five senses of the body'.²⁶ The first is to examine one's use of these faculties, searching out one's faults and deficiencies.²⁷ And this first way is suitable also for 'those who are poorly educated or illiterate'.²⁸ In the second way, however, we can conclude that Ignatius sets us firmly in the context of the unitive prayer proper to the fourth week:²⁹

Whoever wishes in the use of his senses to imitate Christ our Lord, let him commend himself to his divine Majesty in the preparatory prayer; and after the consideration of each sense, let him say . . .³⁰

The preparatory prayer to the first method as a whole is immediately referred to the consideration of the Commandments:

. . . to ask grace of God our Lord that I may know wherein I have failed regarding the ten commandments; and likewise to ask grace and help to amend myself in the future, begging for a perfect understanding of them, the better to keep them to the greater glory and praise of his divine Majesty.³¹

The petition in itself is weighty enough; but when applied to the five senses with the special addition in the case of the second way of making the prayer, its illuminative and unitive nature emerges with solemnity. I am to ask for a perfect understanding of my own senses by experiencing how the Incarnate Word uses his: this is only possible by feeling with him, as he reveals himself, looking and hearing, touching and tasting, in the gospel word; and, by implication, it will only be through such experience that I will be enabled to imitate him. Small wonder, then, that Ignatius advises us to put ourselves in the hands of the triune God; for this is what the phrase 'commend himself to the Divine Majesty' would appear to mean in this context'.³² It is

²⁶ W. Peters's observation ' . . . Ignatius states that the three methods of prayer belong to the fourth week. . . . The statement is modified . . . when he eliminates the first method . . . ', simply because this is mentioned in the eighteenth annotation, is to attribute contradiction to Ignatius unnecessarily. *The Spiritual Exercises: Exposition and Interpretation* (PASE, 1967), p. 170.

²⁷ Exx 247.

²⁸ Exx 18.

²⁹ The Directory of 1591 sums up and expands, in its chapter XXI, all that the earlier directories have to say about the fourth week and its relationships to the *vita unitive* or *perfecta*. *MHSI Exercitia Spiritualia*. . . pp 1075-7.

³⁰ Exx 248.

³¹ Exx 240.

³² In the Vulgate, at least, which is Ignatius's Bible, the only time that Jesus uses the word *commendo* (doubtless the equivalent of *encomendarse* — 'to commit oneself to another's protection') is Lk 23, 46 (Ps 30, 5): *Pater, in manus tuas commendo spiritum meum*, the trinitarian implications of which, to the spiritual exegete, are obvious. In addition, this is the last moment of Jesus's self-awareness (which includes sense-awareness) 'in the days of his flesh'.

hardly possible, then, to agree with Maréchal that the senses here are simply material for consideration, and not an instrument of prayer.³³ On the contrary, it is only by being present to and with Christ as he acts through his senses that we can 'imitate' — that is, share his experience of understanding himself (his humanity) which is equally his experience of praising and glorifying the divine Majesty. We must also note that the use of this method demands 'something equivalent to the second addition of the second week',³⁴ which reads:

In the second, it will be . . . to set before my eyes the contemplation which I am about to make, desiring to know the Eternal Word made flesh the more (*mas conocer el verbo . . .*), in order to serve and follow him the more.³⁵

What we have, then, is a very carefully structured contemplative process which asks first of all for a high degree of familiarity with the way in which Jesus uses his senses, and how the evangelist reports sense experience:

- Sight:* Consider the lilies of the field, how they grow . . . I tell you that Solomon in all his finery was never dressed like one of these.³⁶
- Hearing:* And behold there was a voice from heaven saying: this is my beloved Son in whom I am well pleased; listen to him.³⁷
- Touch:* He took hold of him and led him away from the crowd; and he put his fingers into his ears, and spitting, touched his tongue.³⁸
- Taste:* And Jesus . . . said, I thirst . . . and he tasted the sour wine.³⁹
- Smell:* . . . and the whole house was filled with the odour of the precious ointment.⁴⁰

³³ *Les sens ne sont ici qu'une matière à considérer, non un instrument d'oraison*: Maréchal, J.: 'Application des sens', in DS I, 810-28.

³⁴ Exx 239.

³⁵ Exx 130.

³⁶ Mt 6, 28-29. The force of the word 'consider' (*considerate*) is important here for the spiritual exegete. The classical work on the subject is St Bernard's *De Consideratione*: in chapter II, he is concerned to distinguish consideration from contemplation, but he makes the point that 'the two terms are commonly used without distinction'.

³⁷ Mt 17, 6. Translated from the Vulgate. The use of the word *ecce*, on the lips of Jesus, calling for the attention of the whole person — the totality of presence — to Jesus, would repay study in the context of the ignatian gospel contemplations. It so often means: 'I am present to you; please be present to me'.

³⁸ Mk 7, 33. It is worth remarking the importance the Church has always put on Christ's sense of touch as sacramental — cf the traditional rite of baptism.

³⁹ Jn 19, 29-30. The exegete will always refer back to Ps 68, 21-23 (Vulgate): 'My heart expected a reproach and misery . . . and they gave me gall for my food, and when I was thirsty they gave me sour wine to drink'.

⁴⁰ Jn 12, 3. The quality of the ointment, and its worth, is known by the sense of smell.

These are but a few random examples. They serve to illustrate not only what Ignatius means by *imaginar* and *vista imaginativa* (the sight of the imagination),⁴¹ but also the part played by the power of the imagination in the whole contemplative process (*lectio divina*), and especially the intrinsic relationship between reading, meditation and prayer. Ignatius speaks consistently of 'drawing profit (*sacar provecho*) from our seeing and hearing, considering and rumination'.⁴² The fuller and richer meaning of this phrase is given in the crucial second annotation — *gusto y fruto espiritual* (spiritual relish and fruit). The image is a double one: the process of extracting the kernel from the nut (whose shell may be hard and difficult to crack), and also the process of digestion.

Reading as it were puts food whole into the mouth, meditation chews it and breaks it up, prayer extracts its flavour, contemplation is the sweetness itself which gladdens and refreshes.⁴³

It has been pointed out that biblical reading (*lectio*) in the contemplative context had for its purpose much more than a simple visual memory of the words: there was also the muscular memory of the pronunciation (like learning a foreign language) and the aural memory of hearing them pronounced (at least to oneself).

The *meditatio* consists in applying oneself with attention to this exercise in total memorization; it is therefore inseparable from the *lectio*. It is what inscribes, so to speak, the sacred text in the body and the soul. . . . It occupies and engages the whole person in whom the scripture takes root, later on to bear fruit. It is this deep impregnation with the words of scripture that explains the extremely important phenomenon of reminiscence, whereby the verbal echoes so excite the memory that a mere allusion will spontaneously evoke whole quotations, and in turn, a scriptural phrase will suggest quite naturally allusions elsewhere in the sacred books. Each word is like a hook⁴⁴

It is only by understanding this rumination and reminiscence, Leclercq goes on to say, that we can come to know the vigour and the precision of the imaginative faculty of our medieval forebears (and we must

⁴¹ Cf e.g. Exx 112.

⁴² Cf e.g. the typical contemplation of the Incarnation, Exx 106-8.

⁴³ *Scala Claustralium*, 3: eng. trans., *The Way*, vol. cit., p 334.

⁴⁴ *The Love of Learning* . . . pp 90-91. Leclercq also speaks of this 'repeated mastication of the divine words' as explaining why the word *ruminatio* (rumination) was so often used as a synonym for meditation (*ibid*). This throws light on the multitudinous repetitive exercises of the ignatian retreat. Cf *supra* pp 49-58.

count Ignatius among them).⁴⁶ 'It permitted them to picture, to "make present", to see beings with all the details provided by the texts: the colours and dimensions of things, the clothing, the bearing and actions of the people, the complex environment in which they move'.⁴⁶

To return now to the first method of prayer 'on the five senses'. It will begin with this vivid evocation of the exterior sense, which is the first and most immediate human mode of being present to the other. It will then move to the imaginative presence, which, because in the christian is permeated by sacramental grace ('Do this in memory of me'), effects a more total presence to Christ and all his friends. Finally, under the action of the Spirit, in that mutual and repeated call and response of contemplative presence, where the word is truly heard — that is, kept and treasured — one is moved, and God himself moves, into 'the inward place' of unitive presence: 'If any man love me, he will keep my word, and the Father will love him, and we will come to him and make our home with him' (Jn 14, 21. 23). For Ignatius, of course, this is apostolic presence. The exercise on the Kingdom, which is the essential preface to every ignatian contemplation,⁴⁷ in which imaginative presence of the ideal leader soon becomes the imaginative presence of Jesus, the One sent by the Father, to 'present' and 're-present' the Father to all men; and, in so far as I am graced to see and to hear, this presence and its total environment will become

⁴⁶ De Guibert draws attention to this; *loc. cit.*, p 155.

⁴⁶ *The Love of Learning* . . . p 93. How the imaginative faculty can grow, in the most unpromising environment and without any specific religious prompting, and how it leads naturally to contemplation, is beautifully developed in a recent biography of a child who died at the age of seven: *Mister God, this is Anna* (London, 1974). This is another book that should be required reading for those wishing to make the Spiritual Exercises.

⁴⁷ It will be clear from the foregoing that every ignatian contemplation begins with the application of the senses: the first prelude is 'to bring' (*traer*) 'to make present to myself' the history of what I have to contemplate (Exx 102). This is the biblical reminiscence described by Leclercq; and it is followed by 'the composition, seeing the place'. Recently W. Peters (*op. cit.*, p 29), after observing that *composición* 'does not have a special spiritual meaning in the ascetical and mystical literature before or in Ignatius's time', argues cogently that 'the original meaning of putting things together, of ordering them and harmonizing them, is almost impossible to miss'. Oddly enough, if Peters is right, there is a monastic word which is wholly synonymous with *composición*. It is *concordia* (harmony, tranquillity) and it expresses the disposition without which the meditation of spiritual realities is impossible. Cf Leclercq, *Etudes sur le vocabulaire monastique du moyen age*, p 18 and note 47. The composition or harmony which Ignatius would have us seek is to be as wholly present to Christ (who is wholly present to himself and his human circumstances) as possible. And this must begin by being 'sensibly' and imaginatively at one with him.

In the exercise on the Kingdom, the other senses are not simply subsumed under sight. Hearing, eating, touching, suffering pain are all stressed. Cf Exx 91-93.

mine. I shall feel the touch of his hands on my feet, and I shall desire and have part with him (cf Jn 13, 8).

I have chosen to treat in general, rather than specifically, of the use of the senses in ignatian contemplation, and I am well aware of having said nothing at all directly of 'Application of the Senses' in its strict ignatian sense: the last exercise of every day during the second, third and fourth weeks,⁴⁸ and the analogous 'Meditation on Hell' which is the concluding exercise of each day of the first week.⁴⁹ There are two reasons for this: the first is the obvious one — lack of time and space. The second is that without a more general acquaintance with, and understanding of, contemplative memory and presence, which Ignatius demands from all who are judged able to make the Exercises in their entirety, the last and crowning exercise of each day will be unprofitable, if not meaningless. I would like to add that the confusion down the centuries, amongst even the notable commentators, and this begins with Polanco's Directory, concerning the relationship between the imaginative, 'metaphorical' and spiritual senses, asks for a very careful treatment of this exercise, to which, I hope, the present paper could serve as a general introduction.

⁴⁸ I am aware that in his directions concerning the seventh day of the third week, for those who wish to shorten their exercises on the Passion, this exercise is not made. It would be too much of a digression to discuss here the implications of the directive.

⁴⁹ Much also remains to be said about this exercise.