

ST IGNATIUS'S AUTOBIOGRAPHY AND THE EIGHTEENTH AND NINETEENTH ANNOTATIONS

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TRADITIONAL suggestions for adapting the classical thirty day form of the Spiritual Exercises have mostly been for extending the time and space; traditional practice has, on the contrary, been for reducing them, usually to the eight and six day forms within the confines of a retreat house. Hence the giving of the Exercises according to the Eighteenth and Nineteenth Annotations has, until recently, been notably neglected. But extending the period of making the Exercises and making them 'in the stream of life' as it is lived has, from the first, been an authentically ignatian suggestion though never clearly worked out by St Ignatius himself. The lack of a fully worked out guide may have daunted many, but perhaps this very factor can be a challenge to a more adventurous (or desperate) age. Perhaps economic pressures and the cries of a thirsting laity with little time and less money for the luxury of long stays at secluded retreat houses are the present spur for change. The 'bastion' retreat house, like the 'bastion' Church, is slowly being seen to be only one among many authentic images of evangelization. The 'pilgrim exerciser' corresponds better in many ways to the image of the 'pilgrim Church'. Besides, it resolves many a re-entry problem; if you do not leave the road for the castle you do not need to come back to it. The pilgrim image also makes for spaciousness, outer and inner, as well as liberation from too confining a place and time. 'Pilgrim' is, moreover, what St Ignatius called himself in his Autobiography and it is the purpose of this article to show that the ignatian Autobiography or 'testament' is a remarkably good resource particularly for the Nineteenth and Eighteenth Annotation modes of 'exercization'.

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Yes: 'exercization': italicize and capitalize this newly minted word in your mind! Granted it is ugly; granted too it is a cheap parasite on an even uglier if more celebrated neologism, 'conscientization'. But despite some personal misgivings it will have at least the brief life span of this article. Nor is the association with 'conscientization' merely parasitical if both words are allowed to emphasize the continuity of a creative process entailing the discovery of a personal voice, and with it the thrust of a personal initiative, through a process of heightening awareness and experiential involvement. At least it is shorter than that mouthful!

Besides which, (to conclude this already long introduction), 'exercization' is what, it is hoped, will emerge both from the consideration and the practical application of the Autobiography as a resource for making the Spiritual Exercises according to the Eighteenth and Nineteenth Annotations. I invite you, therefore, to join me on a pilgrimage to see how, together, we can enable nuggets of meaning, sometimes hidden deep in two celebrated old books, to come together in new ways, and perhaps in the process hold out to many more people a well founded avenue into authentic 'exercization'. Let the Autobiography 'only connect' with the Exercises and see what springs of new life may be released.

Like many a floundering enquirer about the meaning and purpose of St Ignatius, I too began by reading the book of the Exercises. It was a mistake soon rectified by a wise Jesuit: 'Read the Autobiography, not the book of the Exercises. The Exercises are for making, not for reading'. This advice, which I myself have frequently reiterated, often sounds typically devious, even arrogant and in the worst sense 'jesuitical'. Why write a book if it is not to be read? It is as if we were trying to keep the secret sources of our spirituality to share exclusively, if at all, with some specialized esoteric coterie — usually of high-born ladies and odd academics. And when enquirers did read the Autobiography, which was not very readily available, they were often disappointed. It too shares something of the brevity and conciseness of its more celebrated companion the book of the Exercises. In terms of chronology the book of the Exercises in fact precedes the publication of the Autobiography — the significance of which important fact will be suggested later. So in recent years I have taken to modifying, in the light of my own latter-day experience, that basically sound early advice: 'Don't read the book of the Exercises — and don't just read the Autobiography but *make* both and start with making the Autobiography'.

Unfortunately this strange linguistic usage often leaves my enquirer more mystified and baffled. So, finally, I made a tape and, most recently, published a loose-leaf companion to the tape to try to clarify what I mean. For I do indeed really mean that there is a process of participating in the Autobiography that can at the same time be a way into the Exercises and thus to the heart of the practice of ignatian spirituality. And it is not particularly esoteric — almost any fool can do it! For this fool stumbled years ago into the experience of ‘exercization’ through the Autobiography. And this discovery has been central to whatever is of particular worth in my own personal story into which I do not intend to delve further at this particular time!

For it was from that moment in my story when the wise Jesuit said ‘Read the book of Autobiography not the book of Exercises’ that the process of ‘exercization’ really began in me. It was Inigo, the quixotic teller of his story, not St Ignatius, the author of what became the handbook on counter-reformation Spiritual Exercises, who first not only attracted but indirectly instructed me in practical considerations of the ways of finding God in all things, and coming to some good decisions and initiatives in the process. This is in no sense to exaggerate the case for the one at the expense of the other. It is simply to witness from experience that the purpose implicit in both was, for me at least, more affectively communicated by the life than by the Exercises. And in this, at least, I have since verified that I am neither singular nor odd!

On the contrary I am in exceptionally good company, for if there is one time above all others when this process of ‘exercization’ can be said to have begun in St Ignatius’s own life, it was when he read the lives of saints: his own process of ‘exercization’ began in earnest when, *faute de mieux*, bored on his sickbed, he picked up Loyola Castle’s only light reading matter: saints’ lives! But it was these lives that insinuated their fertile way into his consciousness, raised his awareness, engaged his imagination, and gave him the very stuff of his first discernments of how the Spirit was at work in himself. This beginning itself had earlier beginnings in the story of his life. This way of noticing how others’ lives affected him had already been implicitly pre-echoed in his earliest days. It was the lives of daring knights read in the romances of Amadis the Welshman that plucked the first chords of the later process. And it is more than likely that the memories of the influence of the written lives of others on his own life, partly at least, inspired the undertaking of Ignatius’s own

Autobiography. The main purpose was, as he states, to show what God had done in his life. But, master of modes of communication that he must have known himself to be, he surely had in mind this extension to that statement ' . . . and, indirectly, to stir in your consciousness, the kinds of things God might be wanting to do in your life. . . ' though he might not have expressed it quite like that!

Be that as it may, whether and for whatever reason Ignatius may or may not have intended his Autobiography to stir consciousness in this way, it does in fact do so, and in the very process makes a very good companion along the way. A companion on the road is of even greater value than the book by your bed. The book of the Exercises was never written to be that kind of companion. But, as the Autobiography tells us, the writing of that book did arise out of the notebooks that he carried on his pilgrimage. This is 'exercization' in its very process: 'meaning in process of arising out of story' and only later uprooted and fixed in the abstraction of a handbook. Thus the story of the life process is not only the story of how 'exercization' was in process of happening in the author himself, but this itself makes him and it exceptionally good companions for those on the same road. It may lack the power of physical personal presence that obviously a good contemporary accompanist can provide, but it more than makes up for this by other qualities of good companionship.

These general qualities of the good companionship of the life story are worth particular consideration in the context of these, still early, stages of the process of 'exercization'. The autobiographical presence can slip easily and intimately into your pocket: readily available, inexpensive, always on call; you can pace and space it, pause and ponder. You can be entertained as well as instructed by a life; you can let it liberate you from heavy moods and fixed ideas. It gets you, for a while at least, outside your layers of sullen 'selves'. You can let another's life stir your own praying heart, stimulate your own creative search. And a *good* life, particularly if it started as a *bad* life, may help us to appreciate that there is hope for all. And all includes 'me'.

Apart from these theories there are particular reasons peculiar to the ignatian testament itself. In the first place Ignatius is himself an excellent storyteller. He did in fact 'speak out' his story and his secretary wrote it up afterwards. It is this quality of 'speaking out' the story that gives it an immediacy and an intimacy that biography sometimes lacks. The 'auto' in the ignatian testament is a vital element; putting it back into the first person is not only to give it its

(probably) original literary form but to give it the intimacy of immediacy which is so important an element of its effective communication. The historical context simply arises naturally and easily, there is no need of self-conscious editing. He comes over with all the particular overtones of a particular sixteenth-century basque European with little need for heavy footnoting. Ignatius's own natural selection of historical background relevant to the telling of the tale enables us to do exactly what he, more laboriously, recommends that all those who contemplate a life or scene in Christ's life should do — recollect ourselves in the very process of seeing the place in all its sensuous context.

In his story Ignatius refers to himself as the 'pilgrim'. As a literary convention this can make for unhelpful distancing but as a self symbolization its resonances are rich and enable his story to transcend the centuries. 'Pilgrim' is rich in medieval as well as modern meanings. He is happy to be in his medieval roots; but I suspect that he would be happy to let that meaning stretch to modern Vatican II re-expressions and the even more contemporary re-emphasis of pilgrimage as personal journey aided by personal journals, such as Progoff, and individuation through the mid-life integration process with Jung's teaching on the shadow self.

Though Ignatius may not have explained his journey in the same terms as these giants of twentieth-century psychotherapy, any more than he expressed it with the literary skills and theological overtones of a Chaucer or a Bunyan, Ignatius's art is comparable with each and all of them, for his is perhaps the greatest of all arts: that of concealing art itself. His is the art of letting the vision simply emerge in the straightforward telling of the story — just as the visions in his own life emerged so obviously, yet so uniquely, out of the immediacy of his surroundings: statues in his bedroom, stars from the balcony, the Trinity in keyboard instruments, Christ in the sun, and the Spirit in the waters of the Cardoner. The visions themselves are at least as deep as those of other mystics. More artificial and elaborately expressed experiences are described by Ignatius with that skill of artless art that enables them to be linked not only to incipient sharings by lesser souls in the same kind of country, but to the allied lands of art, music, and movement. His story really is about the actual finding of God in all things. And the artless telling of it gives us room to find our own parallels. The true wonder is the extraordinariness, and the potential for ordinary people to participate extraordinarily easily.

Ignatius's apostolate, too, arises out of the process of his life; his 'missions' (to use the kind of self-consciously religious word he normally eschews) likewise flow from the continuous sifting from within of the progress of his pilgrimage. The pilgrimage to Jerusalem was in one sense a distracting 'byway'. The authorities made it very clear that his admirable desires to stay and work there did not respond to his true 'vocation'. But the process of coming to see this as told in the Autobiography, and the initiating of a new search for the 'holy land' elsewhere, is not only in itself a good way of 'teaching discernment' but is itself the very apostolate and mission he discovers. The process is the apostolate; the discovering is the message; the living is the finding of God in all things.

In the book of the Exercises, the keynote Contemplation to Obtain Divine Love is printed towards the end, outside the main structure, just as its technical and abstract blueprint (the Principle and Foundation) is printed at the beginning outside the main structure. There are excellent reasons for this. But the dynamic process of movement from the one to the other, which is at the very heart of 'exercization' is often blocked rather than released by such positioning, and even the most skilful directors/accompanists are hindered by it. How much easier it is to get the feel of this great ignatian dynamic if it is presented as implicit in the very process of a life. This sense is caught, not taught; the 'place' to catch it is in the telling and the hearing of the Autobiography. The Autobiography is itself the archetypal expression of the process as lived and therefore living. Ignatius remembering the process of his life is Ignatius letting the Principle and Foundation become Contemplation to Obtain Divine Love. Our listening to it is to let ourselves be initiated into the same dynamic. It is in a most practical and delightful way to be always beginning where Ignatius in the Exercises is always urging us to begin, with experience. But unlike the Exercises, the listening to the Autobiography is not urged from outside but is stirred delightfully from within the process itself.

The book of the Exercises, like any serious book of instructions, necessarily hides the running humour implicit in most authentic lives. The most neglected face of Ignatius is that of the loving liberating clown. You have to experience him in his story to understand the sense of that — fall with him off his wobbly wooden bridge in Bologna and jump up and down in the piazzas of Vicenza to be really infected by his deepest secret: humour!

Books of instruction, like most great pedagogical works, tend, of

their nature, to be serious and weighty — and rightly so. This is why a really universal guide can never be a book, the greatest of all teachers never write them — Socrates, Jesus, the Buddha, to name but a few. Such a guide is always a life in the living, which is why the Ignatius of the Autobiography is more universal than the author of the later abstractions from that living expressed in the book of the Exercises. It has a place, but not the first place.

Better far for the would-be exercitant to start by doing what Inigo explicitly advises everyone to do in the introduction to his book of Exercises: make your own discoveries; make your own connections. What better 'exercise' therefore than to do just that — from the book of Autobiography. For once you have experienced, once you have tasted living meaning in the flow of life, by all means reflect upon it and express it as pedagogical principles. I will not spoil your own game if I share a few principles which I have discovered from the Autobiography: there are plenty more for you to find.

If you are really beginning to read the Autobiography (and not just skimming through it) you are already realizing a basic ignatian principle: attentiveness to life in its process; attentiveness to living experience; remembering and savouring the details of a life; doing a 'consciousness examen'; noticing what is actually happening — the principle of attentiveness.

Such attentiveness, with its implied reverence for life in all its detail, expresses in the participant a heightened sense of consciousness which is the pre-condition for a heightened sense of God in all things. It was not only in the stars that Ignatius found God — it was also in the giving of a gift of a pair of scissors or in receiving the gift of a piece of cloth to keep out the cold.

In the very process of learning, Inigo is consciously understanding and releasing meaning from within; listening to the whole drift of a person's conversation before responding; never confessing past confessed sins (even possibly unforgiven sins); retracing his steps when a way is blocked — the principle of using his intelligence.

Closely allied to this, and exemplified again and again in the Autobiography, is the principle of total response. Ignatius not only experiences, not only grows in the habit of conscious awareness in experience, but develops the habit of remembering in such a way as to let past experience be relived. The very process of telling his story is integrating and totalizing — by calling on all his powers.

In this practice of total response Ignatius speaks with the strong individuality of a personal voice. An important part of the process is

always to clarify and test out the authenticity of his own response, his own voice. In this Ignatius is no alien to the contemporary emphasis in such liberation theologians as Paulo Freire, where the need for all people to undergo a pedagogy of personal response is a first principle. To be responsible, able to make the true self as true response, is thus another principle running through Ignatius's story.

The Autobiography also exposes the principle of openness increasingly at work in St Ignatius. This did not come easily to him. The very strengths of his basque traditionalism and courageous but stubborn temperament, of which the Autobiography gives numerous examples, were gradually complemented by an openness. They even tried new catechetical methods in Azpeitia at his suggestion, and even that arch-conservative of an elder brother found himself admiring and even participating in this extraordinary experiment in adult education. This principle of openness was eventually instilled into Ignatius in such a practical way that he imagined not only a religious order without sung office, special uniform and secluded monasteries but persuaded the highest (and equally stubborn!) roman authorities to allow this dream to become reality.

It is still more unlikely to see the principle of creativity at work in Ignatius. Again the Autobiography gives the evidence. Like a Beethoven or a Graham Greene, indeed like most creative artists, Ignatius carried a notebook around with him to jot down the raw materials of his later 'art' products — particularly the book of the Exercises (which rightly used and understood is a most artistic guide to the releasing of creative spiritual processes in others). But the Autobiography does not merely give evidence. It is itself perhaps Ignatius's supreme expression of that same creative principle in process; Ignatius himself letting life turn into prayer and prayer spiralling again into an ever deepening sense of life. One of the paradoxes of 'exercization', by way of autobiography, is that spirals also deepen!

Thus the supreme ignatian principle, enshrined by Nadal in the famous phrase *in actione contemplativus* is tasted in the very process of juxtaposition of the two apparent opposites, action and contemplation, in the dialectical principle at work throughout the Autobiography. But in the Autobiography it is expressed not in the later language of abstraction but personally, practically and very particularly. *This* action arising out of *this* contemplation capable of stirring equally specific and equally personal active contemplations in the reader. Only in the reading of *this* Autobiography does one

realize the full flavour of the ignatian principle; only in *this* story are the juxtaposed words adequately appreciated as Ignatius himself appreciated them. But what is remarkable is that the very quality of 'this-ness' is precisely what liberates every participant to discover his own 'this-ness' in his own ignatian contemplative actions.

Perhaps enough has now been said to indicate that the Autobiography is a very good resource for beginning to appreciate the ignatian process of 'exercization'. But is it really such a good resource for the literal and actual appropriation of this process? Surely the book of the Exercises is designed for this? Why substitute for or tamper with Ignatius's own pedagogical masterpiece?

In what follows I claim neither to tamper with nor to substitute: this would be to destroy my own thesis. It is the authentic Exercises I wish to be communicated by the Autobiography. But it is precisely the authentic Exercises in their perhaps most authentic form that I claim are hidden in the Autobiography. Even Ignatius in his all too clear and distinct abstract summary of the Exercises in his handbook of that title does not do himself justice. He does himself even less justice than in the Autobiography precisely in this area of communicating the process of 'exercization'. The Autobiography is itself, I suggest, the better 'exerciser' — particularly if you are thinking of home use extended over a long period. For the highly specialized and very carefully presented work of the handful of retreat houses worldwide that give the full thirty days directed version in the context of a three month to full year's institute, the actual book of the Exercises will of course be the very carefully annotated principal resource. But my point is that this is not the only authentic mode of making the Exercises and, more controversially, perhaps not the only authentic resource. I dare to suggest that if Ignatius were alive today (and perhaps living in Chicago or Bombay or even in Hampstead, London) he might be giving his Exercises by telling his story rather than by taking his exercitants through the elaborate set pieces of his own later ritualizations of the meaning of that story. He might even be doing it on the London stage as Emlyn Williams did Dickens. But in true mannerist style, Ignatius would be 'doing' himself, and in the very process moving his 'audience' even more affectively and effectively to find God not only in his (Ignatius's) life but in their own. What is certain is that with his kind of creative imagination he would have experimented with at least some of the modes of communication developed since his time. It is at least arguable that just as Bach could sound even more authentic on, say, an electronic

synthesizer than on a wheezy old baroque organ, so Ignatius might communicate his kind of artistry better by story than by the book of the Exercises as more conventionally used.

But enough of 'might be's'. I have in fact found, both by personal and shared experience, that authentic 'exercization' (in the strictest sense of this newly coined word) does in fact 'come through' the Autobiography at least as well as (and in some cases better than) through the book of the Exercises. Parts of my own autobiography must be marshalled at this stage to verify this assertion.

The more I became involved in Ignatius's life, the more I found myself attentive not just to him but to one who was at work in him. I found myself attentive to God in a new and very personal guise; God specifically and particularly creating and even recreating, then and there, a life for me to admire and praise and wonder at. Reverence for Inigo's story was suffused with reverence, living actual reverence, for God himself. I had thus most practically conflated both a most important element of the Principle and Foundation and the first prelude of any ignatian prayer session: taken time to let God be present. But I had done this in an easy informal kind of way with none of the paraphernalia of the book of Exercises.

Then I found myself stopping at many places in the story. I wanted to savour and digest what I had heard and read. And as I did this I found elements in my own life story were evoked. At first I thought of this as intrusion and distraction; gradually I came to see it as the very stuff of 'exercization'. What, in more conventional participations in the Exercises, all too often remains unreached, unstirred and therefore unatoned (the deep experiences of my own life) I found emerged this way most easily.

I found myself reflecting that this most basic and indeed traditionally first-named of all the spiritual powers of my soul — memory — was being most wonderfully exercised: I was remembering the past not as guilty or nostalgic 'trip' but as the very stuff of healing, hope and nurture — the very material represented and relived through which I could find God in the present, and make affective and effective decisions in the present. If this is not what the Exercises was and is all about I do not know what is!

As I listened to more and more of the story in this remembering way I found that the progress of the story fitted the very process of the Exercises extraordinarily well. It was not that merely here and there one could pick out common themes, or that one could select themes from both and place them in parallel, enlightening and

admirable though this exercise is. No! What I found was that the Autobiography and Exercises lived and moved and had their mutual being in dynamic harmony. Not only themes but the chronological pattern and even the dynamic of the Exercises could be felt to be at work in the Autobiography — and communicated as such.

The proof of the effectiveness of this process is that it passed the supreme ignatian test. It really stirred my deepest responses, really revealed to me the *id quod volo* of every third prelude, but, and this is the point, it stirred it in such a way as to let me really want, from deep inside me, what in the book of the Exercises had all too often seemed a far too briefly stated and unprocessed imposition from without. Hearing, for instance, how Ignatius at Manresa eventually reached out of his own suicidal depressions to a sense of God's unconditional love, did far more to enable me to let God lift me out of mine than any number of more formal First Week exercises. And this is only the most dramatic of many deep affections the Autobiography stirred and straightened outwards in me.

Now all this was, as others told me and I told myself, the grace of the second journey; the catching up with the shadow self; a happy rediscovery in a new key of what others had assiduously taught me over the years. All this I gladly remember with gratitude. But this process of coming to own it with an even deeper gratitude I must attribute to its true source in the Autobiography. If lesser brethren could so well direct me in the ways of God why should not the archetypal author of this particular way, Ignatius himself, do so even more effectively — provided one had not so much the intelligence but rather the creative imagination to let him do so? I did. And he, Ignatius, did. And this article, like *Inigo: story and songs* and *Inigo: the loose-leaf companion* are some of the initial re-expressions not only of the process at work in me but resources to let it be at work in you.¹ The best way to realize this is in your life and in its actual unfolding, that is in the making of the Exercises according to the Eighteenth and Nineteenth Annotations.

Thus you are likely to find in the resource of the Autobiography, and in the above mentioned aids to its appropriation, a genuine way of 'making the ignatian exercises' in the flow of your experience evoked by Ignatius's experience as told in his story. The tape and the loose-leaf companion make more appropriate room for this; but here to clarify the main 'moments' of the process is a (dangerously 'Exercises type') summary.

Let Ignatius tell his story. Simply attend to the sound of its telling;

let the context sharpen the perspectives; let the themes come out of the story and context. Now let all three evoke your memories, your story, your raw material for experiencing then and now God's stirring in you; let these evocations stir anew your deepest present desires; let these desires involve you anew in the continuing dynamic of making prayer out of experience, future experience out of present prayer. And do not be ashamed to let this become an art, and to let all art forms enhance it. In this way let the whole process be a living mode of the *semper reformanda* (continually being in a process of reformation), that Ignatius's Contemplation to Obtain Divine Love and his beloved Roman Catholic Church's latest self expression in Vatican II still call for.

However, as I hinted, I am on the very verge of toppling into my own ignatian traps: the succinct summary; the points one to three, 'exercization' dehydrated where it should be swimming in the wide stream of life. So bear with yet another extenuation of the 'exercization through Autobiography' process!

Experimentum is the latin word for 'experience'. But it sounds like the latin word for its english equivalent, 'experiment'. And perhaps the two english words are needed to bring out the overtones of the single latin word. We can reduce autobiographical experience to books, or even to one very short book such as Ignatius's testament. But really to let flesh and blood and breath live in those books we need to 'experiment' them; to let their living experience be fully communicated, we need to experiment. This is the point of having a loose-leaf companion. There is endless space in every section for the participant to experiment in writing, drawing, composing, versifying, dialoguing, doodling — whatever desire dictates as it is stirred or has been stirred by the story.

So, as well as the moments of 'experience', the loose-leaf companion makes endless spaces for everlasting experiments. But rather than leaving them blank (which could be merely depressing), they are headed by introductory invitations — brief (as another notoriously neglected Annotation suggests!) but enough to stir, evoke, and enable the participants to be in their own process of finding. These invitations take a variety of forms: songs, verse and worse (symbols suggested), phrases (perhaps *mantras* — but never complete sentences) questions (but in the sense of 'seeking further' not to be 'answered pat'), colloquies (written out perhaps as à Kempis did and certainly as Progoff does suggest), the finding of future direction by remembering past patterns (as Ignatius is forever doing). They

invite the participants to a re-expression of present expressions in varieties of incarnate ways: body-language, scriptural word, liturgical action, Spiritual Exercises, journal writing.

You can vary indefinitely the experiments arising from the story, but if they are to be authentically the ignatian Exercises, then however long the introductory period of 'exercization', and however extended the 'post-Exercises' exercization may become, the actual appropriation of the Exercises must have a beginning and an end (or at least definable beginnings and endings depending on which emphases in experimentation you are following). Otherwise one makes a nonsense of the ignatian dynamic and structure, for in an important sense the actual making of the Exercises (by whatever means) is not co-terminous with life itself. And yet. . . . even if there was a certain naïvety in it, Francis Xavier's practice of beginning the Exercises all over again the very moment he had completed them, does, in a rather ritualized sense, make them co-terminous with life itself. But I have a hint that Ignatius's own practice was less ritualized and, you might have guessed, based more closely on the dynamic and process of the Autobiography, only now not hidden in the text but, shining brighter and clearer than in any book, in the continuing process of his own life. My evidence for this is slender but striking. It is based on the stark, simple fact that Ignatius actually wrote, or rather spoke out, his story after, long after, he had first made (and later structured, abstracted and edited) the book of the Exercises. His story is of the pilgrim years but for the most part his telling of it is in the context of his last late years. The work itself is post-Exercises; the feel and thrust and selection of it is of the mature Ignatius. He is like Bach in his mature years composing his B minor Mass largely out of earlier work 'remembered' — put together again not only in new patterns but with the maturity of wise old age. As with Bach, so perhaps with Ignatius, the very process not only of remembering what he did, but remembering in the way he did in a mature context, with all the overtones of development of style and feeling and half a lifetime of experience, was itself a more intimate continuation of the process of 'exercization' than the mere repetition of 'making the Exercises' might allow or even intend. For all the simplicity of the narrative, for all the lack of actually turning the autobiographical events into present prayers (as in Augustine's *Confessions*) Inigo's finding time for this autobiographical enterprise at this late time in his life has significance not only as testament in the sense of putting the record straight, but even more

importantly, as testament in the sense of witness to his quality of consciousness and later practice of finding God in all things. I make bold to suggest, therefore, that the very process and quality of the telling of the tale is itself at once a simplifying and deepening of the methods, rituals and even the dynamic outlined in and inculcated by the book of the Exercises.

C. C. Martindale (himself incidentally a great modern communicator of the meaning in saints' lives) said in his old age: 'I am either praying all the time — or not at all. . . .' Perhaps something of the meaning contained in that cryptic remark is implied here. An ageing man remembering his story as Inigo did in his Autobiography is perhaps in itself an even deeper and greater glorying of God than his laborious turning of it into separately, formally expressed prayers. The continuous, coterminous use of the least sung of man's traditionally named three spiritual powers — 'remembering' — if put into a present participle, is perhaps as close as God's image can ever get to what God himself is really doing all the time, and what we shall do for all eternity — for we shall be like him and see him as he really is. Remembering, putting all of us and all of history more and more together . . . for the remembering *is* the praising, reverencing and serving; the remembering is the realizing of the mutual loving; the present participle is the centre of it all. The continuation of the ignatian story in every person's story, in its connections with all others, is perhaps the very stuff of ultimate transfiguration by doing with God what God is doing forever!

Anyhow this is a more present and pertinent hope engendered in me, and I hope to be engendered in you, by 'exercization through Autobiography'.

NOTE

¹ *Inigo: story and songs* and *Inigo: loose-leaf handbook* are at present obtainable only from Inigo Centre, 39 Fitzjohn's Avenue, London, NW3 5JT, U.K. Price (including postage and packaging): Cassettes: £10 (U.K.), £12 (Overseas). Handbook: £5 (U.K.), £6 (Overseas). Please note that, if you are paying in currency other than sterling, you should add the equivalent of £3 to every cheque. The lyrics of *Inigo* also appeared in *Way Supplement*, 42 (Autumn 1981), pp 64-92.