

The Dramatic Nature of the Finite Spirit in the World A Systematic Vision from Edith Stein, Anselm, John of the Cross, and Karl Rahner

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Abstract

The present study attempts to clarify the fundamental constitution of human beings considered as finite spirits in the world according to Edith Stein, Anselm, John of the Cross, and Karl Rahner. The human spirit transcends toward the last end of its existence only in the measure in which it is anticipated by the Infinite Spirit. Consequently, this relation occurs dramatically. We are dealing with a complex relation that originates in the tension between the human spirit and its constitution in the world, since the human spirit experiences the finitude of the encounter between its own otherness and the coming of the completely transcendent Other..

Introduction

The present study attempts to clarify the fundamental constitution of human beings considered as finite spirits in the world according to Edith Stein, Anselm, John of the Cross, and Karl Rahner.² The human spirit transcends toward the last end of its existence only in the measure in which it is anticipated by the Infinite Spirit. Consequently, this relation occurs dramatically.³ We are dealing with a complex relation that originates in the tension between the human spirit and its constitution in the world, since the human spirit experiences the finitude of the encounter between its own otherness and the coming of the completely transcendent *Other*. This fact provokes a movement in the human spirit between two but interconnected opposed poles, without exhausting their being, although each one of them possesses *esse* completely. Unquestionably, that can only be articulated by working from an anthropological hypothesis in which the finite spirit must be understood from God, since it finds its deepest reality in him.

The classical roots of these ideas are in Plotinus's philosophy. Yet, they are still current and reappear in thinkers like Edith Stein with her phenomenological approach to this problem. The vision becomes clear from the Augustinian perspective expounded by Anselm of Canterbury, who relates the human spirit to love, since the Holy Spirit is called love paradigmatically. On his side, John of the Cross⁴ contrasts what is apophatic in the constitution of the spirit with what we have just said, since his thought concentrates on the experience of spiration of the Holy Spirit and its economic implications.⁵ Lastly, from a perspective that is more sympathetic to modern culture, Karl Rahner accentuates the dramatic character of the spirit's transcendence starting from the particular dimension of its relation with the world.

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² This is a synthesis of the results of research carried out as part of the PROYECTO FONDECYT 2013-2014 1130019: "The Human Spirit and the Dramatic Character of its Transcendence in Edith Stein, Anselm, John of the Cross and Karl Rahner" by Anneliese Meis, Andrés Hubert, Juan Francisco Pinilla y Fernando Berrios. Fr. Álvarez participated in the investigation as an administrator. He presents the basic insights of the researchers named above.

³ For the significance of dramatics in Edith Stein see J. L. Caballero Bono, "Para la relevancia de la dramaticidad en Edith Stein, "Tesis sobre la formación (Bildung) en Edith Stein," in *Teología y Vida* 56 (2015) in preparation.

⁴ See F. S. Schmitt, *S. Anselmi opera omnia*, Stuttgart Frommann Verlag, 1968-1984 (2 vols.). See. M. CORBIN, *L'oeuvre de S. Anselme de Cantorbéry*, Paris Cerf 1986 ff (7 vols.: I-VI and IX). The following abbreviations will be used for works of St. Anselm: CDH — *Cur Deus Homo*; Conc — *De Concordia*; DCD — *De Casu Diaboli*; DLA — *De Libertate Arbitrii*; DV — *De Veritate*; Ep — *Epistle*; Med. — *Meditation*; Mon — *Monologion*; Pr — *Proslogion*.

⁵ See John of the Cross, original text, *Archivum Bibliographicum Carmelitana*. Roma "Carmelus". Rome, and *Bibliographia Internationalis Spiritualitatis*, Rome (hereafter BIS). We want to make it clear that terms like finite/infinite spirit and drama do not belong to John of the Cross's language.

This dramatic character can be recognized at every level of human experience as a peculiar universal phenomenon, but it is difficult to comprehend, a situation compounded by recent discoveries of neuroscience⁶ and other sciences.

Our study undertakes a historical and systematic study of the most fundamental philosophical concepts, which are complemented by theological semantics. The terms studied are spirit, anticipation, and dramatics. The study combines features of historical-critical rigor with systematic relevance, starting from a core reflection: Edith Stein's phenomenological philosophy, which we supplement with three thinkers, Anselm of Canterbury, John of the Cross, and Karl Rahner. Accordingly, we are guided by the following central question: *Is the human being as finite spirit situated in the world in a dramatic manner starting from its anticipation by the Infinite Spirit, since the finite spirit is more real and authentic if it is understood from God? The question gradually becomes more precise: in what measure is the human being as finite spirit in the world anticipated by the Infinite Spirit in such a way that starting from the infinite the finite is foreseen?* This question allows us to enter more deeply into the interdisciplinary work of our four thinkers who are separated in time but united in their intellectual task.

I. Towards an Understanding of Spirit

The term *spirit* has a special semantic density both because of its philosophical and theological employment and because of its anthropological impact. In its reference to the personal nucleus of human beings who exist in the world, the term reveals a rich conceptual history. Therefore, the relation of the spirit with the world and with the last end of its existence is constituted dramatically. This constitution breaks the usual frameworks and brings to light the deepest being of the spirit in the world, and does so in a way that the theological and metaphysical clarification of this phenomenon does not lose its validity in a postmodern context.

In *Potency and Act*, Edith Stein⁷ maintains that the finite spirit is situated in the world in a binary way on intersecting axes. These axes are act and potency from which the finite opens to the infinite. *Nature, Freedom, and Grace* supplements this work. There we see the constitution of the spirit with greater clarity in its peculiar subsistence as finite spirit, anticipated by the infinite spirit, since the finite spirit is more real and freer when it is understood from God and God's transforming grace. It follows that the existential constitution of the finite spirit in the world can be understood as *spirit* insofar as spiritual person or else as *putting itself at the service of a spirit*.

This leads Edith Stein to pose the question of self-identity and the problem of evil and temptation, which do not come to humans from without but is found within them. From that, identity can be understood as legitimating free acts. *Spirit* and its constitution are fully understood in Edith Stein's mature work *Finite and Eternal Being*, when the finite spirit is understood pneumatologically and is sustained in the Father and Son's *in-esse*. At this point the finite spirit's clarity becomes dramatic in the measure in which is anticipated by the Infinite Spirit and transcends toward its fullness in Him who infinitely surpasses it. Therefore, a clear though complex configuration of body and soul emerges as *being in the spirit*, in the manner of the Thomist axiom, "the known is in the knower in the manner of the knower." This last point is specified by the fact that the *knowing spirit is a real, individual being*, though it never *comes to be that insofar as it is known*. This distinction between spirit and known remits to the subjectivity of an *I* that is different from *the others*. This entails a distinction between being and knowing.

⁶ See E. Runggaldier, "Neurociencia, Naturalismo y Teología," *Teología y Vida* 54 (2013), 763-779.

⁷ Edith Stein, *Gesamtausgabe*, hrsg. Internationales Edith Stein Institut Würzburg Freiburg-Basel-Wien 2004-2008 hereafter (ESGA). Cf. Edith Stein, *Die ontische Struktur der Person und ihre erkenntnistheoretische Problematik* (ESW, VI) Louvain, Freiburg: 1962, pp. 185-197. Cf. Edith Stein, *Potenz und Akt: Studien zu einer Philosophie des Seins*. Eingeführt und bearbeitet von Hans Rainer Sepp, Freiburg: 2005. Cf. Edith Stein, *Endliches und ewiges Sein. Versuche eines Aufstiegs zum Sinn des Seins* Anhang: *Martin Heideggers Existenzphilosophie. Die Seelenburg*. Eingeführt, Edith Stein und bearbeitet von Andreas Uwe Müller (ESGA 11/12), Freiburg: 2006, 531 pp. Cf. Edith Stein, *Zum Problem der Einfühlung* (ESGA 5), Freiburg: 2008, 158 pp. Cf. Edith Stein, "Husserls Phänomenologie und die Philosophie des heiligen Thomas von Jahrbuch für Philosophie und phänomenologische Forschung" (1929) pp. 315-338. In Spanish we have used Edith Stein, *Obras Completas*— OC, edited by Julien Urkiza and Francisco Javier Sancho, Burgos: 2005. Vol. I, Autobiographical writings and letters; Vol. 2 Philosophical writings (phenomenological period, 1915-1933); Vol. 5, Spirituality (in the Theresian Carmel, 1933-1942); See Edith Stein *Sobre el problema de la empatía*, OC II, pp. 53-202 — SPE; *Naturaleza, libertad y gracia*, OC III, pp. 55-128 — NLG; *Introducción a la filosofía*, OC II, pp. 655-913 — IF; *Acto y Potencia*, OC III, pp. 225-536, — AP; *El Intelecto y los intelectuales*, OC IV, pp. 215-339 — II; *Causalidad psíquica*, OC II, pp. 217-329 — CP; *Individuo y comunidad*, OC II, pp. 341-520 — IC; *La estructura de la persona humana*, OC IV, pp. 555-749 — EPH; *Castillo interior*, OC III, pp. 1113-1136 — CI.; *Ser finito y ser eterno*, OC III, p. 587-1112 — SFE; *Ciencia de la cruz*, OC V, pp. 183-477 — CC.

For his part, Karl Rahner⁸ primarily develops an anthropological concept of the term *spirit*. The essential features of this conception are contained in his *Geist in Welt, Spirit in the World*, a phrase that emphasizes that the spirit's radical openness to transcendence and at the same time emphasizes the particular inescapable way in which this openness takes place by means of knowledge that stems from sense experience in the world as the environment of matter and historical development. In *Hörer des Wortes, Hearer of the Word*, Rahner expresses his intention to follow the line of *Spirit in the World* in his philosophical reflection, which will remain specifically philosophical, but which ultimately is directed to the grounding of a theological question, the event of the revelation of the God of Jesus Christ, of the God of the Bible, and above all, the question of the conditions of possibility of this event in human beings and in the particular realm of their existence.

The central anthropological claim that Rahner develops as the basis of a philosophy of religion is precisely that "human beings are spirit." This is the title of chapter five of *Hearer of the Word*, a chapter that develops the central features of the claim, which in turn sums up the central point of a second condition of the book for a possible revelation, namely that human beings must possess openness (*Offenheit*) to God's self-revelation in his word (*logos*). Human beings are subjects, that is to say "they are in a world of beings that are presented as their objects" (87/76). They are not some objects among others. They "possess a world that confronts them and from which they are separated or distanced by thinking and acting" (84/74). In this relation with the things of the world, human beings *judge* (*beurteilt*) them and thereby distinguish them from themselves. This judgment expresses the objectification of the object, but this very objectification manifests "the way human beings are knowingly (*wissend*) in themselves" (87/76). Furthermore, if the need to ask about being is part of human beings' fundamental structure, that also manifests that as *transcendental awareness* (*transzendentalen Bewußtsein*) human beings are *finite spirit* (*endlicher Geist*), since *absolute consciousness* is not manifested in the human spirit's metaphysical question (81/70).

Anselm does not define the term *spiritus*, which he employ to define both eminent nature, like the Holy Spirit, and the human being. He only says that spirit is better than body. Let us indicate that when Anselm defines his project, he indicates that all goods are sought through "bodily senses that experience or through reason that discerns" (1, 14, 6-7). Anselm decides to take the path of reason alone (*sola ratione*). Does this mean that sense experience is not necessary or is defective? It would seem not. Anselm will insist on the importance of experience for faith. We will return to this theme. For the moment, let us accept that Anselm decides to take the path of reason.

Similarly, John of the Cross thinks that *spirit* refers to the *human soul* and its powers. St. John's work in its entirety exhibits the intimate relation and involvement of the soul in permanent Trinitarian tension. Still, there is a complex semantic variation of the term *spirit*, but its most general use is as a synonym of *soul*. Very often both nouns are combined in a pleonasm to give *spirit of the soul*, *soul as spirit*, and many other equivalent forms. *Spirit* can be substituted for *soul* without changing sense or content. In St. John's writings there is hardly a hint of a usage that would require distinction between soul, spirit, and mind, as occurs in some earlier mystics.

II. Manner of Relation of Finite and Infinite Spirit: Anticipation

Constitution is a "central concept of transcendental philosophy. It designates the fundamental function in which consciousness, by means of its possibilities or powers and acts, conditions the objective world in its order and its laws and thereby makes it capable of being experienced and known" (BDF, p 92). Consciousness does this thanks to a horizontal movement "from below" (composition) and a vertical movement "from above" (foundation). This is understood as theo-dramatic when it designates that realization of human action that intersects with God in the world as a stage that *points to a from which and a towards which*, although both remain hidden and are not constructible (Hans Urs von Balthasar, *Theo-Drama*).

⁸ See Karl Rahner, *Geist in Welt :ZurMetaphysik der endlichenErkenntnisbei Thomas von Aquin*, Innsbruck: 1939. (This and the second edition of 1957, prepared by J. B. Metz, are found in Karl Rahner, *SämtlicheWerke*, Bd. 2: *Geistin Welt. PhilosophischeSchriften*, edited by A. Raffelt, Düsseldorf-Freiburg i. Br.: Benzinger-Herder, 1996. See Karl Rahner, "ÜberlegungenzurMethode der Theologie", *SchriftenzurTheologie*, Bd. IX, 79-126. See Karl Rahner, *Hörer des Wortes. ZurGrundlegungeinerReligionsphilosophie*, München: Kösel-Verlag, 1941. Quotations from this work will be indicated first (between parenthesis in the text itself following the quotation) by the page of the German second edition Karl Rahner, *SämtlicheWerke* (hereafter SW), Bd. 4: Hörer des Wortes. *SchriftenzurReligionsphilosophie und zurGrundlegung der Theologie*, A. Raffelt (ed.), Düsseldorf-Freiburg i. Br.: Benzinger-Herder, 1997. We will then give the page of the Spanish translation from that edition (*Oyente de la Palabra – Fundamentosparauna filosofía de la religión*, Barcelona: Herder, 1967). SE will use this translation and correct it, indicating the fact if it seems appropriate.

In *Potency and Act*, Edith Stein begins her presentation with the question whether the spirit encounters the universal when we say that it forms *a new idea*. Otherwise, what does it mean to say that the spirit creates the idea *from itself*? Starting from these questions the author tries to clarify the constitution of the finite spirit. But according to Edith Stein, no process is more mysterious than to *conceive* ideas, which is to say, their *reception* in the human spirit. This situates the spirit between immanence and transcendence, insofar as the spirit, unlike impenetrable matter, becomes transparent in itself, in an oscillation between immanence and transcendence that is articulated across the three domains of the spirit — in us, outside us, above us. When Edith Stein deals with this limit experience, she insists on receptivity as connatural part of the spirit, which at the same time is knower, that is to say active, but the author recalls the necessity of the creative act. Edith Stein insists from a different perspective in *Freedom, and Grace*, that in the “rebirth from the spirit, the soul experiences a radical transformation when the light of grace floods into it and the fire of the spirit consumes it. “ Finally, in SFE, Edith Stein links this peculiar nature of the spirit directly to the total self-gift of the divine persons, in which each person entirely empties itself of its essence and yet conserves it perfectly, each person is entirely in itself and entirely in the others; we have before us the spirit in its purest and most perfect realization. The triune divinity would constitute the authentic *kingdom of the spirit*.

For his part Karl Rahner studies the role of *anticipation* (*Vorgriff*) from the transcendental experience of limit. Note 49/2 of *Hearer of the Word* explains this concept as indicating a *going* beyond the known individual. In this perspective, the *beyond* to which we refer should be understood as the horizon and ultimate ground (*Horizont und gründender Grund*) of possible objects and of its encounter with them, consciousness grasps its particular object in an *anticipation ... directed to being*” (93/80). Consequently, “this anticipation is the universal concept’s condition of possibility, the condition of the possibility of abstraction... It is a *faculty* (*Vermögen*), given *a priori* in the human essence, of the spirit’s dynamic self-movement (*der dynamischen Selbstbewegung*, note 514) toward the absolute realm of all possible objects... In this sort of *anticipation*, the particular object is always already known in some way in the horizon of the absolute ideal of knowledge” (93/81).

At this point the question is posed of what exactly that *totality* is, that to which *anticipating* human knowledge transcends, when it apprehends the particular objects. In other words, for Rahner, in what way does the anticipation take place whose terminus is the *no* of the transcendental experience of limit? Human knowledge is directed primarily to beings, which is to say, to *yes*, to being and not to nothing. When we speak of anticipation, it is understood that the anticipation is directed to the *yes*. Consequently, “it is possible and legitimate (*können-dürfen*) not to interpret transcendence as transcendence to nothing” (97/84). By contrast, anticipation “points toward the unlimited... it is inherently the negation of the finite.”

It is “the condition of possibility of the knowledge of the finite, [because] in the very fact of surpassing and transcending it, its finiteness is made manifest. Therefore, the *yes* that is given to what is intrinsically unlimited makes possible negation and not the reverse... The positive unlimitedness of human knowledge’s transcendental horizon intrinsically shows the finitude of everything that does not completely cover this horizon. It is not that nothing *nothings*, but that being’s in-finitude to which *anticipation* points unveils (*enthüllt*) the finiteness of everything immediately given” (97/84).

In this way, God is affirmed with the same necessity as “the being with absolute *possession of being* (*Seinshabe*)” (99/86). Consequently we can say that “anticipation has God as its goal (*zieltauf*)” (99s/86), but not as an object but as absolute horizon. In this sense, anticipation is not an *a priori* demonstration of [the existence of] God (*Gottesbeweis*). Anticipation and its amplitude can only be known “... in the *a posteriori* apprehension (*Erfassung*) of a real being, whose necessary condition they constitute” (101/87).

For his part, Anselm considers the relation of finite and infinite spirits from the perspective of freedom (*Monologion*) and presents it simply as an absence of restrictions. In *De Libero Arbitrio* (DLA), Anselm defines freedom of choice as “the power to conserve rectitude of will on account of this same rectitude” (DLA 3, 212, 20). Rectitude is to want what God wants me to want (DLA 8, 221,3). Accordingly, freedom is doing what we ought and not what we want. No one can be like God. The devil’s sin and every sin is putting our will above God’s will. Freedom is to obey God. Nobody departs from rectitude other than voluntarily. Not even God can remove rectitude. This means that Anselm affirms that every human being has his or her own will. Justice is not merely something received; it is a relation with the great God *qua* great.. Accordingly, we return to *debere*, which is not a moral obligation but a debt that arises out of creation itself. As a relation, this debt marks the relation with God and indicates the creature’s own growth.

The relation means correspondence of the human will with God's will; that is *debere*. We must not forget that creatures are not rectitude, they have it (*Monologion* 16, 30, 20-21), whereas God is rectitude, as he is all his qualities or perfections. If that were not true, these perfections would be idols, equal or higher than God himself. God is because he is (*On Truth*, 10, 190, 4).

In the context of the deep spiritual transformation wrought by the Holy Spirit in the soul that has been put at the Holy Spirit's disposition, St. John of the Cross in *Living Flame of Love B* indicates the human subject's constitution from God's onslaught. God constitutes the possibility of deepest realization from his most authentic center. However, that should not be understood as a condition, but as the discovery of the subject's infinity, expressed in its *deep caverns*, capable of the infinite in a dynamic of transformation by *absorption*. Far from pantheism, this absorption tends toward the sweetness of the Father's embrace (LB 1, 15). The point is the will's full conformity (*un igualadosí*), where redemption touches its original source, a likeness and equalization worked out in all its temporal drama.

In John of the Cross, the term *world* designates the *space of all creatures* and a *way of being and working*. In *The Living Flame of Love*, the world is equivalent to *siglo*, which designates labors that are suffered from the world, which are united with those of the senses and spirit (2, 25); exercise of one's old life (2, 333); a taste that replaces another to weaken the things of the world (3, 62). In the final analysis, two great clusters can be distinguished in the term *world*. The first refers to world as creation and the second as attitude. First, we have things of the world, enthusiasm for the world, destruction and consummation of the world, all the balm, ... all the kingdoms and worship of the world. Second, we die to the world, alienate ourselves from the world, have contempt for the world, deny the world, leave the world (feeling contempt for it, dressed very much in the worldly way).

III. The Place of Drama

The constitution of the human spirit in the world is a daily experience, but its methodical clarification, preferably starting from Husserl using phenomenological tools, requires methodical attention. The treatment varies dramatically between clarity and obscurity since, "only in the realization of drama can we ask whether something essential and relatively unchangeable is conserved in all acts or states of the human being and what it might be." Edith Stein approaches the dramatic from meaningful otherness (PA) in such a way that humans emerge from a background that is dark "as to the strength of the light" "into the presence of the spirit". Consequently, the human spirit awakens in its freedom and openness, not originally by itself but as open to the completely other. This openness makes possible an immediate entrance of the divine spirit into the human spirit.

According to Stein's reasoning in *Introduction to Philosophy*, its openness brings with it a path of human grace. Therefore, grace is the spirit of God that comes to us, the divine love that descends to us. In faith, we subjectively appropriate the grace of which we have been made participants objectively. We acquire consciousness here of something efficacious within us... which takes up residence in the soul and becomes visible for the spirit and is spiritually assimilated in faith.

Moreover, it is actively grasped by the soul and received as a property of the soul. At the same time, the personal center in which and with which divine life is received is converted into a new point of departure from which bursts in turn divine love as love of God and love of neighbor and of all God's creatures. From this architectonic configuration of human inwardness, in SFE Stein approaches the sensibility that is distinguished from the self. Stein distinguishes, without separating or confusing, the different inner spheres of human beings; rather, she harmonizes them. She does emphasize the importance of the soul and its relation to the body through the axiom *soul-corporeal-form*.

By way of the relevance of interiority, Stein deepens her search for the authentic support of the spiritual life, which is found in the mystery of memory and its relation with the mortal soul as it is embodied in the account of that memory, ultimately tied to feeling in the interrelation of willing and knowing in its Trinitarian unity, which illuminates faith starting from the acceptance of the spirit of God in an adequate receptacle, the "depth of the soul," which is the self, while for John of the Cross, "the center of the soul... is God". When God's own action requiring human freedom raises such a recipient to communicate with God, Edith Stein understands this elevation starting from St. Paul and St. John in a Christological sense, as based on the hypostatic union, against a background of Trinitarian development. The existential projection of this development is produced through the process of becoming similar to the image of God, which recalls a spiritual fruitfulness of the processions in the Godhead.

When knowledge reaches its fullness in the word, something, so to speak, burst forth from the creative spirit like a mature fruit. When the spirit considers this action, joyful adherence follows, “something of the species of love.”

Rahner understands the *dramatic* as the human being’s realization as spirit in the particular *place of God’s message* (title of the fourth and last part of HW). God alone can reveal what human beings can hear. Consequently, in order to find that *place* of possible revelation, it is necessary to determine what is specifically human in human transcendence. The abstract expression that human beings are *finite spirit (their transcendence)* is not enough. It is also necessary to specify the *particular form* in which they are that (173/151). The reply made in his work is that human beings are spirit as events that occur in this material world (chapter 10) and in history (chapters 11-13). Materiality and historicity constitute the heart of this event’s *place*, understood here specifically according to philosophy of religion. Human beings are essentially historical. A certain historicity of a possible revelation stems from general ontology. Since human beings know God as the being of *absolute possession of being*, God appears to them as the one who works freely. This working freely “is already historical work in an essential sense... there is history anywhere something is posited freely, that is when something happens that cannot be deduced or foreseen... Such a free, unpredictable occurrence is always original, unique, and unrepeatable, something intelligible only in itself, something that is not merely a case of a general law” (175/151). Here, historical event is understood in distinction to natural events (and natural laws)... In this sense “revelation seen from God already appears as a historical event (175/152).

But human beings are not just historical, but permeated by what is peculiar to human historicity, that is, “as something that is part of the fundamental constitution of human beings.” In other words, the return over oneself (*reditio*) is only possible by means of the exit toward something else different. Accordingly, it will be necessary to determine the metaphysical structure of receptive human knowledge, both of the receiving faculty and of the received object, since to know and to be known form an internal unity.

In another dimension, Anselm tries to explain the rational creature’s finality in the *Monologion*. This finality is to discern, which means to love or reject. The rational creature was made to love, to love endlessly love (chapter 69). Chapters 70-71 speak of retribution and chapters 72-73 of immortality. But, beginning with chapter 76, Anselm introduces faith and changes the preposition *ad* to *in* with the accusative. “It is good for the human soul to believe the eminent essence and the things without which it cannot be loved, in order that, believing these things, it may end toward it (*in illam*)” (76, 83, 16-18). He speaks of believing God (faith has content) and of tending toward him. For that, Anselm sets aside *ad*, which indicates direction and finality, and employs *in* with the accusative in order to insist not only on direction but the desire to reach the desired, to enter into it, to lose oneself in the desired. That is the eminent essence in which (*in quam*, 77, 84, 9) every human must believe, because it is the only end for our thought and our acts. “Just as nobody can tend toward it (*in illam*) if he does not believe it, so also nobody benefits from believing it if he does not tend toward it (*in illam*)”.⁹ In this way, we reach living faith and dead faith (chapter 78). The epistle of St. James insists on bringing faith and works together. Faith without works is dead. Faith has to show its reality (its lived experience) through works. The example that St. James takes of the body without spirit (James 22:26) illustrates with Anselm’s ideas. The body needs the spirit, the breath of life. It was created thus (Genesis 2:7). Without this breath, it does not exist (Psalm 104:29).

Accordingly, faith needs the breath of love of predilection (78, 84, 17). Faith united to love will never be fruitless, because “he who loves eminent justice will not despise anything just or accept anything unjust” (L. 21-22). Just as the blind person does not see when he ought to see, so faith is dead because it does not have affection when it ought to have it (p. 85, 5). *Debere* presents itself again. Idleness is contempt. Therefore, Anselm can define living faith as meaning “to believe in that in which we ought to believe” and dead faith as meaning “merely to believe what we ought to believe” (L., 8-9). Faith is shown in love; it needs love to complete its works. Consequently, faith needs to enter into what (*in id in quod*) it must believe, namely the eminent nature. Dead faith believes something. It is only rational or rationalist. Living faith lives fully in the Trinity (chapters 79-80) to enjoy it (chapter one). In this way we return to the beginning of the *Monologion* and the drama is completed.

Considering all that, John of the Cross maintains that the dramatic occurs in the work of union carried out by the Holy Spirit in human beings, a work that takes place through the *union of love* with God, the *union of likeness*, that which does not always happen, in order to distinguish it from the essential union; on account of that St. John emphasizes freedom transformed into availability.

⁹Sicut in illamtendere nisi credatillamnulluspotest, itaillamcredere nisi tendat in illamnulliprodest.

The *union of likeness* brings with it a transformation of the soul by means of a deep perfection, work of the Holy Spirit, where the infinity of the powers or capacities of the soul for infinite fulfillment are gradually revealed. In this sense, we would be dealing with the dramatic character of satisfaction, or lack of it lived at different levels, where only the level of Glory is definitive in its complete character, though it lets itself be felt in hints, given in this life, "which has a taste of eternal life." Reading *The Living Flame of Love* with the dramatic element in mind allows us, first of all, to go deeper into the drama present in the interaction of the subjects included in the commentary's central poem, and more exactly into the experience of union and transformation that is sung in the poem and whose explanation is attempted, almost as in a task that fails from its outset. In this sense, the commentary on this poem depicts drama in terms of an encounter between God and humans, an encounter that is well determined, *a deep encounter*. This depth is due to the kind of subjects that interact under the perspective of the infinite. But it should be noted, for our modern language, that the Castilian Carmelite's term *encounter* ought to be understood as a collision, and therefore it is connected to tearing the cloth. We are placed in the dynamic of inner assault or of desire, lyrically and symbolically expressed by the poet.

Summing up, we can obtain a meaningful perspective on important aspect of the finite and Infinite spirits starting from the dramatic situation of human beings in the world, which is only resolved thanks to the anticipation of the Other in the other through love. This dramatic situation is understood in by contrasting likenesses and differences of the ways of thinking of the four authors studied, so different, and yet so similar, when we try to clarify the relation of finite and infinite spirit.

By way of Conclusion

Consequently, it is indeed the case that *human beings are constituted as finite spirits in the world dramatically, starting from anticipation by the Infinite Spirit, which is more real and authentic if it is understood from the perspective of God*. This confirms the hypothesis of the present study, beginning from its broad theoretical framework, brought out through Edith Stein's contributions,¹⁰ and supplemented by the other three authors, whose positions in their own way accentuate elements of that original truth. These are:

- 1) A very precise dynamic vision of the finite spirit as transcending the body but profoundly immersed in the world's material reality and in history, envisaged especially by Rahner.¹¹
- 2) The connatural desire of transcending toward the Infinite Spirit, which is anticipated by that spirit through its complex interrelations with the material world and through grace freely granted and accepted, as John of the Cross makes us see in depth.¹²
- 3) The dramatic character of the human spirit's situation in the world originates in its finitude, since its deepest longings are infinite, a conception which emerges from Anselm's analyses.¹³

¹⁰Meis, Anneliese, "El espíritu finito, anticipado por el Espíritu Infinito en la obra *Potenz und Akt* de Edith Stein," *Scripta Theologica* 2015, number. 1, 28 pp, in preparation; Meis, Anneliese, "El espíritu finito y sudramaticidad en el mundo, Edith Stein, *Naturaleza, libertad y gracia*" en *La Revista Católica*, 2014, number 1.183, 225-234.

¹¹Berrios Fernando, "Espíritu" en Karl Rahner: La dramaticidad de la trascendencia humana en UNA perspectiva de filosofía de la religión, *Teología y Vida*, in preparation.

¹²Pinilla, Juan Francisco, El espíritu finito y sudramaticidad en Juan de la Cruz, *Teología y Vida*, in preparation.

¹³Hubert, Andrés, The human spirit and the dramaticity of his transcendence according to Anselm of Canterbury, *Teología y Vida*, in preparation.