

ABSTRACTS

I. PAPERS FROM THE CONFERENCE “CHRIST AT PORT-ROYAL”

1. The life and death of Christ: incarnation and imitation

Denis DONETZKOFF

Vivo ego, jam non ego, vivit vero in me Christus: *Saint-Cyran and the imitation of Christ*

Attentive reading of the two works of Saint-Cyran’s spiritual maturity, representing his five years of captivity at Vincennes (1638-1643), his letters of direction and his *Considérations sur les dimanches et fêtes* reveal an internalised representation of Christ, image of the invisible God, which restores in man the image obscured by original sin. This image has to serve as a model for man to imitate a life that must allow him to be part of the divine nature. The teaching of Saint-Cyran on the figure of Christ, accentuated by the example of his life and captivity, would mark Port-Royal in a lasting and profound way.

Keywords: Jean Duvergier de Hauranne; Imitation of Christ

Thomas More HARRINGTON

Christian miracles in Pascal’s Short Life of Christ

Analysis of the structure of Blaise Pascal’s *Short Life of Christ*, as well as themes set forth in this brief work, allows us to update a certain number of views. Putting them into perspective reveals a Christology specific to this author.

Keywords: Miracles; Blaise Pascal

Alberto FRIGO

The Mysteries of Jesus

Taking as a starting point a philological remark on the famous and yet probable allograph title “The Mystery of Jesus”, we come back to the centrality of the mystery of the agony in Pascalian Christology. While Bérulle and Condren propagated meditations on the states and the mysteries of Jesus, in the end Pascal only contemplates one mystery. Analysis should however be done on the (very rare) mentions of other mysteries of Christ in the *Pensées*, to show that they are after all implicitly governed by the mystery of the agony at Gethsemane. We will look into fragment 751 of the Sellier edition in conclusion, that is the second part of “The Mystery of Jesus” according to the Lafuma edition (919), and study the issues at stake, in particular regarding the question of penitence. Is the mystery of the agony only a moment in a wider meditation on the mystery of penitence?

Keywords: Blaise Pascal; Passion of Christ

Pierre LYRAUD

The Imitatio Christi in Pascal: incorporation as an existential practice

How can we talk about the *Imitatio Christi*? This concept, whose importance cannot be denied, only has real power if it is lived, viscerally assumed by an existence which complies with the rules of Jesus-Christ. For the purposes of a phenomenological revelation of mimetic existence, we intend to consider how it is handled in Pascal’s writings. His remarks, which were understated yet strong, lead us to perceive the fundamental problem lying at the heart of the imitation of Christ, between strictly conforming and the incorporation asked of a Christ who becomes us: he doesn’t subsequently lead us to a metaphysical reading of the imitation but to an uncovering of its existential resonance, based on the initial aptitude of man to imitate, and rebuilding in turn the passivity and subjectivity.

Keywords: Blaise Pascal; Imitation of Christ

2. A mediator: Jesus Christ, true God of mankind

Agnès COUSSON

The figures of Christ according to Agnès Arnauld

The place of Christ is essential in Mère Agnès Arnauld's letters, as she was more inclined to contemplation and meditation of the mysteries than the other Port-Royal nuns. The vocabulary that she uses to refer to him is testament of representations whose purposes are often moral, and which, in times of persecution, can also be consolatory.

Keywords: Agnès Arnauld; Contemplation

Guy BASSET

The «fringe of Jesus Christ's garment» according to Jean Hamon

The Relation de plusieurs circonstances de la vie de Monsieur Hamon, faite par lui-même sur le modèle des Confessions de saint Augustin, published in 1734, allows to better comprehend the figure of Christ as it shows through according to Hamon. Prayer and the Eucharist occupy an essential place, and explain why Christ is a central figure of the Port-Royal doctor's representations.

Keywords: Jean Hamon; Prayer

Hélène MICHON

Christ Mediator: la Mothe le Vayer, Arnauld, Pascal

Sometimes the absence of a real Christology in the seventeenth century is lamented: certainly, it can be retorted that with Cardinal Bérulle opening the century, one can find beautiful writing on the Word Incarnate, that Pierre Corneille supplies a outstanding translation of *The Imitation of Christ*, and that devotion to the Sacred Heart is flourishing. But perhaps we must consider that these examples are more about spirituality than theology...

In any case, one aspect of Christology is mistreated, that of Christ Mediator. Although this expression functions as the exact summary of reformed theology which only wants to know God in as much as he relates to man, it is criticised by others, especially within the quarrel on the virtues of pagans, which aims at minimising Christ's role in salvation. Port-Royal rises up to respond just as much to reformed theology as to

the anthropology of those who are putting in place a conception of human nature which claims to be independent from grace.

Keywords: Christology; Scepticism

Tony GHEERAERT

Christ, the hero: temptation of the epic poem in Poème sur la Vie de Jésus-Christ by Arnauld d'Andilly

In 1628 Robert Arnauld d'Andilly published 58 verses of a devotional poem entitled *Stances pour Jésus-Christ*. Eight years later, he produced a new version of it entitled *Poème sur la Vie de Jésus-Christ*. These two epic texts, in which are favoured passages showing Christ in a heroic light, contrast sharply with the image of Christ as it was conveyed later by Port-Royal authors, including Arnauld d'Andilly himself.

Keywords: Robert Arnauld d'Andilly; Epic

3. A saviour: Christology and salvation

Laurent THIROUIN

Between moral philosophy and mystery: Pierre Nicole's Christ

At first glance, Pierre Nicole's Christ seems to be closely linked to the moral concern that spans all of the author's works, even when the latter are presented in a more exegetical or theological light. Commentary in the *Continuations des Essais de Morale*, some passages taken from Nicole's *Théologie*, and in particular a more systematic study of the *Pensées morales sur les Mystères de Jésus-Christ* allow us to put this initial impression in perspective. Nicole's moralism doesn't lead him to rationalise the mystery. Christ remains a model, an enigma and a light for him.

Keywords: Pierre Nicole; moral philosophy

Simon ICARD

Christology and doctrine of grace at Port-Royal

While during two centuries of prolific and sometimes unclear debates, Catholic theologians did not stop tearing each other apart about the union of two wills (God's all-powerful will and man's will, founder of his freedom),

their reflexions almost never called on Christological dogma of the union of two wills. Among so many other participants in these debates, the Port-Royal theologians demonstrate, in spite of their Christo-centrism, that a Christological deficit and deficiency are behind the modern controversies on grace and their insoluble nature. More especially, the Jansenist system of contributing causes is revealed to be in tension with the Christological tradition stemming from the Chalcedon council.

Keywords: Christology; Grace

Philippe LUEZ

Philippe de Champaigne and the figure of Christ: sources, functions and concerns

In the course of receiving orders, Philippe de Champaigne, with his workshop, constituted a consistent cycle for Port-Royal around the figure of Christ. *The Good Shepherd*, of which two versions were completed, goes back to a theme that was absent from the pictorial output of the seventeenth century but whose influences seem to come from the Lutheran world. In this example, we can remark the reappropriation and reinterpretation by Port-Royal of representations of Christ that had been absent from Catholic pictorial work up to that point.

Keywords: Philippe de Champaigne; *The Good Shepherd*

4. Mysteries and miracles: from the resurrection to Christian devotion

Christian BELIN

Between heaven and earth: Christ according to Martin de Barcos

Martin de Barcos, Jean Duvergier de Hauranne's nephew and, like his uncle, Abbé de Saint-Cyran, is a character in his own right among those who gravitated around Port-Royal, particularly because of his rigorism and intransigence. However analysis of his correspondence, especially with the Port-Royal nuns, shows a highly nuanced Christ far from the suffering then in fashion, and who retains his mystery. This representation is part of the monastic tradition to which Barcos was linked and significantly

tempers the portrait of a dark and withdrawn Jansenist that could have been provided of him.

Keywords: Martin de Barcos; Order of Saint Benedict

Laurence PLAZENET

"I am looking for a king": The figure of Christ according to Angélique de Saint-Jean

Because of her temperament, because of the way she took on the charge of novice mistress at Port-Royal and then abbess, but also because of the influence that she was able to wield as much within the cloister as outside of it, Angélique de Saint-Jean was one of the most striking figures in the history of the monastery. Analysis of her published writings show the omnipresence of a Christ whose image has nothing particularly original. However, her more personal texts give us a glimpse of a more flamboyant representation, consistent with Angélique de Saint-Jean's partiality for the Song of Songs, and move towards attenuating the image of her left to us by historiography.

Keywords: Angélique de Saint-Jean; Christ the King

Christine GOUZI

Philippe de Champaigne's The Last Supper: an original motif of the Incarnation?

Philippe de Champaigne's *The Last Supper*, which decorated the high altars of the monasteries at Port-Royal de Paris and Port-Royal des Champs, allows us to analyse the liturgical preferences of the Port-Royal Cistercians and their theological leanings as regards Christology. The subject of the painting, rare in mid-seventeenth-century France, as well as its iconography, provide essential elements for understanding of the Incarnation at Port-Royal. It seems that Champaigne was particularly inspired by the art of the Flemish sphere in the sixteenth century in composing his painting's motif, and especially by the *Last Suppers* of the sixteenth century, created at the time of the wars of religion. The image of Christ at Port-Royal presents itself as a reflection on the meaning of communion, but can also be understood as an anti-Protestant apologetics image.

Keywords: *The Last Supper*; Philippe de Champaigne

II. ADDITIONS TO THE CONFERENCE

Hélène BOUCHARD

The poetry of Christ in Pascal

Pascal has often been praised, and rightly so, for his style characteristic in its concision, its striking turns of phrase, its paradoxes, its repetitions and its images, and so, fundamentally, its literarity and its poetic virtue. For that matter one recognised in him the fervent defender of a Christian religion of which the centre, Jesus, is the key, since he is “the way and the truth”, the means and the goal, the “true God of men”¹. We are then in a position to wonder, as in all literary study, to what extent the form is linked to the content and the language to the subject it is dealing with. In other words, we would like to analyse the relationship that links Jesus and the word that he arouses in Pascal. From a meticulous analysis of Pascal’s work, initially we retain that for Pascal, Jesus is the “prince of poets” because his word is perfect, and becomes a model and a source of inspiration to speak. Then what Pascal says about him should be noted, overlaying poetically in a metaphorical style different meanings for a single object of speech. Finally, the poetry of Christ in Pascal hangs on three presences, all metaphorical and obscure, of Jesus among us.

Keywords: Blaise Pascal; Poetry

III. VARIA

Yuka MOCHIZUKI

Young Arnauld at the Sorbonne

Historians remain puzzled before a double mystery harboured in Antoine Arnauld’s university course at the Sorbonne, especially the period between 1635 and 1638. If the brilliant student gave up on the profession of philosophy and on the title “of the House and Society of Sorbonne”, what was his reason and why then did he wait two years before embarking upon his bachelor’s degree? The key is to be found quite simply in the statutes of the Paris Faculty of Theology. This historical inquiry allowed us to reconstruct Arnauld’s academic journey with more coherence by

1. Sel. 221.

extricating his two successive plans for the bachelor's degree, which would in the end be abandoned. In this new light the unexpected refusal of philosophy teaching and of the title of member turn out to be attributable to a purely spiritual motive. Indeed it marks the first hesitant step towards his conversion, which begins earlier than we imagined, that is to say prior to his entry into the bachelor's degree programme.

Keywords: Antoine Arnauld; Sorbonne

Gábor TŰSKÉS

Psychomachia of a Christian prince: at the crossroads of the autobiographical and religious genres. Francis Rákóczi II: Confessio peccatoris (Second part)

The work entitled *Confessio peccatoris* by Francis Rákóczi II (1676-1735) is an important and complex text, but it is relatively little known. It is all the more important given that it belongs to the history of subjectivism before Rousseau and unites several autobiographical and religious genres. The *Confessio* is part of the process through which Jansenism – throughout the seventeenth century with other theological and spiritual movements – played a role in the decline of rhetoric, in the arrival of poetics to the fore, in literary essays in view of private invention and in the release of emotions.

Keywords: Francis Rákóczi II; Autobiography