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A COMPARATIVE EXAMINATION OF STYLE IN THE WORKS OF MADRE
CASTILLO

City University of New York

PH.D.

1979

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1979

A COMPARATIVE EXAMINATION OF STYLE IN THE WORKS
OF MADRE CASTILLO

by

CLAUDIO G. ANTONI

A dissertation submitted to the Graduate Faculty in Comparative
Literature in partial fulfillment of the requirements for the degree
of Doctor of Philosophy.

The City University of New York

1979

This manuscript has been read and accepted for the Graduate Faculty in Comparative Literature in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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Abstract

A COMPARATIVE EXAMINATION OF STYLE IN THE WORKS OF MADRE CASTILLO

by

Claudio G. Antoni

Adviser: Professor Martin Nozick

Madre Castillo (1671?-1742), a nun of the order of St. Clare who spent her entire life in Tunja, Colombia, where she was born, is one of the first prose writers of Latin America to make use not only of the rhetoric imported from Spain, in the form of conceptism and gongorism, but also of words and constructions typical of the Colombian linguistic environment. Her diction and style, however, are considered in this study from the standpoint of the direct transmission to Latin America of a devotional tradition originating in Saint Catherine of Siena (1347-1380) and continued, among others, by Santa Maria Maddalena de' Pazzi (1566-1607). Madre Castillo mentions the two Italian mystics in her works, Su Vida and Afectos espirituales, but no systematic inquiry has been made thus far to evaluate the significance of the writings by Saint Catherine and Santa Maria Maddalena de' Pazzi in terms of the stylistic reelaboration undertaken by Madre Castillo. The present study is divided into two sections, a general introduction dealing with Madre Castillo as a mystical author who assimilated the salient features of the Catherinian tradition through Spanish translations, and a linguistic analysis of Madre Castillo's works compared, in any given class of stylistic traits, with the writings on and by Saint Catherine and Santa Maria Maddalena de' Pazzi. The result of the examination indicates

that the influence of the Catherinian tradition on Madre Castillo was more profound and significant than has been admitted thus far.

Preface

The material treated in this study derives from two unrelated "discoveries," namely the works of Madre Castillo on the one hand and, on the other, the reading of a brief article, of which I have forgotten the source and the title, but which dealt with Saint Catherine's death and the role of blood symbolism in it. A development of the latter topic can be found in Chapter VI, while the idea of comparing three mystics related to one another by the common tradition of the Catherinian texts belongs to a later stage of research.

The methodology of stylistic analysis we shall employ is derived from the articles by Michael Riffaterre collected under the general title Essais de stylistique structurale, as well as from Nils Erik Enkvist's Linguistic Stylistics. The author of the present study, however, has often had to deal with stylistic problems which, because of the particular nature of literary mysticism, were not outlined or exemplified in the available literature on stylistic linguistics. Under these circumstances, empirical methods have been adopted, such as the concept of contiguity of metaphors, loosely based on the notion of Harold Garfinkel's adjacency pairs used in ethnomethodology. In other words, metaphors have not been considered as vehicles for the authors' messages or as indicators of individual stylistic habits because of their high frequency level, all of which would lead any traditional form of stylistic analysis to a dead end. To obviate this inconvenience, I shall attempt to analyze the way metaphors or images are connected

in the text(s) under investigation, a method which is likely to be more revealing in terms of the relationship between the author and the message conveyed by his work.

The problem of the availability of the texts has been resolved through the help of several libraries. The text of Madre Castillo's works, unavailable despite the 1968 reprint, was obtained from the University of Iowa, and the corpus pertaining to Santa Maria Maddalena de' Pazzi has been examined in a 1712 edition owned by the Special Collections Division of Wellesley College. The Spanish translation of Saint Catherine's biography, in the form of an in-folio dated 1569, was provided by the Hispanic Society of America, New York City. The complete collection of the letters by the Sienese saint was available at the Butler Library of Columbia University. Other texts of primary importance for this work were supplied by the Research Libraries of the New York Public Library. I must express my gratitude to all these institutions.

Finally, I would like to extend my cordial thanks to Dr. Martin Nozick, Dr. Frank Warnke, and Dr. Fred Nichols, not only for the patient guidance they provided, but also for their interest in a literary topic which very often seems to elude the basic concepts of literature itself.

Claudio G. Antoni

May 6, 1979

TABLE OF CONTENTS

	Page
Preface	vi
Life of Madre Castillo.	1
Works of Madre Castillo: Literary Background and Critical Problems	13
Madre Castillo and the Experience of the Written Word	25
The Catherinian Tradition: An Outline	53
Chapter I	81
1.0 Introduction on methodological procedure	81
1.1 ICB.	88
1.2 ICB / ICN / NCI.	92
1.3 ICN / NCI.	104
Chapter II.	112
2.1 ICN (continued).	112
2.2 IM	121
Chapter III	143
3.1 EN	143
3.2 AS	148
Chapter IV.	160
4.1 MC / MC*	160
4.2 AC / AC*	166
4.3 IC	170

Table of Contents (continued)

	Page
Chapter V	176
5.1 OX	176
5.2 CS	184
Chapter VI.	204
6.1 ICD.	204
6.2 CD / CD*	214
Conclusion.	246
List of Works Consulted	256

Life of Madre Castillo

Madre Francisca Josefa de la Concepción, whose complete name was Francisca Josefa de Castillo Toledo Guevara Niño y Rojas, was born in Tunja, Nueva Granada, as Colombia was called in colonial times, around 1671, although we do not have any official document reporting this date.¹ Her mother was dona María de Guevara Niño y Rojas, and her father, don Francisco Ventura de Castillo y Toledo, "licenciado en derecho," who had come from Spain as "teniente de corregidor y alcalde mayor de minas,"² was related to some of the most ancient noble families of Spain and boasted of being himself "hijodalgo notorio, de sangre en posesión y propiedad de mucha distinción y nobleza."³ Francisca had two sisters, one of whom married a governor, José de Enciso y Cárdenas, and one brother, don Pedro Antonio Diego de Castillo, involved at one time in questionable schemes.⁴

Born in a laborious delivery, Madre Castillo narrates that her mother was given extreme unction on this occasion by Diego Solano, S.J., who was assisting her in her throes:

"Padeció mucho mi madre cuando yo hube de nacer al mundo, hasta que llamando a su confessor, que era el padre Diego Solano de la Compañía de Jesús, para confesarse y morir, que ya no esperaba otra cosa, confesándose y teniéndose del bordón del padre, nació yo. . . ."⁵

Thus, the shadow of death manifested itself at the very beginning of Madre Castillo's life and seemed to presage an existence which will be considered by her, at every point, as a preparation for the next life.

As a matter of fact, Madre Castillo takes the first step in suffering shortly after her birth, when the duality death/life, which was embodied in her mother at the time of her birth, is now reenacted, once again, in Francisca herself:

A los quince o veinte días, decían que estuve tan muerta, que compraron la tela y recados para enterrarme, hasta que un tío mío, sacerdote, que después me aconsejó (solo él, que en los demás hallé mucha contradicción) que entrara monja; éste me mandó, como a quien ya no se esperaba que viviera, aplicar un remedio con que luego volví y estuve buena.⁶

For eighteen years Francisca will lead a comfortable life with her family, waited on by a few slaves, and spending the summer in the family's country mansion. We know little about her parents, except that they were deeply religious, kind-hearted toward "la servidumbre," and regarded with affection by a number of indigent people who received money, food, and clothes from them in their house in Tunja.

With regard to the extent of Francisca's education in her childhood and adolescence, we only know that her mother taught her the alphabet and probably also how to read; at any rate, at the age of eight or nine, Francisca was aware that her father's library contained "libros de comedias"⁷ and she read them along with devotional books, such as Las fundaciones and perhaps El libro de su vida by Santa Teresa, along with other religious works.

It is difficult to say exactly what books were read by Francisca prior to her entering the convent of Santa Clara. We know, however, that part of Las fundaciones was read to her by dona María when Francisca was still a child, and that the remaining part was read by Francisca, by then a professed nun, to comply with the request of her confessor,

Francisco de Herrera. Soon, however, she repented of having read plays and called them "pestes de las almas,"⁸ a reaction not unlike that of Santa Teresa, who had faced a similar conflict in her youth with reference to popular chivalric tales. Around this time she learned her first rudiments of music and how to play the organ.

Another episode in which we seem to perceive a Theresian echo is one concerning a relative of hers who fell in love with Francisca and promised her to go Rome in order to get the necessary dispensation to marry her. Francisca was flattered and pleased by his decision, but don Francisco intervened and their relationship came to an end. This happened in about 1683, when she was little more than a child.⁹

Two years later, in 1685, despite a solemn promise to reject the life of vanity that she had led so far, Francisca was still quite undecided whether to stay in the world or to surrender to the appeal of the cloister. She kept meditating on the horrors of a sinful life ("Saliame a los rios y soledades a llorar . . . andaba espantada y como fuera de mi . . . "¹⁰) and read the Spiritual Exercises by Ignacio de Loyola¹¹ and Antonio de Molina's Ejercicios espirituales, which she refers to as "un libro llamado Molina, de oracion."¹² This is also the time of cruel, gory penances which she inflicted on herself in probable emulation of the mortifications undergone by Santa Rosa of Lima (1586-1617):

Púsome [Nuestro Señor] una determinación y ansia de imitar a los santos . . . Hacía muchas disciplinas con varios instrumentos, hasta derramar mucha sangre. Andaba cargada de cilicios y cadenas de hierro, hasta que sobre algunas crecía la carne.¹³

All this, despite the fact that her health had never been good. At one time, in fact, she had been walking with a cane and became the target of other children's mockery. At the same time, the sincerity of her contemplative disposition was held up to doubt when her former admirer shouted derogatorily "santa, santimoñera" as she walked in the street.¹⁴

As late as 1688, Francisca was still in doubt whether to join a convent and give up secular life, an indecision aggravated by her parents and relatives who tried to dissuade her from such a step, and the opposite stand of Francisca's confessor, Pedro Calderón, who urged her toward a spiritual existence. Finally, in 1689, Francisca took the most momentous step of her life and entered the Royal Convent of Santa Clara at Tunja. She expresses the mixed feelings with which she had detached herself from her home:

. . . a la mañana . . . entré al cuarto de mis padres . . . Las palabras que me dijeron, la ternura con que me miraron, sin saber lo que yo intentaba, y el sentimiento que tuvo mi corazón al volverles las espaldas, solo Nuestro Señor lo sabe. Yo salí, como quien se arranca las entrañas, y vine con la repugnancia que se viniera al suplicio.¹⁵

The spiritual suffering and frequent penances which marked her life even before she became a nun will increase with Francisca's intensified longing for mystical fulfillment and the complete rejection of the here and now.

Upon entering the convent, however, some penances were quite involuntary: at the beginning she was not even given a bed to rest in:

Yo venía sin saber qué sucedería de mí, acá dentro; pensaba quedaría esa noche en los claustros, o en algún zaguán, hasta que alguna religiosa me albergara en su celda . . . "16

Later she will be mistreated and abused for the rest of her life,

even after being elected Mother Superior, for her ecstasies will be looked upon as the work of the devil.

A few months after she joined the convent, Francisca's father died. Unlike Santa Teresa, Francisca refuses to leave her cell, at least temporarily, to attend him during his brief illness. Since Madre Castillo herself says that "mi padre estuvo tres días, sin que hubiera quien le hiciera ni beber un trago de agua ni lo quitara de llorar, en la puerta de mi aposento,"¹⁷ there is little doubt that the sorrow of having lost his daughter contributed to his sudden demise.

For about three years Sister Francisca experienced not only the persecutions of the other nuns (she was accused, among other things, of having fallen in love with the gentlemen who crowded the parlor of the convent to admire the nuns), but also periods of aridity, characterized by an extreme sense of loneliness accompanied by unspecified ailments of which she mentions only one, "mal de corazón muy recio,"¹⁸ reminiscent of Santa Teresa. At the age of twenty, and still a novice, she began feeling an atmosphere of holy grace around her while reading the Tercer abecedario espiritual by Francisco de Osuna, the same book that had contributed so strongly to the mystical formation of Santa Teresa.

The year 1694 marks another significant event in the otherwise undramatic course of Madre Castillo's life: she writes the second afecto espiritual as an act of obedience toward her confessor, Francisco de Herrera, and will keep writing these spiritual meditations even after September 8, 1716, when she starts composing her other book, Su vida.¹⁹ In that same year 1694 (September 4), she became a professed nun of the

Order of St. Clare.

"Así pasé casi dos años, pareciéndome todas las cosas de esta vida un sueño y cosa de risa,"²⁰ she says, and this withdrawn state of meditation will lead her to a long period of spiritual plenitude characterized by frequent intimate colloquies with God along with intellectual visions, which will last fourteen years, from 1696 to 1710.

Meanwhile, the other nuns, perhaps afraid that the alleged saintliness of sister Francisca would lead to a tightening of the lax conventual rules, did not hesitate to contrive false accusations and to place her in a bad light before her confessor, Father Herrera. For a while, he even refused to hear her confessions, to which Madre Castillo remarks that "entró por esto mucho desconsuelo en mi alma, y túbeme por perdida o errada. . . ."²¹ Until 1703 Francisca performed alternatively the duties of sexton and of portress of the convent.

Around 1697, she entered a period of aridity accompanied by physical pain, "dolores agudos," as Madre Castillo defines them. We also know that in this year Madre Castillo obtained permission from the Archbishop Ignacio de Urbina to take her mother into the convent of Santa Clara. Doña María's very bad health--she was blind and paralyzed--will be another burden added to Madre Castillo's spiritual and temporal sorrows for two years, until her death in 1701:

. . . el sentarla, moverla y darle la comida, había de ser todo por mano ajena, y eran menester muchas fuerzas; yo tenía pocas, y algunas veces queriéndola alzar, caíamos entrambas.²²

In the same year Madre Castillo was appointed teacher of the novices and, around this period, there is a new conspiracy on the part of a

group of nuns who accuse her of being a lesbian and of luring into vice "las amigas que ellas tenían."²³ It is not clear who these friends were or whether they belonged to the convent, but we may conjecture that there must have been a connection between the accusation of homosexuality and Madre Castillo's new assignment as a teacher. Nevertheless, Madre Castillo will be appointed teacher to the novices again in 1713.

Beginning June 30, 1703, Madre Castillo received the grace of a prolonged period of ecstatic visions which lasted until 1710 and turned, later, into apparitions of the devil, particularly in 1713 and 1714. It is interesting to note that the middle point in this mystical pathway from heaven to hell is represented by the vision of Good Wednesday of 1712, in which she perceived some episodes of the Passion of Christ.

In 1705, in spite of the opposition of the other nuns, she succeeded in admitting to the convent her niece, "huérfana de padre," whose life will follow a pattern similar to Madre Castillo's mother. Francisca herself admits that

. . . el día que la trajeron para que la vieran las monjas, yo no vide en ella sino a Nuestro Señor Crucificado; no por ninguna imagen que se representara, sino por un conocimiento del alma . . .²⁴

Later her niece will become blind but will live until 1717. Some time during 1705 Madre Castillo was taken ill again, and this time we have a more detailed description of her symptoms, suggestive of hysteria:

. . . el sudor que sudaba me dejaba las manos como cocidas en agua hirviendo. La boca se me volvía a un lado y me daban unos desmayos tan profundos que duraban tres y cuatro horas largas.²⁵

This seems to be just an anticipation of what will befall her in 1709, when Madre Castillo suffers a pain that spreads from the stomach to the heart and to all her inwards:

El cuerpo se ponía muy hinchado, y unas veces me ardía,
y otras me helaba como para expirar. El dolor empezaba
en el estomago y atravesaba las entrañas y corazón. . . . 26

The years 1712 to 1717 are filled with bitterness and indescribable scruples for our Colombian nun. Between temptations and bewilderment, she arrived at the point of thinking that the devil had forced her to write the Afectos espirituales, and in 1715, after she had been already elected Mother Superior for the first time despite the hostility of some of her fellow nuns, she seriously considered the idea of burning her manuscript in order to avoid further suffering and grief.

This attitude, typical of Madre Castillo, does not characterize her only on this particular occasion. Throughout her life, she never ceased vacillating between the self-abandonment of visions and ecstasies on the one hand, and the temptations of sin and disobedience on the other.

It is likely that Madre Castillo interrupted the composition of the Afectos espirituales in 1716, approximately the same time she began writing Su vida, simply because she did not have enough time to devote to the writing of two books; however, we cannot totally discard the conjecture that her wish to give up the Afectos was more deeply embedded in her subconscious than a mere coincidence of dates would make us believe. As Madre Castillo says in her writings, she feared that continuing the Afectos might bring down upon her head divine punishment.

At any rate, from that time on Madre Castillo's life will be

divided between managing the convent and writing Su Vida, along with occasional "afectos." As far as the former task is concerned, she was elected Mother Superior again in 1718 after her brother, don Pedro Antonio Diego de Castillo y Guevara, took over the administration of the nunnery which was on the verge of financial collapse. In 1717 she fell ill again, this time the victim of a virulent typhoid fever:

. . . me dio una enfermedad mortal, con graves dolores y quebrantos, que por ultimo resultó en un tabardillo tan fuerte, que luego me desahuciaron y trataron de sacramentarme y olearme. . . .²⁷

As abbess, Madre Castillo fought against rebellious nuns and all manner of disillusionment for twenty-four years, until practically the day of her death in 1742, since she was chosen to manage the convent once again in 1738, although in 1731 she had asked Diego de Tapia, at that time provincial director of the Jesuits, to be relieved from that appointment because of the insubordination of the nuns.

From a spiritual standpoint, the years 1724 and 1742 were the most rewarding for Madre Castillo, a compensation for the distressing conflicts with the convent. As a matter of fact, after a parenthesis of eight years since the inception of Su vida, she resumed composing afectos in 1724. On November 10 of the same year she experienced an ecstatic trance. Again in 1732 she was struck by terrible headaches from which she experienced no relief, all her teeth fell out, and she was horrified by reported threats of the devil that her soul would end up in hell. Amidst all this desolation, however, Madre Castillo reached the spiritual stage of the mystic union with God.

Two years before her death, in 1740, she foretold to her confessor,

Diego de Moya, S.J., which texts from the Gospel would be quoted in her funeral oration.

One year after her death, in 1743, Madre Castillo's body was exhumed and Diego de Moya himself testified that her remains were intact:

. . . después de un año de enterrado [su venerable cuerpo]
se halló incorrupto y flexible.²⁸

Notes

¹ Madre Castillo, Obras completas (Bogotá: Talleres Gráficos del Banco de la República, 1968), p. xxxix.

² Madre Castillo, Obras completas, op. cit., p. xxxiii.

³ Madre Castillo, Obras completas, op. cit., ibid.

⁴ Madre Castillo, Obras completas, op. cit., p. 177.

⁵ Madre Castillo, Obras completas, op. cit., p. 4.

⁶ Madre Castillo, Obras completas, op. cit., ibid.

⁷ Madre Castillo, Obras completas, op. cit., p. 7. "Comedias que pusieron en boga Lope de Vega y Calderón." Quoted from Daniel Samper Ortega, Al galope (Bogotá, 1930), p. 53.

⁸ Madre Castillo, Obras completas, op. cit., ibid.

⁹ When she was seven years old, a little boy had asked her in marriage. She accepted the proposal but was later overwhelmed by such a feeling of shame that she thought to hang herself. In the end, she was saved by the intervention of the Virgin Mary. Cf. Madre Castillo; Obras completas, op. cit., p. 8.

¹⁰ Madre Castillo, Obras completas, op. cit., pp. 10-11.

¹¹ Madre Castillo, Obras completas, op. cit., p. 12.

¹² Madre Castillo, Obras completas, op. cit., ibid. Madre Castillo refers here to Father Antonio de Molina, author of Ejercicios espirituales de las excelencias, provecho y necesidad de la oración mental (1631), not to be confused with Miguel de Molinos.

¹³ Madre Castillo, Obras completas, op. cit., p. 11.

¹⁴ Madre Castillo, Obras completas, op. cit., p. 12.

¹⁵ Madre Castillo, Obras completas, op. cit., p. 19.

¹⁶ Madre Castillo, Obras completas, op. cit., ibid.

¹⁷ Madre Castillo, Obras completas, op. cit., p. 20.

- ¹⁸ Madre Castillo, Obras completas, op. cit., p. 25.
- ¹⁹ It is not known when Madre Castillo wrote the first afecto.
- ²⁰ Madre Castillo, Obras completas, op. cit., p. 34.
- ²¹ Madre Castillo, Obras completas, op. cit., p. 35.
- ²² Madre Castillo, Obras completas, op. cit., p. 52.
- ²³ Madre Castillo, Obras completas, op. cit., p. 53.
- ²⁴ Madre Castillo, Obras completas, op. cit., p. 88.
- ²⁵ Madre Castillo, Obras completas, op. cit., p. 89.
- ²⁶ Madre Castillo, Obras completas, op. cit., p. 116.
- ²⁷ Madre Castillo, Obras completas, op. cit., p. 173.
- ²⁸ Madre Castillo, Obras completas, carta XI, p. 548.

Works of Madre Castillo: Literary Background
and Critical Problems

Tunja, where Madre Castillo was born, where she spent her entire life, and where she died, was a lifeless little town, of no social, political, or cultural importance. The extreme piety and fanaticism of Counter-Reformation Spain had radiated to its colonies and Tunja, in Nueva Granada, was a microcosm of the economic decadence and inflated pride of the Mother Country. The repression of life in the name of the spirit can be best perceived in the words of Darío Achury Valenzuela:

El agua sigue escaseando y no abunda la leña, la tierra no produce, ni los hombres ni las mujeres engendran y procrean, porque casi todos se han refugiado en los conventos para apagar allí los incendios de la carne.¹

Public officers and hidalgos abounded along with convents and monasteries where, in many cases, the rules were lax enough to allow visits of admirers and unscrupulous clergy at almost any hour of the day. Indeed, this surprising mixture of sensuality and formal devotion is at the core of every manifestation of the Baroque. More than once, Madre Castillo herself saw the devil, in the form of monks and priests, entering the cells of her fellow nuns at night:

. . . estando una tarde en oración, vide pasar el enemigo en hábito de religioso por la puerta de la celda, y que mirando, con unos ojos que daban horror, hacia donde estábamos, se entró en la celda de otra religiosa que estaba junto a la mía . . . ²

The atmosphere of Tunja, where the obsessive presence of the holy hindered the development of practical activities, was ideal for literary production as a way of relieving boredom by imitating what had been done in Spain almost a century ago and had spread in the colonies as a belated literary convention. The literary production of the Spanish American colonies is in fact often pedantic, verbose, and imitative in the most derogatory sense of the term.

Even Tunja could boast of a few poets, some of whom have acquired a historical importance, although their production is, in most cases, nothing more than pedestrian repetition and amplification of Spanish conceptism and gongorism. One of these was Juan de Castellanos (1522-1607) who, in 1568, had received an ecclesiastical benefice in Tunja after being a soldier in his youth.³ Both a prose writer and a rhymer in his spare time, don Juan composed the longest epic poem ever written in Spanish, Elegias de varones ilustres de Indias, published in 1589, in which cultism blends with the Italian poetics of Ariosto and Tasso, defended by Castellanos against the allegations of Gonzalo Jiménez de Quesada.⁴ His prose production includes a Historia del Nuevo Reino de Granada, but his Discurso de Francisco Drake, about the British privateer's sack of Cartagena, is written in octaves.

A more significant writer from Tunja was Hernando Domínguez Camargo (1600?-1657), remembered for the quality of his poetic production, but important to us because Madre Castillo might have read at least part of his Poema heroico de San Ignacio de Loyola,⁵ published in 1666 after Camargo's death. The problem is still very much an open one, as little

is known about the literary formation of Madre Castillo; however, it is worth mentioning that some latinisms employed by our Colombian author can be frequently traced back in Camargo's Poema heroico; for example, véedor, lucerna, pulvinar, ecúleo, anhélito, coinquinar, contemptible, dilúculo, dinumerar, estudio (in the sense of engagement and effort), divertir (in the sense of to withdraw, or to seclude oneself), exultar, mansueto, ministrar, nequicia, roborar, and, finally, the famous Mongibelo, used for the first time by Góngora, who had adapted into Spanish the Italian "mongibello," and later appropriated by Camargo and Madre Castillo.⁶

Another possible influence of Camargo on Madre Castillo's style in the Afectos involves the use of syntactic peculiarities and of subordinate clauses, resembling those employed by Camargo in his Invectiva apologética (1652), an apology for Góngora written, strangely enough, "en estilo quevedesco,"⁷ and reminiscent of El Apologético by Juan Espinosa Medrano, "el lunarejo," in which the portuguese poet Manuel de Faria Souza is assailed for having criticized Góngora in favor of Camoens' Os Lusíadas.

The problem of the possible Latin sources of Madre Castillo becomes even more complicated if we accept the image she insistently draws of herself as an ignorant woman who can barely read and write. It is true that the motif of the miraculous learning of Latin⁸ was part of the ascetic and mystical literature diffused from Europe to the New World, but such a supernatural gift was granted for the understanding of the Scriptures and not of such secular works as the Poema heroico

and the Invectiva apologetica, edifying as they may be.

At any rate, the general question of Madre Castillo's literary growth from the time she entered the convent to the last years of her life is, thus far, mostly without an answer, principally because of the absence of details concerning her own life and the history of the convents of Tunja in the XVII century. A late inventory taken in the convent of Santa Clara⁹ shows that the volumes owned by the cloister were few, mainly prayer books and bibles.

Nevertheless, despite Madre Castillo's seclusion from the world, any reader of the Vida and the Afectos espirituales becomes aware of the enormous importance of the stylistic factor in the making of her works. Despite her alleged ignorance, Madre Castillo did not escape the most momentous literary battle of the "Siglo de Oro," the argument between classicism and conceptism, of which she gives one of the most admirable illustrations in colonial Latin American literature.

How did Madre Castillo have the opportunity to read books which were otherwise out of her reach? The most sensible answer to this question would be that her confessors brought her books from libraries located in and around Tunja. Although the legend that the Bible was the only book responsible for the stylistic skills of Madre Castillo supports not only hagiographic purposes but also substantiates the numberless paraphrases of clauses, similes, and metaphors taken from the Scriptures,¹⁰ it is undeniable that Madre Castillo nurtured her aesthetic sense of prose composition from other literary sources.

In addition to Santa Teresa's El libro de las fundaciones and

Su Vida, Madre Castillo also read El libro de las moradas and El camino de perfección by the same author, as well as a number of other religious and devotional writers indispensable for spiritual meditation and mental prayer, such as Ignacio de Loyola and Francisco de Osuna. Furthermore, we read in La Madre Castillo, su espiritualidad y su estilo,¹¹ that Madre Castillo must have been acquainted with the works of such mystics and theologians as Fray Luis de León (1527-1591), Juan de los Angeles (1536-1609), Bernardino de Laredo (1482-1540), and San Juan de Avila (1500-1569).¹²

In this respect, San Juan de la Cruz's concept of the "noche oscura del alma" would explain much of Madre Castillo's own meditations on the mystical theme of the pursuit between "la amada" and "el amado." Helmut Hatzfeld, however, has demonstrated how deep and widespread this notion was in Spanish mysticism,¹³ and this increases the possibility that Madre Castillo could have assimilated it through sources other than San Juan de la Cruz. The same holds true for the white, red, and green tunics described in A 44, which could derive from San Juan's Noche oscura;¹⁴ by the same token, A 18 would have its source in Llama de amor viva or in the Cantar de los cantares, particularly in the line "y vámonos a ver tu hermosura," while A 57 could be traced back to other "topoi" present in Cantico espiritual.¹⁵

With regard to the influence of Luis de León, Madre Castillo compares martyrs to invincible knights of the Lord in A 16,¹⁶ a simile used by Luis de León in Los nombres de Cristo; this comparison is also used in the Prologue of the Flos Sanctorum by Pedro de Rivadeneyra.¹⁷

According to Daniel Samper Ortega,¹⁸ Madre Castillo's poems, written in most cases to integrate the text of some Afectos, recall the poetic mode of Luis de León and Juan de los Angeles.

In the case of Juan de Avila and Bernardino de Laredo, Morales Borrero identifies specific borrowings, such as the description of the Passion of Christ in Juan de Avila's letter addressed "A una persona religiosa" which reappears, with a few modifications, in chapters XXXIX and LIII of Su Vida and, more vividly, in A 73, and alleges that in writing A 102 Madre Castillo must have taken into account letter no. 232 of Juan de Avila, with regard to the precise position of Christ's nailed feet and arms open on the Cross. The image and symbolism of the four rivers, employed in A 103,¹⁹ derives, according to Morales Borrero, from La subida del Monte Sion by Bernardino de Laredo,²⁰ where it is frequently used. Even one of the most celebrated metaphors of Madre Castillo,

. . . mi alma parece que andaba con sus potencias como una pelota por los vientos, arrojada de todas partes con violentísimos impulsos, sin saber en qué hacer pie ni poder hacerlo en nada. . . .²¹

loses its originality if traced back, as Morales Borrero maintains, to a similar locution used by Gonzalo de Berceo (1192?-1252?).²²

Thus far we have referred to the most important authors who might have influenced, directly or through secondary sources, the imagery and the symbolism found in Madre Castillo's works. However, the impact of other authors and poets, not necessarily mystic, can be detected in the eclectic prose of our Colombian nun. Some of them, such as Lope de Vega and his "Pastor, que con tus silbos amorosos," and the Colombian

Juan Manuel García Tejada, author of a Baroque religious poem, "A Vos corriendo voy, brazos sagrados," are worth mentioning as a possible source of no less than four afectos,²³ where Madre Castillo develops the theme of the Cross made of three nails, five fountains, and a precious relic in the form of a small piece of cane. Others, such as Pedro de Rivadeneyra and some Italian mystics and saints with whom Madre Castillo was undoubtedly acquainted, will be discussed at length in the next chapters.

Before we come to a general definition of Madre Castillo's style, we cannot help mentioning another famous name, who affected Madre Castillo most directly in the composition of her poems: Sor Juana Inés de la Cruz (1648-1695). Although Madre Castillo never mentions her anywhere in Su Vida and the Afectos espirituales, the fact that she admired Sor Juana very much is proved by the poems that Madre Castillo copied in her breviary without giving the name of the author writing, beside them, other verses which were of her own composition.²⁴

For almost a century all the poems contained in the breviary were attributed to Madre Castillo until, in 1941, Alfonso Méndez Plancarte²⁵ proved that the Colombian author was heavily indebted to the Mexican poetess. In particular, what had been called so far el romance "Al Santísimo Sacramento" turned out to be the poetic adaptation of two letras by Sor Juana, XVIII and XIX, written on the occasion of the consecration of the church of San Bernardo on June 24, 1690; the poem "A la Concepción de Nuestra Señora" derives mostly from Sor Juana's auto sacramental "El Divino Narciso;" finally, las endechas (a funeral

song) "A la muerte de Nuestro Señor" is, in fact, the literal transcription of another section of "El Divino Narciso," namely scene XIV. What belongs specifically to Madre Castillo are six poems, which are an integral part of the afectos.²⁶

Aside from the question of the poetic borrowings, Sor Juana could have represented a model for Madre Castillo who, on the one hand, ardently desired to expand her education and improve her literary style, as witnessed by the numberless echoes and adaptations from other authors, but was keenly aware, at the same time, of the limitations imposed on her literary activity by her religious condition. This could be an explanation for the literary self-deprecating attitude shown by Madre Castillo.

Madre Castillo's poems have drawn the attention of a few critics, but a textual study of them is still to be done. It is true that her style, both in her prose work and in her poems, is reminiscent of Juan de Los Angeles and of Luis de León (with special reference, in this case, to Madre Castillo's "El habla delicada . . ."),²⁷ but it is also significant that the liras of Madre Castillo, perhaps due to the similarity of imagery and inspiration, sound very much like San Juan de la Cruz's. For Francisco Garfías²⁸ Madre Castillo's poetic style lies in between the Baroque refinement of Sor Juana's lyric mode and the energetic popular inspiration of Santa Teresa's occasional villancicos a lo divino.

It is, however, Madre Castillo's prose about which we have more articulate and even contrasting opinions. Rafael Maya maintains that

. . . en la Madre Castillo no hay alambicamientos, ni conceptismos, ni sutilezas, sino abundancia; es laberíntica, pero no intrincada; es profusa, pero no enigmática; es enfática, pero no hueca ni vanamente hinchada . . ."29

Daniel Samper Ortega³⁰ emphasizes the uniqueness and the energy of some expressions used by Madre Castillo, such as those denoting centripetal movement and blood shedding, but he does not grant any originality to Madre Castillo's work as a whole, and defines it as "una epítome de las obras que escribió la reformadora del Carmelo."³¹

Antonio Gómez Restrepo, in a chapter of his Historia de la literatura colombiana,³² points out some of the faults of Madre Castillo's prose: in his opinion, the Afectos, although characterized by a high degree of lyrical effusion, are devoid of a general scheme or structure capable of supporting the intricacies of Madre Castillo's meditations on the love of God and the misery of mankind. Elsewhere he indicates that our author "acumula sinónimos para reforzar el pensamiento, produciendo a veces el efecto contrario."³³

The critical opinions reviewed so far, at the same time reductive and broadly generic, bear witness to the neglect from which Madre Castillo's works suffered until the publication, in 1968, of the critical edition on which the present study is based. That year marks the publication of the critical study of María Teresa Morales Borrero in which, for the first time, three different styles are discerned in the prose of the Colombian writer. Consequently, the Afectos are characterized by three stylistic components,

1) a style of grandiloquence, resulting from frequent interpolations of Biblical clauses, rhythmical and prolix, similar in many respects to

the pre-Baroque diction of the XVI century.

2) the typically Baroque traits of antitheses and intense alliterations, underlying some Afectos but mostly the poems.

3) Su Vida, instead, is built on a grave classical diction, extremely clear and transparent, resembling the Renaissance style of Antonio de Guevara.³⁴

In outlining the salient features of Madre Castillo's prose we have deliberately omitted two fundamental elements, the borrowings and the interpolations from the Bible, and the overall influence of the writings of Santa Teresa, since we intend to develop these topics in the following chapters.

For the time being, however, we have gained some insight into the complexity of an author such as Madre Castillo, whose style is generally considered uncomplicated and in whose pages the temporal dimension of literature is transmuted into the timeless world of mysticism.

Notes

- 1 Madre Castillo, Obras completas, op. cit., p. xiv.
- 2 Madre Castillo, Obras completas, op. cit., p. 89.
- 3 Madre Castillo, Obras completas, op. cit., p. xiv.
- 4 Giuseppe Bellini, La letteratura ispano-americana dall'età pre-colombiana ai nostri giorni (Firenze & Milano: Sansoni Accademia, 1970), p. 98.
- 5 Madre Castillo, Obras completas, op. cit., p. xxiv.
- 6 Cf. Hernando Domínguez Camargo, Poema heroico, libro I, CXVI, and Madre Castillo, op. cit., A 81, p. 190.
- 7 Madre Castillo, Obras completas, op. cit., p. xxii.
- 8 This problem will be extensively dealt with in the next chapters.
- 9 D. S. Ortega, Al galope, op. cit., pp. 48-51.
- 10 Madre Castillo, Obras completas, op. cit., pp. cliii-clv.
- 11 María Teresa Morales Borrero, La Madre Castillo, su espiritualidad y su estilo (Bogotá: Instituto Caro y Cuervo, 1968), the most accurate and complete general study on Madre Castillo published so far.
- 12 M. T. Morales Borrero, op. cit., pp. 129-130.
- 13 Helmut Hatzfeld, Estudios literarios sobre mística española (Madrid: Gredos, 1966), pp. 83-108.
- 14 From now on A will be the abbreviation used for afecto. A 44, pp. 121-122: "... y luego me pareció que la benignidad de Dios quería dar a mí, pobre y desnuda, sus dones, y que se hallaba el alma con tres vestiduras, tan hermosas y agraciadas, que la primera parecía de una blancura peregrina, sobre todo pensamiento. La segunda de color encendido, y la tercera de color verde; acordándoseme que yo mismo entendí luego que entré en la religion." The reference to the Noche oscura is libro II, c. XXI, 3,6,10.
- 15 M. T. Morales Borrero, op. cit., pp. 40-44.
- 16 Madre Castillo, Obras completas, op. cit., p. 49.

- 17 M. T. Morales Borrero, La Madre Castillo, op. cit., p. 119.
- 18 D. S. Ortega, Al galope, op. cit., pp. 71-72.
- 19 Madre Castillo, Obras completas, op. cit., A 103, pp. 231-232:
"También conocí en el Santísimo Sacramento aquel sagrado y divino
paraíso, de donde salen, para el alma, cuatro caudalosos y copiosos
ríos en que le comunica sus divinas grandezas." Follows the symbolic
identification of the rivers according to the antiphony of the "Magni-
ficat."
- 20 M. T. Morales Borrero, La Madre Castillo, op. cit., p. 237.
- 21 Madre Castillo, Obras completas, op. cit., p. 206.
- 22 Cf. Milagros de la Virgen, II, 72, l. 12.
- 23 A 5, 36, 39, and 48.
- 24 Madre Castillo, Obras completas, op. cit., p. cxcii.
- 25 Alfonso Méndez Plancarte, "Un libro de Gómez Restrepo y una
triple restitución de Sor Juana Inés de la Cruz," Abside, tomo V,
num. 7, México 1941, now reprinted in the Introduction to Obras com-
pletas.
- 26 The poems are respectively "El habla delicada . . . ," in A 46,
p. 124, "Fenix, el alma se abrasa . . . ," in A 8, p. 25, "Villancico
al nacimiento del Redentor," in A 195, p. 488, "Cada día a María . . . ,"
p. 501, "A recoger sentidos . . . ," p. 507, and "De la salud la
fuente . . . ," p. 509.
- 27 D. S. Ortega, Al galope, op. cit., p. 71.
- 28 Francisco Garfías, "Tres monjas poetisas" (Arbor, LXXXVIII, num.
301, 1971), pp. 49-63.
- 29 Quoted by F. Garfías, op. cit., p. 60.
- 30 D. S. Ortega, Al galope, op. cit., pp. 69-70.
- 31 D. S. Ortega, Al galope, op. cit., p. 69.
- 32 Antonio Gómez Restrepo, "La Madre Castillo," in Historia de la
literatura colombiana, tomo II, reprinted in Anuario de la Academia
Colombiana (tomo VIII, Bogotá 1940-41), pp. 21-66.
- 33 A. G. Restrepo, La Madre Castillo, op. cit., p. 63.
- 34 M. T. Morales Borrero, La Madre Castillo, op. cit., p. 308.

Madre Castillo and the Experience of the Written Word

As a written message, the literary work presents two fundamental angles for a critical approach. From the standpoint of the reader, the écriture can undergo a stylistic analysis expected to reveal the connection between the text and the reader's imagination.¹ By responding to certain types of intentionality ultimately represented by the verbal content and by the structure of the text in question, employed by the author when the text was written,² the reader supplies a link between the text and his expectation of things to come, whether they be pure abstract concepts or the disentangling of a fictional plot.

The contrasting approach to a written literary work serves to study the relationship existing between the work itself and its author. Even assuming a total separation of the author from his literary creation,³ we have to come to terms with the ontological reality of the literary production as conceived by the author and therefore containing detectable traces of the latter. This, however, does not necessarily mean a total identification of the literary work with the milieu and the circumstances of the author's life. Roman Ingarden himself yields to the necessity of the double perspective (text-reader and text-author) in the analysis of a literary work. After warning that the vicissitudes, experiences, and psychic states of the author remain completely outside the literary work, he is forced to admit that "the genesis of the literary work . . . may be conditioned by the author's determinate

experiences, and it may be that the whole structure of the work and its individual qualities are functionally dependent on the psychic qualities of the author, his talent, and the type of his 'world of ideas' and his feelings, and that the work thus carries the more or less pronounced traces of his total personality and in this way 'expresses' it."⁴

An insight into the relationship between the author and his literary work is profitable particularly in the case of mystic literature, where the author has to deal with a strong self-defining system of form and content while expressing the singular aspects of his own mystical experience. The established content he must deal with is the orthodoxy characterizing the narration and the form is his own adaptation of preexisting topoi of mystic literature, such as those coming from Santa Teresa and San Juan de la Cruz or, going further back, from the endless reworking and commenting on the Psalms and the Bible in general, ultimate sources of any form of mystical emotion. In our examination of the relationship between Madre Castillo and her works we will begin with a definition of the generic devotional nature of Su Vida and the Afectos and, then, we will work out a general approach to the creation of Madre Castillo's work, the particular stamp of her experiences and literary expression.

The first question that arises from an examination of Madre Castillo's writings is whether they can be defined as mystical or ascetic, although the two terms are often used in conjunction to characterize any kind of devotional literary production dealing with the relationship between the soul and the Divinity. Pedro Sáinz Rodríguez

affirms that

. . . en la ascética es al alma la que, ayudada por la gracia, se eleva hacia Dios por medio de su voluntad y por su propio esfuerzo. En la mística es Dios el que penetra en el alma sin que ésta manifieste otra actividad que la de recibir y saborear este don de Dios . . .⁵

The distinction between "mystic" and "ascetic" is that between an active or passive attitude toward the love of God; yet the active and passive phases are the poles between which the devotional experience of the mystic oscillates with some degree of regularity and which ultimately accounts for the apparent ambivalence of those terms.

Madre Castillo experienced an ascetic period in her youth, when she strove for a state of spiritual perfection culminating in her entering the convent of Santa Clara; later on, after reaching a stage of relative spiritual stability, her soul turned to a contemplative disposition revealed throughout the Afectos. An accurate stylistic analysis could show that the oscillations between ascetic and mystic tendencies in Madre Castillo correspond to differences in the use of vocabulary and syntactic constructions.

We already know that, although the writing of the Afectos and of the Vida practically overlapped between 1724 and 1729, the styles of the two works (an emphatic verbose Baroque diction in the Afectos and a clear classical mode of expression in Su Vida) were kept rigorously separated. This singular circumstance might be indicative of the sense interdependence which Madre Castillo's writings bore with the recurrent pattern of her spiritual aridity and fulfillment.

The close interaction between the spiritual state and the written word raises the question of how far the ineffable condition of mysticism

can ultimately be supported by the verbal framework of the récit, an age-old debate never totally resolved. The adjective "ineffable," referring to mystical phenomena, appears for the first time in Western civilization in a fragment of Marcellus of Ancyra (IV C. A.D.) quoted by Eusebius of Caesarea (266?-339?).⁶ Although the ineffability of the mystical experience might cause one to think of a total lack of communication between the mystical writer and his audience, the meaning of the term emphasizes the partial inadequacy of figurative language for representation of the spiritual level of reality. Accordingly, St. Jerome, in his epistula LXV, gives an interpretation of Ps. XLIV ("Lingua mea calamus scribe, velociter scribentis . . .") which reads as follows:

Debeo ergo et linguam meam quasi stilum et calamum
preparare, ut per illam in corde et auribus audientium
scribat Spiritus Sanctus.⁷

The mystic appears to be a medium through which the Holy Spirit manifests itself; yet his human nature functions as an imperfect mouthpiece, achieving only an approximation of the total message communicated by God. In Chapter I of the "Cuarta Morada" Santa Teresa says that

. . . para comenzar a hablar de las cuartas moradas bien
he menester . . . encomendarme al Espíritu Santo . . .
porque . . . es dificultosísimo de dar a entender si Su
Majestad no lo hace.⁸

However, more than once, she forgets the messages of God because of their intrinsic conceptual difficulty and is consequently reprimanded by Him. Not dissimilar is the attitude of San Juan de la Cruz in a famous passage of the Cantico espiritual: "Para decir algo de esta

bodega . . . era menester que el Espíritu Santo tomase la mano y moviese la pluma."⁹

Since, as James Olney has it, "mystic experience is non-transferable, incommensurate with human language and finite communication,"¹⁰ Madre Castillo is prompted to approach the problem of communication from the standpoint of negative theology. As God can be defined only by means of negative attributes denoting "what He is not," analogously "lo más que puedes alcanzar de su Ser inmenso, es que no alcanzas . . . " (A 32, II) and, with reference to the mediation of divine communication, "[el alma], conociendo algo de aquel Ser inmenso, lo que más conoce es que no conoce; y muere y arde por conocer y amar a su último fin y sumo bien" (A 18, I). So aware are mystics of this gap between them and the divine word, that we might assume that the hiatus between man and the Divinity takes the form, for them, of a verbal unfulfillment in which the ultimate aspiration of the mystic is bound to remain unrealized, for the union with the divinity must lie inevitably beyond human language.

The paradox of communication in mystical states resides in the fact that it involves three personae, the Divinity, the mystic, and the layman, of whom the third, being the reader or the disciple who listens to the living words of the mystic, can assimilate only a minimal part of the original message ultimately meant for himself. The question of the ineffability of mystical states becomes therefore a problem that goes beyond the boundaries of finding an adequate translation into human linguistic signs. Consequently, whether we regard the mystic in his relationship with the divinity or in his mediation to the secular

world, the content of the communication received from God is only imperfectly transmitted outside the mystic recipient of the message.

As we have said, the blame is usually put on words themselves, limited in their meaning by being necessarily an imperfect mirror of human reality; however the attitude of the mystic in this respect is ambivalent because, although deeming the word structure of experience largely unreliable, he feels compelled to resort to a code of linguistic signs.

Dom García de Cisneros, who, in the XVI century, developed many of the concepts which were later to appear in the works of Ignacio de Loyola, says that

. . . a veces el alma siente una embriaguez espiritual
que la empuja a santos y piadosos suspiros sin que le
sea posible contenerlos en su interior y no manifestarlos
. . .¹¹

Although distrustful of communication, the mystic must communicate, and the inevitable dissatisfaction that reminds him of the ontological distance between himself and the divinity, represents one more spiritual sorrow which the mystic offers to God as a personal and collective expiation. Madre Castillo is ready to say that "de lo que se ama, se habla" (A 71, II), even if, later, she considers her own writings as the source of an intolerable period of aridity and consequently attempts to burn them.

* * * *

Until now we have drawn no distinction between the written word and the spoken message, assuming that the value of communication remains the

same at both levels of articulation. We have based this assumption on the fact that the mystics we have quoted seem to employ two different categories of action, "speaking" and "writing," with the same connotation of "communicating." Yet, the question of the written message vs. the spoken message, or vice versa, is extremely complex. We will attempt here to point out how some aspects of this issue relate to the present study, but we will refrain from giving a detailed view of the problems, which would bring the purpose of this chapter much too far.

In the first place there is the spoken word, the uncontaminated sign, as Roman Ingarden has it;¹² Jesus Christ recited his parables and precepts, he did not write them. As soon as his life and teachings acquired a written form, the question arose over which of the Gospels were to be considered the true message of God, and eventually led to the ban, in the name of orthodoxy, of the apocryphal revelations.

Consequently, the mystic's attitude toward the written word is mainly negative. We have to go as far as Santa Teresa to find a mystic who writes about her own mystical experience, and even later there will be mystics who will rely entirely on someone else's help to set their revelations in writing. It is easy to dismiss the whole problem by asserting that most Medieval and Renaissance mystics had a very imperfect (or, sometimes, even nonexistent) command of the written language to engage in such an activity. The distrust for the written language goes, in fact, much deeper than a simple technical inability, which could be eventually overcome if only the mystic in question felt the inner need for it.¹³

Although for St. Jerome, as we have seen, the two terms "calamus" and "lingua" are practically identical, it is not so for some of the most representative figures of medieval mysticism. For St. Catherine of Siena (1347?-1380) and the Blessed Angela of Foligno (1248?-1309) the written language identifies itself with the writings of the scholastic tradition and its analytic theology, a cultural world to which both Angela and St. Catherine feel unrelated. The latter treats "li superbi literati" with scorn and contempt in her Dialogo della divina dottrina,¹⁴ which reports the dialogues of an ecstatic soul with God. St. Catherine's means of communication is the spoken word written down by her disciples, since only later in her life did she learn how to write,¹⁵ albeit imperfectly, and she used her newly acquired skill only to write letters.

Angela of Foligno seemed to have the same kind of deep distrust for the written language. Herself totally illiterate, she dictated her visions and spiritual revelations not unlike St. Catherine; yet, her personal want of confidence in the written sign goes beyond the representative type of St. Catherine. On one hand, in fact, she was distrustful of the Bible as a codified depository of the orthodox truth, and on the other, she tried to rid herself of the "wordiness" of her experience of God even at a spoken level of reality. God says to her "Exeas de istis verbis si potes," and Angela considers whether this possibility can be materialized into her factual experience of God: "Et incepti respicere per vineas ut exirem de illo, scilicet de illa locutione."¹⁶

The ultimate hiatus between the spoken and the written sign is eventually bridged by an act of will which does not entirely originate with the mystic himself, namely obedience. Because of the wide variety of meanings implied in this term, particularly in its secular connotation, it is easy to overlook the fact that obedience is the great safety valve of the mystic's psychological balance, with manifest consequences on his literary work. William James, in The Varieties of Religious Experience, a Study in Human Nature, quotes an illuminating passage from a devotional treatise by Alfonso Rodríguez, S.J., in which the inner significance of the act of obedience is clearly exposed:

One of the great consolations of the monastic life is the assurance we have that in obeying we can commit no fault. The Superior may commit a fault in commanding you to do this thing or that, but you are certain that you commit no fault so long as you obey . . . The moment what you did was done obediently, God wipes it out of your account, and charges it to the Superior.¹⁷

A typical case is Santa Teresa, who began to write her Relaciones only after she was ordered by her confessors and by the Inquisition to set down in writing what she had experienced in her mystical states. However, a more dramatic instance of mediation between the dictated and the written word through an act of obedience is that of Santa Maria Maddalena de' Pazzi (1566-1607) who, although she belonged to some of the noblest families of Florence (the Pazzis on her father's side, bitter enemies of Lorenzo the Magnificent, and the Buondelmontis on her mother's, mentioned by Dante and Boccaccio), was almost totally unable to read or write.¹⁸

For Santa Maria Maddalena obedience was a fundamental rule in monastic life,¹⁹ so much so that, during her ecstasies, she used to answer

only to her Superior strictly out of obedience, while she did not listen to or answer other nuns who were present at the scene. Santa Maria Maddalena's first spiritual director, Agostino Campi,²⁰ had ordered the nuns of the monastery of Santa Maria degl'Angioli in Borgo S. Frediano (at that time a suburb of Florence) and in particular Sister Vangelista del Giocondo, to take notes of the utterances of the saint while she was in ecstasy, for fear that Maria Maddalena was being deceived by the devil. Her first reaction when she was told about her confessor's decision was particularly emotional: ". . . pianse dirottamente e pregò lui e le Madri che non volessero tenere conto delle sue cose."²¹ Later she seemed to give in to what was probably considered by her as an intrusion into her private devotions toward God.

Nevertheless, a few episodes of her biography point out the ambivalence with which she considered the act of writing throughout her life. First we are told that, although she was in correspondence with Sister Caterina de'Ricci, later canonized,²² Maria Maddalena actually hated to write letters. We are informed by Puccini of the "disgusto ch'ella aveva di ricever lettere e la repugnanza che sentiva al rispondere,"²³ words that could also be broadly interpreted as a refusal of a mundane practice.

This detail of Maria Maddalena's personality, if considered out of context, could mean very little to our investigation if it were not for other episodes which cast light on the fundamental significance of this attitude. Under the misleading title "Desiderio di estinguere ogni appetito di compiacenza umana," it is reported that Maria Maddalena

burnt, with no apparent reason, some notebooks containing the verbal transcription of her beatific states. The text of Puccini reads as follows:

Un'altra volta sendole venuto alle mani alcuni quaderni, ne' quali dalle Monache erano state scritte alcune cose della sua vita, essa gli abbruciò, & essendo di ciò ripresa dalla Superiora, e dimandata se ciò aveva fatto perchè le fussero stati occasione di superbia, disse di no, ma che non avendo bisogno di ubbidienza, che in ciò la legasse, le pareva che fusse obbligo suo l'abbruciarle, allegando che il simile aveva fatto una volta un servo di Dio, ma vedendosene ripresa, se ne umiliò, e chiese perdono, & essendole imposto per ubbidienza che non più facesse simil cosa, ubbidì senza stimolo alcuno.²⁴

We have underlined two sentences in the otherwise uninformative text of Puccini--where no questions are ever posed or causes ever looked for--because they represent a basic clue which, with some modifications, will be found again in Madre Castillo.

The proposition "non avendo bisogno di ubbidienza, che in ciò la legasse" justifies an exception to the rule of obedience, for which God, Maria Maddalena, and the text she had dictated represent a self-enclosed system totally independent of any social level of reality and especially of the conventual community, where the principle of obedience applies. Actually nowhere in Puccini's text is it said that the saint had been given permission to write; the fact that she was dictating put her automatically outside the boundaries of obedience. Later on the biographer goes back to the topic of the mémoires and the saint gives her own explanation of the fact, speaking in first person:

Desiderando io di poter dare, & offerire a Dio qualche cosa, e rimanere per amor suo senza niente, e non trovando aver cosa alcuna . . . le ho fatto la rinunzia di tutto ciò che egli dà a me, non avendo io altro che dargli.²⁵

The renunciation of "tutto ciò che egli dà a me" involves not only spiritual enjoyment as such, but also communication of the mystical raptures, namely the written documents containing them.

The psychological value of these documents borders on the fundamental ambivalence of good and bad, as if, once they had been set down in writing, they represented a portion of reality separated from their author and acquiring their own life, liable to a moral dichotomy.

Thus Santa Maria Maddalena reveals the dark side of these mémoires and the feelings of guilt they generate:

Vidde comparire appresso i demoni con alcune note de' difetti da lei commessi in questi cinqu'anni,²⁶ & appresso vidde li suoi Santi divoti, che toltela a' demoni le stracciavano, e che i demoni confusi si partivano, onde disse: Hanno quelle ferocissime bestie certi scartafacci, co'quali pensavano ritornarsene al loro gran Demonio per raccontare qualche gran guadagno; ma i miei devoti gli prendono e gli stracciano, perchè già ogni cosa è purificata nel sangue del mio Giesù.²⁷

The paragraph ends with a Latin quotation, "Omnia arbitratus sum ut stercora," which underlines once more the ambiguity of Maria Maddalena's experience of writing, where two different manuscripts, the one dealing with the ineffable revelations from God and the one eventually containing censurable material for the Inquisition, overlap and, in so doing, create their own portion of reality from which Santa Maria Maddalena is excluded. The attempt to regain control over the written message becomes imperative because, after being put in writing and given an objective existence, the transcription of the episodes of her life is liable to the ambiguity of a "space of interpretation" where good and bad can subsist side by side. God, in fact, is no

longer with the saint to assure her of His presence; subjectivity yields now in the written message to the original sin of objective interpretation.

The famous sentence of Susanne Langer, "the form of fact is the form of proposition,"²⁸ has to be taken in this case at its face value; as there is no dichotomy between the fact and the way the fact is reported in writing, the human response to the fact identifies itself with the response to the writing of it.²⁹ Under the rule of obedience the mystic is freed from responsibilities of any kind once he begins writing; but when the written text is there, available to the reader or to the mystic himself as an objective presence, the mystic cannot help facing it in its objectivity. Hence, the guilt feelings and the recollections of sin, whether actual or imaginary, which put a distance between the mystic as an author and his writings.³⁰

* * * *

We have dwelt upon Saint Catherine of Siena and Santa Maria Maddalena de' Pazzi because it is likely that they influenced Madre Castillo to a greater degree than has been admitted so far, especially as concerns the uneasy attitude of the Colombian writer toward her own works. However, before we return to Madre Castillo, it is interesting to point out another link which might cast more light on the making of Su Vida and the Afectos.

Sor Juana Inés de la Cruz, the outstanding Mexican poetess whom Madre Castillo admired and imitated, had Santa Caterina as her patron and probably had some knowledge of the Italian saint's life, letters,

and theological works, although it is difficult to establish to what extent.³¹ We know that Sor Juana wrote a villancico dedicated to Saint Catherine which begins "Contra una tierna rosa . . . ," dealing with the theme of envy toward beauty and erudition. What is more important to our purpose is that, despite her prolific and varied production, Sor Juana complained about the act of writing in a way reminiscent of Madre Castillo: "Y a la verdad, yo nunca he escrito sino violentada y forzada, y solo por dar gusto a otros, no solo sin complacencia, sino con positiva repugnancia."³² It is not clear what aroused Sor Juana's aversion, probably the insistent requests she received from people outside the convent to write poems on commission.

Madre Castillo, however, never had the opportunity to write for anybody else except her confessors, as an act of pure obedience. Her attitude toward the written message at the same time epitomizes what has been said above about Santa Caterina, Santa Maria Maddalena de' Pazzi, and Sor Juana, and acquires a connotation of its own bearing the imprint of her personality.

Su Vida and the Afectos espirituales are characterized as two distinct works, although they complement each other. The former is the autobiography of Madre Castillo, from her birth to about 1724, which emphasizes the author's worldly existence, while the Afectos are a detailed chronicle of her spiritual achievements.

Along with St. Augustine's Confessiones, Su Vida by Santa Teresa is supposed to have been the most important model for the writing of Madre Castillo's autobiography; yet, the fundamental difference between

the two Spanish works lies in the lack of unity of Madre Castillo's world, where daily existence and spiritual favors are so remote from each other as to require two different books to be described. In Santa Teresa's Vida, on the other hand, and in Las fundaciones, considered an expanded version of Santa Teresa's life, the inner and outer aspects of life are unified.

In addition, the genesis of the two autobiographical narrations, respectively by Santa Teresa and Madre Castillo, suggests a wide divergence of motive and purpose. Santa Teresa wrote eleven relations, in the form of written confessions addressed to Jesuits, bishops, and confessors, in which she prepared herself for the major effort of composing a book-length autobiography. The earlier bleak accounts are dominated by her need for guidance from her spiritual fathers; Su Vida, much fuller, betrays her confidence in her visions and chosen way, and seems to have been written less to ask for guidance than to show the way.³³ In the introduction to The Life of St. Teresa of Jesus Benedict Zimmerman confirms this view of the earlier accounts of the Spanish saint: "The earlier writings were but confidential communications to her confessors, and if they became known to larger circles this was due to indiscretion."³⁴

It is well known that Su Vida was intended to be an example of edification and guidance to Santa Teresa's fellow nuns in the convent of San José and in all the other monasteries of the Carmelite order. Less known is the fact that Santa Teresa intended to publish her book, as Rev. Zimmerman points out:

. . . her Life was written from the beginning with a view to publication The decisive utterances about this must be sought for . . . in the Way of Perfection, MS of the Escorial, ch. XXXV and LXXIII. Later these quotations were entirely omitted in the final version of the Way of Perfection as Father Domingo Bañez had his own ideas about the advisability of the publication of Su Vida.³⁵

The quotations cited by Rev. Zimmerman read as follows:

I have written a few days ago a certain Relation of my Life. But since it might happen that my confessor may not permit you i.e. the nuns of the convent of San Jose to read it, I will put here some things concerning prayer which are conformable to what I have said there . . . (Way of Perfection, Escorial MS, end of the introduction).

Those of you who had been lead by God to this degree of contemplation . . . should procure the book because it is important for you, after I am dead (ibid., ch. XXXV, p. 3).

. . . that book, therefore, will be of great help for those who have arrived at this state, and will give them much light. Procure it. For Father Domingo Bañez, presentado of the Order of St. Dominic who, as I say, is my confessor . . . has it; if he judges that you should see this, and gives it to you, he will also give you the other (ibid., end of ch. LXXIII).³⁶

Santa Teresa, therefore, goes the entire way in her experience of the written word: from the oral mystical message between herself and the Divinity to the injunction of the Inquisition to give a written form to her spiritual colloquies and, finally, to the intention of making a book of it. If we are to take literally the thesis of contemporary literary criticism that books only take on their full existence in the reader and that we cannot speak of a literary work without conceiving a reader who reads the book in question,³⁷ Santa Teresa is one of the few mystics who fully achieved such literary status with a clear view of religious values within a printed work.

Madre Castillo, on the other hand, far from being as fortunate as Santa Teresa, developed her own attitude toward the written word through a different experience, although the starting point was undoubtedly Santa Teresa's Vida. The similarity between the two autobiographies is external and limited to the first chapters of Madre Castillo's Vida, covering Francisca's life prior to her taking the veil. Unlike Santa Teresa's relations, we have no preparatory work to the main undertaking of the book; unlike the two drawings of the Theresian Vida, Madre Castillo wrote one version of her autobiography.

Even the raison d'être itself of the Vida of the Colombian mystic has been debated. The temporal structure of the book, where the subdivision into chapters does not presuppose a chronological ordering of the events as we have in Santa Teresa, has suggested the interesting hypothesis that what we read now as a complete book in itself, despite the evident and inexplicable gaps, is instead a collection of notes from which Diego de Moya later intended to write his own biography of Madre Castillo.³⁸ This theory would explain the otherwise unaccountable existence of two distinct styles used by Madre Castillo respectively in the Vida and the Afectos, one intended to be the shortened hasty way of taking notes to be later developed with a more carefully accomplished diction, and the other being the habitual ornate style representative of the author.

Another perplexing problem would be accounted for by the same theory: we refer to the use of the so called "Proustian" interaction of past and present throughout the Vida, as Morales Borrero defines it,

in the sense that Madre Castillo was probably jotting down the recollections of her life as they came to her mind, not necessarily in a chronological order. Perhaps the break from a carefully thought over temporal sequence where past and present represent immutable temporal structures³⁹ is more accidental than it might appear at first sight, and Madre Castillo, after all, may not be a harbinger of Proust.⁴⁰ There is, of course, the atemporality of religious experience which always plays a fundamental role in any kind of mystical writing; in this case, we should look back at the particular type of atemporality shown by the Afectos, which chronologically come before Su Vida, and see whether it modified the concept of temporality in the autobiography.

At any rate, it is easier to speak about the Afectos, which are objectively better documented. The basic distinction between the Vida and the Afectos seems to be that Madre Castillo was happy to write the Afectos, whereas she took up the burden of writing her life purely out of obedience.⁴¹ This, one of the few circumstances known to us on the making of the two works, raises a logical objection: why was Madre Castillo forced to compose something she disliked? And how could she dislike the writing of her own autobiography since she had a pattern to follow in the life of Santa Teresa, with all its symbolical and emotional value?

In order to answer these questions it is necessary to follow the chronological development of some events in the life of our author. The most significant figure connected with the literary development of

Madre Castillo was her confessor Francisco de Herrera, about whom we know only what Madre Castillo says in her Vida. He encouraged Madre Castillo to write the Afectos after reading a desquite a lo divino, now an integral part of the chapter XII of Su Vida, in which Madre Castillo consoled herself for the severe conduct of her confessor who, more than once, had left her in the middle of a confession: ". . . decíame cosas sensibles, y me dejaba en al confesionario y se iba sin oírme, hasta que paró con dejarme de confesar."⁴² Nevertheless, he remained a faithful adviser of Madre Castillo and they carried on an epistolary friendship which lasted until his death. The episode that recounts how Madre Castillo wept into a dry inkpot in order to make enough ink to write a letter to Father de Herrera is indicative of the affection that bound her to her ex-confessor.⁴⁴

An attentive reading of these events reveals that Madre Castillo had not waited for Father Herrera's permission to write the desquite; she acted on her own, perhaps impulsively, certainly out of the prescribed obedience rule. This might explain in part why Father Herrera was for some time so stern toward the young nun; but, most of all, it tells us that, from a conventual standpoint (and we must not forget that Madre Castillo was conditioned by it), the writing of the Afectos originated from an act of disobedience and was consequently liable to cause a deep sense of guilt.⁴⁵

We have defined the concept of obedience as a safety valve for the mystic; however, by the same token, it can be turned against the mystic himself, in particular during periods of aridity. More than

once Madre Castillo tried to burn her writings not out of humility, as suggested by Darío Achury Valenzuela,⁴⁶ but out of a complex emotional state in which we can perceive a strong sense of guilt and the desire to exorcise it. It is no wonder that the writings chosen to be burnt were not Su Vida, but the Afectos. Francisco de Herrera was informed by Madre Castillo herself about her intention and successfully convinced her that those pages belonged to God and consequently were to be preserved. For quite some time, however, Madre Castillo was convinced of the opposite, as we shall see.

We have said earlier that the Afectos probably date back to 1693 or 1694, while Su Vida was begun in 1716. Between 1716 and 1724 there is a considerable gap, in which no afectos were written. Significantly, we do not know the name of the confessor or of the spiritual adviser who ordered Madre Castillo to put in writing the most significant episodes of her life. Diego de Moya read Su Vida when the composition of it was much advanced, or perhaps had already come to a halt; he was in fact Madre Castillo's confessor from 1740 until Madre Castillo's death in 1742. While there seem to be no connections between the composition of Su Vida and the periods of aridity experienced by Madre Castillo, it is reasonable to consider the writing of the life as an act of penance, at least until 1724;⁴⁷ after this date, Madre Castillo was probably allowed to resume the writing of the Afectos on condition that the mystical effusions contained in them be mitigated by the act of obedience which had led to the composition of her life.

As usual, with regard to the most fascinating problems related to her life and works, Madre Castillo's pages tell us almost nothing about

the conflicts that underlay the making of her two volumes, and we are consequently compelled to resort to a number of suppositions. One of the questions that naturally arise out of this context concerns the extent to which the Afectos could be regarded as a presence to be fought in the best interest of Madre Castillo's spirit since, at face value, the text of the Afectos does not seem to contain other than the highest spiritual meditations and the most useful teachings for the elevation of the soul.

In one of the afectos which remained unpublished until 1968, the Colombian mystic points out the impulse lying at the basis of her devotional reflections: ". . . entendía componerse un campo no comprendido de ningún entendimiento."⁴⁸ These enigmatic words underscore the main characteristic of the afectos, namely the private quality of a level of reality existing only between Madre Castillo and the Deity, which is eventually disclosed to a third party only as a second degree of communication. We know that Madre Castillo was jealous of her own writings to the point that she was afraid they would be read by her fellow nuns after her death.⁴⁹

This ambiguous attitude toward the divulgence of the written message can be found even in Santa Teresa's Vida, despite her intention to publish the book, with special reference to chapter X:

Para lo que de aquí adelante dijere, no se la doy [i.e. permission to make public], ni quiero, si a alguien lo mostraren, digan quién es, por quién pasó, ni quién lo escribió; que por esto no me nombro, ni a nadie, sino escribirlo he todo lo mejor que pueda para no ser conocida, y así lo pido por amor de Dios.⁵⁰

In this passage Santa Teresa refers to chapters XI through XXIX

of Su Vida, the main portion of which is a detailed analysis of the states of union, rapture, and contemplation, along with the account of the special graces bestowed on her by God. Even the remark that "por claro que yo quisiera decir estas cosas de oración, será bien oscuro para quien no tuviere experiencia,"⁵¹ alluding to eventual difficulties in understanding such a complex matter, sounds unconvincing, if we consider that the convent of the Incarnation was intended to be the main beneficiary from the reading of the book.

At this point we have to go back to what has been said about the relationship between the mystic and the act of writing. The instances taken from Santa María Maddalena de' Pazzi, Santa Teresa, and Madre Castillo, do seem to point in the direction of a similar complex attitude toward the written word. The act of writing identifies itself with an act of consolation, unilateral as it may seem; Madre Castillo's first written page is, in fact, a desquite and, later, all afectos will bear the same characteristic. In this connection we must take into account the prohibition put upon writing in some orders of strict seclusion, such as the hermitage of the Benedictine at Palma di Montechiaro in Sicily;⁵² writing could be not only a distraction from meditation or prayer but also the source of a consolation other than spiritual, whether the mystic write a simple letter or a devotional treatise.

In the works of Saint Catherine and Santa Maria Maddalena it is God himself speaking in first person with an unidentified soul, believed to be the narrator himself. What greater consolation can the

mystic receive than being, despite her faults, the addressee of the word of God? In Santa Teresa this sense of immediacy appears much more mitigated; yet, when it comes to the description of the divine graces, we have seen that the ambivalence of consolation shows all its power of suggestion.

The main point here seems to be related to the private character of the experience of God:⁵³ the mystic is torn between the subjectivity of his experience of the divine or, in simpler terms, how to keep it for himself, and the objectivation of it through the act of writing, which no longer assures the privateness of that experience. Still, the mystic cannot avoid writing because only by means of the written word does consolation become a concrete value.

Thus the written word has to turn to ashes; but is this possible? Neither in Santa Maria Maddalena nor in Madre Castillo does a total burning of their works take place; rather, it looks more like a symbolic gesture made in order to exorcise a disquieting conflict. In this light the writing of Madre Castillo's life appears more emblematic than merely a mundane counterpoint of the spirituality shown in the Afectos:

Y así, un día, como yo rehusara mucho, esreberir lo que el padre Francisco me mandaba, me parecía que vía esreberirse en el corazón de Nuestro Señor con su misma sangre, aquellos sentimientos que El mismo daba a mi alma, y los afectos que contenían aquellos papeles.⁵⁴

In the form of a vision, Madre Castillo reestablishes the uncontaminated value of writing by using a specular propositional structure, where the pages she refused to write, namely a chapter of Su Vida, turn out to be identical with the afectos she had temporarily interrupted.

Here is how Madre Castillo describes the resolution of this conflict:

En uno de aquellos días, me abrió Nuestro Señor los ojos del alma, estando rezando vísperas, dándome luz de que todo aquello era padecer y cruz y grande misericordia suya. Hízome entender aquel verso del salmo que dice: 'Beatus vir qui implevit desiderium suum.'⁵⁵

Once again she resorts to a specular structure of speech, in which suum refers back to vir, instead of agreeing with the Deity.⁵⁶ Later in the same chapter, as she points out the usual concern for an evil will at work on her mediation of the divine message, she says:

. . . habiendo comulgado, entendí con mucha claridad y razones que para ello me ofreció Nuestro Señor, que ninguna cosa de las que había escrito era mía ni del demonio.⁵⁷

Notes

- ¹ See Wolfgang Iser, The Implied Reader (Baltimore & London: The Johns Hopkins University Press, 1974), pp. 276-277 on the concept of intentionale Satzkorrelate, of which we give here a simplified exposition.
- ² Roman Ingarden, The Literary Work of Art (Evanston: Northwestern University Press, 1973), p. 78.
- ³ R. Ingarden, The Literary Work of Art, op. cit., pp. 7-8.
- ⁴ R. Ingarden, The Literary Work of Art, op. cit., pp. 23-24.
- ⁵ Pedro Sáinz Rodríguez, Espiritualidad española (Madrid: Ediciones Rialp, 1961), p. 41.
- ⁶ Cf. P. Sáinz Rodríguez, Espiritualidad española, op. cit., p. 48.
- ⁷ Jacques Paul Migne, Patrologia latina (Paris: apud Garnier fratres, editores, et J. P. Migne successores, 1879), vol. XXII, p. 627.
- ⁸ Teresa de Jesus, Obras completas (Madrid: Aguilar, 1963), p. 410.
- ⁹ Juan de la Cruz, Cántico espiritual, str. 60, n. 3.
- ¹⁰ James Olney, Metaphors of Self (Princeton: Princeton University Press, 1972), p. 165.
- ¹¹ Dom García de Cisneros, Exercitatori de la vida espiritual (Montserrat, 1925), vol. II, p. 319.
- ¹² Roman Ingarden, The Cognition of the Literary Work of Art (Evanston: Northwestern University Press, 1973), p. 15. Cf. also "In principio erat Verbum," in the Gospel of St. John.
- ¹³ Since many mystics and saints were surrounded by groups of enthusiasts and disciples including renowned university professors, theologians, and learned confessors, it would have been easy for them to learn how to write instead of relying on dictation in which, given the circumstances (Santa Maria Maddalena de' Pazzi, for instance, used to speak very fast in her raptures, making it hard for the nuns around her to jot down what she was saying), the gap of non-communication

widens considerably. Cf. Irving Massey: The Gaping Pig - Literature and Metamorphosis (Berkeley & Los Angeles: University of California Press, 1976), p. 164, on hagiographic themes in Flaubert; "Transcription has the great value of abolishing meaning." We do not here consider religious authors, such as San Francesco d'Assisi and Jacopone da Todi, whose religious inspiration is descriptive of objective states (the crucifixion of Christ, the response of nature to its creator, etc.) rather than of subjective mystical unions.

14 See in particular ch. LXXXV.

15 The few letters she wrote (maybe six or seven) are unfortunately lost, so we cannot compare her own written style with the more than three hundred epistles she dictated and which are still extant.

16 I am indebted for this excursus to Giuliana Carugati, A Proposition of Angela da Foligno, unpublished, p. 14.

17 Alfonso Rodriguez, S.J., Pratioue de la perfection Chretienne, part III, treatise V, chapter X, quoted by W. James, The Varieties of Religious Experience (New York: The Modern Library, 1929), pp. 305-306.

18 Vincenzo Puccini, Vita di Santa Maria Maddalena de' Pazzi (Venezia: presso Paolo Baglioni, MDCCXII), ch. LX, p. 70.

19 See Maria Maddalena de' Pazzi, Opere (Venezia: presso Paolo Baglioni, MDCCXII), passim.

20 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 23.

21 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 20.

22 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., ch. LXIV, p. 77.

23 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., ch. CXXI, p. 163.

24 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 184.

25 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., ch. CXXX, p. 177.

26 Santa Maria Maddalena had just come out of a period of aridity which had lasted five years.

27 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., ch. LVII, p. 66.

28 Susanne K. Langer, Philosophy in a New Key (Cambridge: Harvard University Press, 1969), p. 269.

29 Cf. W. Iser, The Implied Reader, op. cit., p. 121: "The modern consistency concept of reality implies that the self gains and fulfills its identity as a self-awareness through the potential accord between itself and the surrounding world; it implies also that it is the self's capacity for intersubjective reference which makes the given reality into an 'objective world.'" In this sense the mystic undergoes the ecstatic experience and the description of it from a subjective standpoint, in which such an experience comes full circle with himself.

30 Cf. H. Hatzfeld, Estudios literarios sobre mística española, op. cit., p. 281. In the Castillo interior and Su Vida Santa Teresa's past sins seem to be contemporary and magnified even if they are venial.

31 Madre Castillo, Obras completas, op. cit., p. clxxxix.

32 Quoted from Madre Castillo, Obras completas, op. cit., p. clxxxvii.

33 Cf. Roy Pascal, Design and Truth in Autobiography (London: Routledge & Kegan Paul, 1960), p. 73.

34 The Life of St. Teresa of Jesus (with notes and introduction by Rev. Benedict Zimmerman, O.C.D., Westminster, Maryland: The Newman Book Shop, 1947), pp. xx-xxi.

35 The Life of St. Teresa of Jesus, op. cit., p. xxi.

36 I have quoted the English translation used by Rev. Zimmerman as the Spanish MS has not been accessible to me.

37 Cf. Georges Poulet, "Phenomenology of Reading," New Literary History I (1969): 54; and José Luis Martín, Crítica estilística (Madrid: Gredos, 1973), pp. 54-55: "Si no hay lector, no hay obra literaria. Esta se realiza en la medida que el lector la absorbe."

38 Madre Castillo, Obras completas, op. cit., p. 221.

39 See Burton Pike, "Time in Autobiography" (Comparative Literature, XXVIII, Fall 1976), pp. 326-342, where the Proustian atemporality of past and present is dated back to Rousseau's Confessions.

40 Cf. M. T. Morales Borrero, La Madre Castillo, cit., p. 238 ff.

41 See A 11, p. 39, and the following chapters of Su Vida: X, p. 29; XI, p. 34; XIII, p. 44; XIX, p. 63; XXXII, p. 122; LXI, p. 160; XLIX, p. 187. This topic had evidently a strong impact on Madre Castillo's life.

- 42 Madre Castillo, Obras completas, op. cit., p. 35.
- 43 All these letters are unfortunately lost.
- 44 Madre Castillo, Obras completas, op. cit., p. 58.
- 45 We do not know whether Father de Herrera ever officially forgave Madre Castillo for her disobedience.
- 46 Madre Castillo, Obras completas, op. cit., p. lxxiv.
- 47 Writing as an act of penance seems to have been known as early as St. Augustine. Cf. Confessiones, liber VIII, "With what lashes of words did I not scourge my soul."
- 48 Madre Castillo, Obras completas, op. cit., p. 513.
- 49 Madre Castillo, Obras completas, op. cit., p. cxxviii.
- 50 Later in the same chapter Santa Teresa says, ". . . para los demás basta ser mujer para caerse las alas, cuanto más mujer y ruin." The problem could be easily explained by Santa Teresa's fear of being the target of an investigation by the Inquisition. This, however, does not account for the saint's change of mind a few years later, in the Camino de perfección, at a time when the Inquisition was still very active.
- 51 Santa Teresa, Obras completas, op. cit., p. 89.
- 52 Don Calogero Gallerano, Isabella Tomasi (Sorrento, 1963), p. 104: "Si è stabilito che le Romite non possono scrivere."
- 53 Santa Teresa and Santa Maria Maddalena de' Pazzi were ashamed to have raptures and mystical unions with God in the presence of strangers or even of their own fellow nuns.
- 54 Madre Castillo, Obras completas, op. cit., p. 44.
- 55 Madre Castillo, Obras completas, op. cit., p. 162.
- 56 The textual ambiguity subsists mainly on account of the unrelatedness of the quotation, having no other proposition to complete its meaning, and of the form suum, written without a capital S, as it should be when referring to the name of the Divinity. It is significant that Madre Castillo did not seem to realize the circularity of the argument into which she fell, where the "I" and God are synonymous.
- 57 Madre Castillo, Obras completas, op. cit., p. 164.

The Catherinian Tradition: An Outline

The frequent mention of Saint Catherine of Siena and Santa Maria Maddalena de' Pazzi with relation to Madre Castillo requires a closer examination of their role not only in the writings of the Colombian mystic but also in the general setting of devotional books which, from the end of the Middle Ages to the Siglo de Oro, inform the substance of Madre Castillo's works.

The significance of hagiography in Madre Castillo, with special reference to the Italian mystics, has been debated but has not found critical agreement. Between the two extremes represented by Samper Ortega, for whom Santa Maria Maddalena is a minor figure in the spiritual formation of Madre Castillo,¹ and by Achury Valenzuela, where the same mystic is "uno de sus más amados modelos,"² it would be difficult to take sides in this dispute were we not aided by textual criticism and historical research.

What has caused literary critics to differ in this area has undoubtedly been the scarcity of direct references in the text of Madre Castillo while, as we shall see, the significance of Italian mysticism can be adequately assessed only by means of a comparative stylistic analysis, taking into consideration the Spanish translations of Italian mystics available to Madre Castillo.

The first reference to Santa Caterina can be found in chapter XVI of the Vida:

Vía también que estaban en su compañía muchos santos, en particular conocí a Santa Catalina de Sena, y entendí que aquellas azucenas eran los trabajos que estaba padeciendo, y así volví en mí con mucho consuelo y aliento.³

One of the visions described by Madre Castillo seems to be the sublimation of a well known episode in Saint Catherine's life, in which the Italian saint cuts her hair and, in so doing, overcomes the sin of vanity and self-esteem:⁴

. . . me parecía ver a mi misma con una vestidura encarnada que cogía del cuello a los pies, y que los cabellos tenía tan dilatados que llegaban hasta el suelo; dos espíritus malos andaban por allí en forma humana, acechando queriendo trabar con las puntas de aquellos cabellos para enredarlos . . .⁵

A direct link with Saint Catherine is also provided by the extended simile of the pregnant woman at the beginning of A 94:

¿Qué piensas que es el alma llena de buenos deseos, sin darlos a luz en las ocasiones de injurias y menosprecios, de trabajos interiores y exteriores? Es como la que ha concebido en sus entrañas, y siente en ellas la guerra de aquellos deseos, que o se han de poner por obra saliendo a luz, o han de morir y matar a la madre . . . Oh! si tal me había de acaecer, que necesidad había de concebir?⁶

Many other references to the life and works of the Sienese mystic can be found in Madre Castillo, such as the meditations on nothingness (probably derived from Saint Catherine's statement "non si può commettere il peccato di superbia se si è nulla"),⁷ the metaphor of the stagnant pool to signify the love of self, origin of all sins,⁸ or the miracle of the learning of Latin through the Psalms.⁹ Most of these topoi appear again in the works of Santa Teresa and of Santa María Maddalena de' Pazzi and, by means of these textual duplications, they will be incorporated into the devotional tradition on which Madre Castillo

built her own writings.

Compared to the direct address used with reference to Santa Maria Maddalena, it is surprising to note that most allusions to Saint Catherine are indirect. Perhaps Madre Castillo was aware that the life and works of Saint Catherine were prohibited by the Index promulgated by Sarmiento de Valladares,¹⁰ or, more simply, the Catherinian trend was already becoming indistinguishable from other mystical traditions originated in Spain and brought to South America and which, in turn, had developed from the works of the Italian saint.

Speaking of Santa Maria Maddalena, Madre Castillo is more explicit:

De la enfermería me mandó la madre abadesa venir al noviciado a ser maestra de las novicias; yo encomendé este oficio a la bendita santa María Magdalena de Pazzis, de quien, sin haber leído su vida, tenía yo un grande amor, y la había tomado por mi maestra y señora.¹¹

Consequently, we can affirm that, around 1701, Madre Castillo still knows Santa Maria Maddalena only through oral sources. Shortly after, our author has the opportunity to write the following comment in chapter XXVI:

. . . yo recibí con mucho consuelo aquel castigo y penitencia de ir en lugar de lega a la enfermería, porque había leído en la vida de santa Magdalena de Pasis (a quien con toda mi alma había deseado tomar por maestra), que era muy amante de las enfermas . . .¹²

The allusion to Santa Maria Maddalena contained in chapter XXX ("Pues, pasando con el rigor de esta mi enfermedad, permitió Nuestro Señor que habiendo recedido a Su Divina Majestad, la Pascua de Espíritu Santo, que cayó en día de mi santa Magdalena de Pasis . . .")³³ can be dated around May 29, 1709. Later, Madre Castillo is tangibly

consoled by her patron saint in a vision described in chapter XXXVI:

Parecíame que la santa Magdalena de Pasis, mi madre y mi señora, se llegaba amorosamente a mi alma, y se unía su espíritu con el mío, con un abrazo y unión muy estrecha e íntima, alentándome y consolándome.¹⁴

In an unsigned letter addressed to Madre Castillo, an express reference is made to the raptures of Santa Maria Maddalena, which proves that the Life of the Florentine mystic by Vincenzo Puccini was available to Madre Castillo, presumably through her spiritual fathers:

. . . y santa Magdalena de Pasis entonces estuvo en más perfecta contemplación, cuando, en un elevado rapto, an-
duvo toda la carrera de la Pasión.¹⁵

This quotation of unknown authorship indirectly testifies what a direct perusal of the Flos Sanctorum by Pedro de Rivadeneyra substantiates: Madre Castillo could not have derived her information concerning Santa Maria Maddalena from Rivadeneyra, as Morales Borrero maintains,¹⁶ because neither the life of Santa Maria Maddalena nor the biography of Saint Catherine appear in the Flos Sanctorum.

Sometimes Madre Castillo does not seem to distinguish between Santa Maria Maddalena de' Pazzi and Saint Mary Magdalen, as in this passage, where the personalities of the two saints are significantly juxtaposed:

También me inclinaba con grande fuerza a rezar el oficio divino, aunque no tenía más noticia que haber leído en la vida de santa María Magdalena, que era llevada por los ángeles siete veces al cielo, a imitación de las siete horas canónicas.¹⁷

In folio 64 of the manuscript of the Afectos, on the back of A 46, the names of Santa Teresa and Santa Maria Maddalena de' Pazzi

appear in what seems to be an unsigned note from one of her confessors:

El padre Baltasar Caicedo lleva ésta, y el escapulario del
Carmen y medalla de Santa Teresa y Santa María Magdalena
de Pazzis, que se olvidaban remitir. Tu padre, fray . . .

* * * *

From the point of view of the history of the propagation of Italian mystical motifs in Spanish culture, the importance of Saint Catherine of Siena is paramount. Traces of her biography and literary works can be found not only in Santa Teresa, who stands as the source of the spirituality of the Siglo de Oro, but also in Santa Maria Maddalena de'Pazzi; thus Madre Castillo was bound to assimilate the message and some stylistic peculiarities of Saint Catherine not only through Santa Teresa, but also directly from her Italian patron saint, Santa Maria Maddalena. We can say, without fear of exaggeration, that it is possible to speak of a Catherinian trend within the history of the spirituality of the Siglo de Oro, which goes all the way from pre-Renaissance times to Santa Teresa and, finally, to Madre Castillo, in whose works the substance of the Theresian spirit and of the Catherinian teachings are revived once again.

The Italian spirituality of the Middle Ages is one of the fundamental components of Spanish mysticism. Numerous editions of Medieval Italian devotional writings appeared in Spanish translation between 1499 and 1721, for more than two centuries during which Spanish mysticism developed and later declined under the opposite impulse of enlightenment. One of the first works to be available in Spain through the good offices of Cardinal Francisco Jiménez de Cisneros (1456-1517),

who actually paid the printing costs, was the first edition of Angela of Foligno, in Latin, entitled Liber qui dicitur Angela de Fulgino . . . , published in Toledo in 1505, followed by the Spanish version of the same work, Libro de la bienaventurada sancta Angela de Fulgino, en el cual se nos muestra la verdadera carrera para seguir las pisadas de nuestro redemptor y maestro Jesuchristo . . . , Toledo 1510.¹⁸

The year 1499 saw the publication of an anonymous edition of the life of Saint Catherine, La vida de sancta Catherina de sena (sic), which precedes Cardinal Cisneros' edition by twelve years.¹⁹ The famous edition of 1511, again paid for by Cardinal Cisneros, Vida de Santa Catalina de Sena, was followed by Santa Catalina de Sena: Obra de las epístolas y oraciones, Alcalá, 1512. It is from Cardinal Cisneros' edition of the life of Saint Catherine, which bore the name of its author, Raymond of Capua, that Ramón Menéndez Pidal inferred Santa Teresa's knowledge of Saint Catherine.²⁰ By the same token, however, Santa Teresa might have read the edition of 1499 and, quite possibly, the epistles and prayers of the Italian saint in the edition of 1512, although Menéndez Pidal does not mention this possibility.

This would account not only for some external similarities between the lives and predilections of the two mystics, such as the description of how both, Saint Catherine and Santa Teresa, ran away when they were children, impelled by the same cause of saving the souls of the unbelievers, or the preference given by both to the meditations on the nature and operations of the Holy Trinity or, finally, the comprehensive

theme of their enterprising "masculine" personalities and executive-minded temperaments. In addition, the celebrated expression of Santa Teresa, "que muero porque no muero," which reappears literally in San Juan de la Cruz and became the motto of the Spanish mysticism of the Siglo de Oro, occurs first in Saint Catherine: "Ohimè, che io muoio e non posso morire."²¹ The ecstasy of Santa Teresa, in which her heart is pierced by a glowing arrow ("Veía un ángel cabe mí . . . Veíale en las manos un dardo de oro largo y al fin del hierro me parecía tener un poco de fuego. Este me parecía meter por el corazón algunas veces y que me llegaba a las entrañas . . .")²² seems to be the dramatic elaboration of a statement in Saint Catherine's Dialogo:
 "L'anima, che è ferita di questa dolce saetta . . ."²³ Furthermore, Saint Catherine, not unlike Santa Teresa, speaks a great deal about the states of mystical theology and, in particular, of ecstasy and mystical union.²⁴

As for Santa Maria Maddalena de'Pazzi, the first edition of her life, Vita della ven. Madre Suor Maria Maddalena de'Pazzi, Firenze 1609, by Vincenzo Puccini, was translated into Spanish by Juan Bautista de Lezana and published first in Rome (1648) and later in Zaragoza in 1650. However Palau y Dulcet does not report any edition of this volume until 1754, when the book was reprinted in Madrid.²⁵ The Avisos a varias religiosas, a miscellaneous collection of Santa Maria Maddalena's writings, were edited by Father Juan Antonio Solazzi and printed in Mexico in 1721,²⁶ and probably Madre Castillo did not have the opportunity to read them.

In conclusion, both Saint Catherine and Santa Maria Maddalena de'Pazzi had a wide reading public not only in Europe but also in the Spanish American colonies, which accounts for their influence in the history and development of Latin American mysticism.

While the life and writings of Saint Catherine have been regularly reprinted down to our own times, the same cannot be said about Santa Maria Maddalena who, although she enjoyed wide renown until the beginning of the XIX century (the latest editio princeps of her life and works dates back to 1871 and was printed in Monza, Italy), has passed into comparative oblivion. However, before we go from biographical and hagiographic areas to the linguistic level of comparative analysis which will be the subject of the next chapters, we should devote some pages to a brief description of the lives of the two saints with special reference to their behavioral patterns and the traits they had in common.

* * * *

The biographical data known to us about Saint Catherine derive from two versions of her life, the Legenda maior, written by her confessor Raymond of Capua, and the Legenda minor, a shorter version of the former biography compiled by Tommaso Caffarini. All the references made in this and the following chapters derive from the Legenda maior, as the only version of Saint Catherine's life available to Madre Castillo.

Caterina Benincasa was born in 1347 in Siena. Her father was a well-to-do dyer who had probably come to Tuscany from France and had

his surname italianized.²⁷ As a child, Caterina came to know the lives of the holy Fathers of Egypt through a miraculous intervention (oral accounts?), for she never learnt to read.²⁸ On this occasion she heard for the first time about Saint Mary the Egyptian, after whom she deliberately molded part of her own life.²⁹

The importance of this detail lies in the fact that the figure and symbolical significance of Saint Mary the Egyptian represent an anticipation of the topos of St. Mary Magdalen, the converted courtesan who had washed Jesus Christ's feet and had dried them with her hair, which will be one of the pre-eminent literary subjects of the Baroque.³⁰ As an act of "devotional imitation" Caterina de'Pazzi, named after Saint Catherine of Siena, her patron, will adopt the name of St. Mary Magdalen not only in keeping with the Baroque Zeitgeist, but mostly as an interior discipline. We will return later to the concept of imitation in hagiography and mystical works, as it encompasses not only a direct imitatio Christi, but also involves the life and deeds of one's favorite saint. Paolo Maffei, a Renaissance devotional writer, points out that the idea of imitation derives "dalla speranza concepita dell'infinita misericordia divina;" the examples left to us by David, St. Paul, St. Matthew, "e ancora di Maria Magdalena, della Croce imitatrice" remove us from the despair over the absence of God.³¹

What William James calls "purification by elimination"³² is reflected in Saint Catherine's life as early as 1354, when she asked the Virgin Mary to have Jesus as her husband. This spiritual betrothal

has its counterpart in a simplification of the social ties between Caterina and the members of her family. Her sister Bonaventura died while giving birth, as if struck by a supernatural curse,³³ because she had lured her holy sister into the ways of vanity; at the same time, Caterina evinced an increasingly pronounced withdrawal into herself. Raymond of Capua reports that, around this time, she began to develop a particular devotion for St. Mary Magdalen, to the point that the Virgin Mary assigned this saint to Caterina as her own governess and mother.³⁴ The replacement is thus completed; a symbolic St. Mary Magdalen displaces the figure of Bonaventura and of Caterina's mother as well. We know in fact that tension had grown between Caterina, her sister Bonaventura and her mother, as they had tried in vain to find a suitable husband for her.³⁵

At this point of her life Caterina cut her hair and went about wearing a cap, since she deemed her hair to be an enticement to would-be husbands. Caterina hated men because they represented a potential danger to her purity; yet, as a child, she had wanted to imitate St. Euphrosyne who had taken refuge in a monastery dressed in men's clothes. She felt compelled to imitate St. Euphrosyne because she had been given that name at baptism, along with the first name Caterina. In fulfillment of a vow of purity, Caterina did not speak to anyone save her confessor for three years, she ate only bread and water and repeated to herself: "You must clothe yourself in purity, surrounding yourself with it in the way symbolized by the white tunic."³⁶ Saint Catherine was surrounded by countless temptations against her chastity

in the form of married couples, children, and pregnant women, whom she abhorred. Nevertheless, with the exception of the inevitable periods of aridity, Jesus Christ frequently appeared to her and called her "filia." One day she was united in marriage with Christ in the presence of the Virgin Mary,³⁷ and Christ gave her a priceless ring made of four pearls and one diamond. Caterina wore it until she died, although it was invisible to everyone but herself.³⁸ After the three-year period of seclusion, God invited Saint Catherine to be part of a communal life, but she answered that it was not good for a woman to frequent men. Her "family," however, with whom she traveled in Italy and France, was largely composed of men.³⁹

In this as in other areas of her life, Saint Catherine appears to be a woman of great contradictions. Although illiterate, she undertook the composition of a theological work and of hundreds of letters; Edmund Gardner considers her to be the second most eminent epistle writer of the XIV century after Petrarch, whose contemporary she was.

During the period of her public life, Saint Catherine lived practically without sleep or regular diet, a regime which hastened a general physical breakdown. While in Rome, at the age of thirty-three, Saint Catherine suffered a heart attack while praying in St. Peter's; in Raymond's words, "her heart broke in two down the middle, with the vital veins broken, solely through the vehemence of the divine love."⁴¹ The saint, however, survived long enough to leave us a personal account of her sudden illness contained in a letter addressed to Raymond of Capua who, at that time, was in France:

Allora le dimonia con estermio gridavano sopra di me, vedendo impedire e allentare col terrore loro il libero e affocato desiderio. Onde questi percuotevano sopra la corteccia del corpo; ma il desiderio più s'accendeva, gridando: - O Dio eterno, ricevi il sacrificio della vita mia, in questo corpo mistico della santa Chiesa. Io non ho che dare altro se non quello che tu hai dato a me. Togli il cuore, dunque, e premilo sopra la faccia di questa Sposa. - Allora Dio eterno, vollendo l'occhio della clemenza sua, divellea il cuore e premevalo nella santa Chiesa. E con tanta forza l'aveva tratto a se, che, se non che subito (non volendo che 'l vassello del corpo mio fusse rotto), il ricercio della fortezza sua, ne sarebbe andata la vita.⁴²

The last few months of her life Saint Catherine was relentlessly tormented by a host of demons, with whom she never tired of arguing. The biographer reports the bitter conflict with the devils into which she entered as soon as she lost consciousness. Saint Catherine died on April 29, 1380, after invoking three times the blood of Christ: "sangué, sangué, sangué."⁴³

After a solemn funeral preceded by a lengthy exhibition of her body in the church of Santa Maria sopra Minerva, Saint Catherine's remains were buried in that same church and her head, severed by Raymond of Capua, was brought to Siena for public worship.

Saint Catherine has been traditionally considered one of the most important political figures of the XIV century because of her direct dealings with two popes, Gregory XI and Urban VI, and of her alleged interest in the political condition of Italy. Nevertheless, modern historians agree that, although she was in many respects astounding and outspoken, the saint contributed little to the solution of any problem of her period.⁴⁴ Once again the parallel with Petrarch seems to be particularly appropriate. Both had at heart the rebirth of the

political and economic importance of Italy, uttered fiery apostrophes in favor of their country, and traveled extensively to and from Avignon, but with little consequence; they followed the mainstream of history, not vice versa. Saint Catherine was far more concerned with the best interest of the Church than with any other problem, and yet her actions seem to be as much governed by the innermost layers of her complex personality as by the needs of the Church.

It is common knowledge that the saint's mission to Avignon was to effect the return of the papal court to Rome. This might have been one of the items on her agenda, but it was probably not the most significant, for lately the interest of historians has shifted, on the basis of a precise documentation contained in the Legenda maior, to a proposal with which Saint Catherine was deeply involved throughout her life and which was to be set in operation by Enea Silvio Piccolomini, then Pius II, almost a century later: a crusade to the Holy Land.⁴⁵

Saint Catherine's idea was not totally new. Plans of this kind had been proposed to emperors and popes throughout the Middle Ages, and had turned out to be useless bloodshed. Of interest to us is the connection between this event and the verbal transcription of it in a semantic context; let us not forget, in fact, that blood is, along with fire, the most important symbol in the writings of Saint Catherine. In this connection, Giulio Bertoni significantly points out that Saint Catherine "ha avuto la fanciullezza turbata da tumulti di fazioni e dalla vista di stragi e omicidi."⁴⁶

The Legenda maior reports one of the meetings between the saint and Gregory XI in Avignon, during which the pros and cons of the crusade were debated:

. . . the Pope said: 'It would be better for us to get peace between the Christians first, and then order the holy journey afterwards.' Whereupon Catherine retorted: 'There is no better way to bring peace to the Christians than by ordering the holy journey. All those armed people who at the moment do nothing but make war amongst the faithful will be glad to go and serve God professionally. There will be very few so far gone in wickedness that they will refuse to give glory to God through the profession they find so much pleasure in, or who will not be glad to wipe out their sins in such a way. If there is no spark the fire goes out. Thus, holy Father, you will have many advantages at one fell swoop. You will bring peace to the Christians, who want peace, and by losing them you will save people loaded down with their sins. If they obtain victories, it will be your gain as against the other princes in Christendom; if they die in battle, you will have saved their souls from the brink of damnation. So that there will be three distinct gains; peace between the Christians, repentance on the part of the soldiers, and the salvation of a great number of Saracens.'⁴⁷

From this quotation as well as from many letters, the traditional peace-loving spirit of the saint seems to yield to the opposite disposition for war and violence. It is not totally unfounded to relate the plans for a crusade to a letter concerning the execution of a certain Niccolò Tuldo, a nobleman fallen into disgrace;⁴⁸ this will help to underline some motifs which would otherwise go unnoticed in the quotation cited above. For the time being it is our intention to present this letter as a document (cf. the underlined words in Santa Caterina's speech); later, the same letter will be examined from a linguistic and semantic standpoint.

In this epistle Saint Catherine depicts herself as being attracted

to the execution site of Niccolò, where she speaks to him about the hereafter and converts him to the idea of the ineffable beatitude of being close to losing his earthly life for the eternal one. Whether we consider that the symbol of blood has a mystical or a sensual connotation, the letter cannot be read without a sense of wonder and slight repulsion. We must keep in mind that, as they have come down to us, Saint Catherine's letters are incomplete and perhaps, if we had the complete text, we would not feel this revulsion.⁴⁹

Io allora sentiva uno giubilo e un odore del sangue suo;
e non era senza l'odore del mio, il quale io desidero
di spandere per lo dolce sposo Gesù.

Saint Catherine had already found herself in a similar situation when, during the rebellion of the Ciompi,⁵⁰ she had nearly been stabbed but, having escaped uninjured, regretted the opportunity she had missed of uniting herself with her bridegroom Christ. The imminent death of Niccolò becomes a rehearsal of the saint's own death, in which she puts her head on the block:

Ma, prima che giugnessi a lei, io mi posi giù, e distesi
il collo in sul ceppo; ma non vi venne, che io avessi
pieno l'affetto di me.

Meanwhile Niccolò, totally converted, "diceva parole tanto dolci, che è da scoppiare, della bontà di Dio." In the visual transfiguration experienced by the saint, Niccolò and Christ become one figure in which blood turns into a transcendental symbol:

Allora si vedeva Dio-e-uomo, come si vedesse la chiarità
del sole; e stava aperto, e riceveva il sangue; nel sangue
suo un fuoco di desiderio santo . . . Poiché ebbe ricevuto
il sangue, e il desiderio suo, ed egli ricevette l'anima
sua, la quale mise nella bottiga aperta del costato suo
. . . ⁵¹ Riposto che fu [i.e., after he had been executed],

l'anima si riposò in pace e in quiete, in tanto odore di sangue, che mi era venuto addosso, di lui.

The end of the letter contains once more the topos of the blood of Christ, thus giving an impression of repressed verbal violence throughout the epistle:

E però non vi maravigliate, se io non v'impongo altro se non di vedervi annegati nel sangue e nel fuoco che versa il costato del Figliuolo di Dio. Or non più dunque negligenzia, figliuoli miei dolcissimi. poiche 'l sangue comincia a versare, e a ricevere la vita.

The literary themes of the mystical experience of Saint Catherine seem to point more in the direction of a Renaissance and Baroque sensibility than they are a generic survival of the Medieval tradition.⁵² The Sienese saint had a profound conception of human freedom and of its autonomy from evil; although man is the finite product of nature, he is also open to the infinite ". . . l'uomo si sottomette a cosa meno di sè, e serve a cose finite; ed egli è infinito."⁵³ Man is not bound to be prone to sin; he can exercise his innate sense of freedom and his superiority in the universe to avoid any occasion of transgression of the divine law. Thus the saint's deep reliance on the divine nature of man runs counter to the obsessive sense of sin characteristic of much devotional Medieval literature; man is free both for sinning and for avoiding sin: ". . . nè demonio nè creatura ci può costringere a uno peccato mortale; perocchè [Dio] ha fatto l'uomo libero e potente sopra di sè."⁵⁴ The constant reminder, in Saint Catherine's pages, of the flight of time and the evanescence of human enterprises establishes a link between the Senecan trend in classical literature, the Bible (particularly the book of Job,

of which both Saint Catherine and Madre Castillo were attentive readers), and the Medieval ascetic tradition.⁵⁴

One more characteristic connects Saint Catherine with the subsequent development of the spirituality of the Counter-reformation: the concept of love which, although absent from the main trends of Medieval mysticism, is by no means a typical product of the mystical speculation of the late Renaissance. The essence of the communication of God to man is love; the purely spiritual dimension of love turns, on a lower level, into social love, concretized in charitable activities, assistance to the poor and suffering. Saint Catherine not only endeavoured to look after the ill and the indigent throughout her life; her biography is full of instances of charity expressed through the hagiographic device of miracles: bread, eggs, wine multiply inexplicably; men and women affected by incurable diseases suddenly recover their health in the presence of the saint.

* * * *

The concept of love is the best introduction to Santa Maria Maddalena de'Pazzi, in whom we can find the same kind of miraculous occurrences as, for instance, the filling of barrels with wine and oil, an episode that is part of the hagiographic tradition of both saints and is occasioned by the same attitude toward mankind. Santa Maria Maddalena is a typical representative of the Baroque Weltanschauung, and this helps to explain why her renown has been steadily fading away in our times oriented toward a less theatrical sense of the holy.

It would be hard for us, nowadays, to realize the importance of Santa Maria Maddalena de'Pazzi, "teatro meraviglioso delle più stupende opre di Dio,"⁵⁶ as the anonymous author of the preface to the Opere puts it with a typically Baroque metaphor, were it not for an abridged edition of her Life printed in London in 1687.⁵⁷

In the preface of the Life, the saint is described as an abnormal personality in whom mystical phenomena cannot be ascribed to the divine will.⁵⁸ The whole prologue serves the purpose of contrasting the Roman Catholic Church, given to gross superstition and fanaticism, with the Church of England, whose refined spirituality is the true light for religious intellects. According to Thomas Smith, Santa Maria Maddalena was canonized by Clement IX because

. . . she was judged that she would equal the chiefest women-saints of their Church, as being sent by God to supply the great loss the order had sustained by the death of St. Therese, which happened but two months before she took the habit upon her.⁵⁹

This remark helps to substantiate the concrete link that exists between the mystical and hagiographic tradition common to Santa Teresa and Santa Maria Maddalena. Their personalities have many traits in common: they were both skilled in every branch of housework and, at the same time, eager to meditate on theological mysteries; both had an eye for painting and an ear for music. Santa Maria Maddalena, however, was more inclined toward the contemplative life than Santa Teresa and Saint Catherine, although, on one occasion, she admitted that she would have liked to go to the Indies "e pigliare quei parvolini & instruirgli nella nostra Fede."⁶⁰

The main peculiarities for which Santa Maria Maddalena became famous were her mystical raptures defined as "eccessi d'amore" which, in some cases, lasted up to forty days with minimal intervals necessary for her corporal needs.⁶¹ Sister Maria Pacifica del Tovaglia left us some interesting descriptions of her fellow nun's eccessi d'amore, which became part of the canonization process of the saint:

. . . correndo per il monastero, con un crocifisso in mano, si lamentava che Dio et il suo amore non fussi conosciuto nè amato et incitava le anime ad amarlo. Tal'hora, riscontrando le monache, le pigliava per mano et domandava loro se amavano questo amore. Sonava le campane e i campanuzzi, chiamando anime che venissero ad amare Dio; et considerando quanto poco gli era amato, diceva: vieni tutto in me, o Amore, se non trovi dove posarti! Et talvolta, sopraffatta dall'abbondanza di questo amore: non posso più tanto amore, esclamava, ritienlo in Te . . .

Non poteva, ancor nel mezzo dell'inverno, tenere imbusti di lana, per l'incendio d'amore che haveva nel suo petto et era sforzata a stare sfiabiata. Et una volta in particolare, che fu il giorno di S. Croce dell'anno 1598, ebbe uno di questi eccessi nel quale, dopp haver fatto e detto le predette cose, bevve gran quantità di acqua fresca et si bagnò il volto et le braccia et se ne versò in seno et era tanta la fiamma che haveva nel suo petto che pareva ancor nell'esterno che si consumassi et ardessi d'amore . . . 62

While in ecstasy, Santa Maria Maddalena used to reenact the Passion of Christ by playing the roles not only of the main figures involved (the judges, Judas, Pontius Pilate, etc.) but also of a spectator of the scene; by means of unaccountable alterations in the tone of her voice, which has suggested the hypothesis that the mystic suffered from a form of characteriopathology. Thus her voice turned grave and austere when she was impersonating Christ; she burst out crying when reverting to the part of the observer; or the distorted inflection of her speech suggesting wickedness when the enemies of Christ were

imitated. Such effects of the Passion were accompanied at times by the positions Christ had assumed on the Cross.

The ecstasies of Santa Maria Maddalena occurred when least expected. Most of her eccessi d'amore took place when she handled or touched water, since P. Ermanno declares that she would fall into a rapture when washing her hands, doing the laundry, or even eating, with her glass full of water raised to drink, or while making bread. One day she experienced a ravishment while washing clothes and, as it was winter, her hands froze in the tub.⁶³

Although the evidence presented by Vincenzo Puccini is somewhat difficult to follow, we can distinguish three main periods of raptures and eccessi in the life of Santa Maria Maddalena. Immediately after she professed as a Carmelite nun, on May 27, 1584, she experienced the famous ecstatic condition which lasted forty days, in which raptures manifested themselves mainly in the morning and in the evening. During the entire year 1584 her ecstasies were extremely frequent and accompanied by visions. The third period, from June 1585 to June 1590,⁶⁴ is usually called lago dei leoni because the mystic experienced a period of aridity manifesting itself through mental and corporal visions of lions, snakes, and other frightful animals:

Le disse ancora il Signore, che voleva ch'ella entrasse come un Daniello nel lago de' leoni, cioè in una moltitudine di orribilissime tentazioni, le quali dovevano durare per cinque anni continui.⁶⁵

The last significant state of ravishment was experienced by the saint on June 24, 1604, after which a two-year period of aridity followed along with acute body pains, headache, and toothache.⁶⁴

Directly connected with her ecstatic states are Santa Maria Maddalena's writings, which are usually divided into five groups according to subject matter and circumstances of dictation: Libro de' quaranta giorni, Libro dei colloqui, Libro delle revelatione e intelligentie, Libro della probatione, and Libro della renovatione della Chiesa.⁶⁷ Not unlike Saint Catherine's Dialogo, the works of Santa Maria Maddalena belong to the category of automatic writing when the author was unaware of dictating or composing.⁶⁸

The saint's devotion to Saint Catherine is evident in the main topic of the Libro della renovatione della Chiesa but mostly in the accurate imitatio of hagiographic motifs of the Catherinian legend. Thus, after she took the vow of virginity at the age of ten, Jesus accepted Maria Maddalena's offer and gave her a precious invisible ring. Her mother, Maria Buondelmonti, is depicted as a copy of Lapa Benincasa, "troppo gelosa del suo bene corporale."⁶⁹ Dresses of white silk throw Maria Maddalena into a state of dejection as had happened to Saint Catherine more than two and a half centuries earlier. During a rapture Maria Maddalena "vidde San Giovanni Evangelista e S. Caterina da Siena . . . che con istrette catene legavano i demoni da lei vinti e superati."⁷⁰

The theme of purity bears in Santa Maria Maddalena the same connotation as in Saint Catherine:

. . . aborrisva il pigliar per mano, o toccare il volto altrui, o fare altri simili atti . . . se avesse sentito ragionare di maritaggi, di spose, di parti, e simili cose, non gli averebbe in modo alcuno tollerati; ma appresso di lei sarebbero stati ragionamenti scandalosi.⁷¹

The same disease which caused Saint Catherine's death repeats itself in the life of Santa Maria Maddalena, but her death will occur only four years later, after intense suffering:

Nel mese di Aprile dell'anno 1603, mentre ella stava servendo una Novizia inferma, se le ruppe una vena del petto e gettò per bocca molto sangue.⁷²

Santa Maria Maddalena died on May 25, 1607, at forty-one years of age. It is obvious that Vincenzo Puccini knew the Life of Saint Catherine of Siena, for it had circulated widely and had had an impact on most mystical trends of the Renaissance and the Counter-reformation. Despite the fact that it is an imitatio, the personality of Santa Maria Maddalena remains, nevertheless, intact, although bearing the mark of a leading figure like Saint Catherine.

As we consider this hagiographic tradition handed down to Madre Castillo, our main concern will be to isolate the significant semiological models or narrative tokens constituting the Catherinian tradition and to analyze their gradual modification through the styles of the mystics who drew their inspiration from it.

Notes

- ¹ D. S. Ortega, Al galope, op. cit., p. 54.
- ² Madre Castillo, Obras completas, op. cit., p. lii.
- ³ Madre Castillo, Obras completas, op. cit., p. 53.
- ⁴ Cf. Raymond of Capua, The Life of St. Catherine of Siena (New York: J. Kennedy & Sons, 1960), p. 41. The Catherinian source of these and other episodes mentioned at the beginning of this chapter, as well as direct references to the text of the Colombian mystic or of Santa Teresa and Santa Maria Maddalena de'Pazzi, will be extensively dealt with in the section devoted to the stylistic analysis of Madre Castillo's writings.
- ⁵ Madre Castillo, Obras completas, op. cit., p. 35.
- ⁶ Madre Castillo, Obras completas, op. cit., p. 213. Cf. S. Caterina da Siena: Libro della Divina Dottrina, cit., ch. VII & XI.
- ⁷ Raymond of Capua, The Life of St. Catherine of Siena, op. cit., p. 81.
- ⁸ Cf. S. Caterina da Siena, Libro della Divina Dottrina, op. cit., ch. XXVIII ff.
- ⁹ Raymond of Capua, The Life of St. Catherine of Siena, op. cit., p. 97.
- ¹⁰ However, despite the Inquisition, the Spanish colonies enjoyed a special status by which most literary works unavailable in Spain on account of the vigilance of the Church were shipped to Latin America where they could be sold and read. Cf. Stephen Clissold: The Saints of South America (London: Knight & Co., 1972), pp. 81-137, on the influence of Saint Catherine on Santa Rosa of Lima and Santa Mariana of Quito (1618-1645).
- ¹¹ Madre Castillo, Obras completas, op. cit., p. 67.
- ¹² Madre Castillo, Obras completas, op. cit., p. 95.
- ¹³ Madre Castillo, Obras completas, op. cit., p. 117.
- ¹⁴ Madre Castillo, Obras completas, op. cit., p. 138.

- 15 Madre Castillo, Obras completas, op. cit., carta X, p. 546.
- 16 M. T. Morales Borrero, La Madre Castillo, op. cit., p. 51.
- 17 Madre Castillo, Obras completas, op. cit., pp. 16-17. Santa Maria Maddalena de'Pazzi also had numerous experiences of levitation and was very fond of prayers related to the canonical hours.
- 18 Cf. Marcel Bataillon, Érasme et l'Espagne (Paris: Librairie E. Droz, 1937), p. 53; and P. Sáinz Rodríguez, Espiritualidad española, op. cit., pp. 78-82.
- 19 Antonio Palau y Dulcet, Manual del librero hispano-americano. Bibliografía general española e hispano-americana desde la invención de la imprenta hasta nuestros tiempos (Barcelona: Librería Palau, 1956, tomo XIX), p. 411.
- 20 Ramón Menéndez Pidal, "El estilo de Santa Teresa," in Santa Teresa, Obras completas, op. cit., p. 37.
- 21 Santa Caterina da Siena, Lettere, a cura di Niccolò Tommaseo (Firenze: Barbera, 1860), lett. 266, p. 128.
- 22 Santa Teresa, Su Vida, op. cit., ch. XXIX.
- 23 Santa Caterina da Siena, Dialogo, op. cit., CLX, p. 385.
- 24 Cf. Santa Caterina da Siena, Dialogo, op. cit., Trattato dell' orazione, ch. LXV-CXXXIV.
- 25 See A. Paulau y Dulcet, op. cit., tomo XIX, p. 440.
- 26 Cf. P. Sáinz Rodríguez, op. cit., p. 114.
- 27 Cf. C. Wahl, "L'état mental de Catherine de Sienne" (Annales medico-psychologiques, V, Mars 1914), pp. 257-277.
- 28 Cf. M. H. Laurent, "Les sources hagiographiques de S. Catherine de Sienne et le Ms. Marciano Ital. CL. V. 26," Miscellanea di scritti di bibliografia ed erudizione in memoria di Luigi Ferrari (Firenze 1952), pp. 521-531.
- 29 Giovanni Getto, Saggio letterario su S. Caterina da Siena (Firenze: Sansoni, 1939), pp. 28-30.
- 30 See H. Hatzfeld, Estudios literarios sobre mística española, op. cit., p. 434. "Santa María Egipcíaca es . . . una de las pocas hagiografías rimadas que quedan en español antiguo. No hace sino anticipar el difundido tópico de María Magdalena . . . en el siglo

XVII." Cf. also David L. Catron, St. Mary Magdalen in Spanish and Portuguese Literature of the Sixteenth and Seventeenth Centuries, unpublished Ph.D. dissertation, University of Michigan, 1972.

31 Paolo Maffei, Libellus vulgaris Pauli Veronensis Canonici Regularis de Sacra Communione Corporis Domini nostri Jesu Christi (Venezia 1498), p. 25.

32 W. James, The Varieties of Religious Experience, op. cit., pp. 341-346.

33 This stage in the spiritual development of a mystic can be observed in a number of saints. Cf. Santa Teresa, "Parecíame a mí pocos años ha, que no sólo no estaba asida a mis deudos, sino que me cansaban; y era cierto así, que su conversación [of her sister] no podía llevar." (Vida, cit., XXXI, p. 191). Angela of Foligno and Luigi Gonzaga viewed with almost murderous satisfaction the deaths of relatives who were impediments in their way of perfection. See Evelyn Underhill, Mysticism (London: Methuen & Co., 1962), p. 216 ff.

34 Raymond of Capua, The Life of St. Catherine of Siena, op. cit., pp. 31-40. Saint Catherine died at thirty-three like Jesus Christ and Saint Mary Magdalen.

35 Caterina's mother, Lapa, is described as a demon because she had tried to dissuade Caterina from her acts of penance. See R. of Capua, The Life of St. Catherine of Siena, op. cit., pp. 58-59.

36 R. of Capua, The Life of St. Catherine of Siena, op. cit., p. 71. A similar episode involving a white tunic is reported by V. Puccini in his Life of Santa Maria Maddalena de'Pazzi, op. cit., pp. 59-60. With regard to their obsession with purity, the two mystics have a great deal in common. It is worth mentioning that the meaning of the name Caterina refers directly to chastity itself (καὶ ἀγός = pure). Cf. the aphorism of scholastic rhetoric: "Nomina sunt consequentia rerum." In the history of the Catherinian tradition the name Caterina as the "signified" creates a semiological model capable of organizing a narrative structure built on the concept of chastity and virtue.

37 R. of Capua, The Life of St. Catherine of Siena, op. cit., p. 100. It is interesting to notice that the topos of the divine marriage to Christ is present both in St. Catherine of Alexandria (d. in 311) and in St. Catherine de Ricci (d. in 1589). See Francesco Valli, Saggi su S. Caterina da Siena (Urbino: Argalia, 1949), p. 167.

38 Cf. Santa Teresa, Vida, op. cit., p. 176 and 205.

39 Saint Catherine's "family" included Raymond of Capua, William Flete, Giovanni delle Celle, Giovanni Dominici, Cristoforo Guidini, and many others. Most of them were versed in divinity, authors of theological writings, and university professors.

40 Edmund G. Gardner, Saint Catherine of Siena (London, Dent and Co., 1907), pp. 376-377. In a letter of Gregory XI (lett. 196 of the Tommaseo edition, op. cit.) Saint Catherine invokes: ". . . pace, pace, pace." Cf. the last line of Petrarch's canzone CXXVIII of the Rerum Vulgarium Fragmenta: ". . . I'vo gridando: Pace, pace, pace."

41 R. of Capua, The Life of St. Catherine of Siena, op. cit., p. 190.

42 Santa Caterina, Lettere, op. cit., lett. 371, p. 86. More picturesque is the description of this episode given by Igino Giordani (Catherine of Siena, Fire and Blood, Milwaukee: The Bruce Publishing Co., pp. 228-229) in which, according to the Legenda minor, Saint Catherine "suddenly collapsed upon the marble floor, as if crushed by a heavy weight. Her tunic was torn; her body writhed on the pavement. Jesus had appeared to her and seemed to place upon those slender shoulders the whole weight of the church nave."

43 R. of Capua, The Life of St. Catherine of Siena, op. cit., p. 334. We owe the account of Saint Catherine's death to a letter written by Barduccio, a disciple of the saint, to the Benedictine monastery near Florence, as Raymond of Capua was still on a mission in France. Later the letter became part of the Legenda maior.

44 See G. Getto, Saggio letterario su S. Caterina da Siena, op. cit., pp. 124-131. The main diplomatic accomplishments of the Dominican saint can be outlined as follows:

- 1) In 1375 she persuaded the republic of Lucca not to join the league hostile to the pope.
 - 2) In 1376 she went to Avignon as an ambassador of Florence to negotiate the peace between the Florentine republic and the Holy See.
 - 3) In 1377 she convinced Gregory XI to move to Rome.
 - 4) She was involved as a mediator in the uprising of the Ciompi, in Florence, in 1378.
 - 5) From 1378 to 1380 she fought the schism between Cardinal Pedro de Luna and Pope Urban VI.
- Cf. Noël M. Dennis-Boulet, La carrière politique de sainte Catherine de Sienne (Paris: Desclée, de Brouwer & Cie, 1939).

45 Saint Catherine was canonized by Pius II on June 29, 1461.

46 Giulio Bertoni, Lingua e pensiero; studi e saggi linguistici (Firenze: Olschki, 1932), p. 90.

47 R. of Capua, The Life of St. Catherine of Siena, op. cit., pp. 260-261. Italics mine. Elsewhere Saint Catherine crudely refers to

the Saracens as "cani," with very little Christian spirit. Cf. G. Getto: Saggio Letterario su S. Caterina da Siena, op. cit., p. 26.

48 All subsequent quotations refer to Lettere, op. cit., lett. 273, p. 331.

49 Cf. Bacchisio Motzo, "Alcune lettere di S. Caterina da Siena in parte inedite" (Bullettino Senese di Storia Patria, anno XVII, 1911), pp. 309-395. Usually the practical consideration which promoted the writing of the letters is left out, along with the personal remarks of the saint directed at the addressee and, in general, all circumstantial and contingent observations.

50 In Medieval Florence the Ciompi were hired laborers carrying out the most menial duties in the field of wool manufacturing.

51 Cf. San Juan de la Cruz's "interior bodega."

52 Cf. G. Getto, Saggio letterario su S. Caterina da Siena, op. cit., pp. 92-111.

53 Santa Caterina, op. cit., lett. 114, p. 115.

54 Santa Caterina, op. cit., lett. 177, p. 214.

55 The emphasis on the flight of time and the futility of worldly experiences will later be an important component of the Baroque.

56 Santa Maria Maddalena de'Pazzi, Opere, op. cit., p. 3. A century whose emblem was the stage could not dismiss the uncommon mystical experiences of Santa Maria Maddalena without at least a play about her life, L'Amor trionfante, rappresentazione sacra della vita E morte della B. Maria Maddalena de'Pazzi, Napoli 1668, by Francesco Gizzi.

57 The Life of St. Mary Magdalene of Pazzi, a Carmelite Nun. Preface by Thomas Smith. London: 1687. This English edition is based on a French translation of the original Italian done by Sebastian Cramoisy in Paris in 1670.

58 Cf. Eric Dingwall, Very Peculiar People . . . (New York: University Books, 1962), pp. 119-144, who is of the same opinion. Leonardo Ancona ("S. Maria Maddalena de'Pazzi alla luce della psicologia," Carmelus, XIII, 1966, pp. 3-20) tries to reconcile the neuro-pathic personality of the mystic with the supernatural phenomena she experienced.

59 The Life of St. Mary Magdalene of Pazzi, op. cit., p. 29.

60 V. Puccini, Vita di Santa Maria Maddalena de'Pazzi, op. cit., p. 122.

⁶¹ P. Ermanno del Ss.mo Sacramento O.C.D., "Los éxtasis de Santa María Magdalena de'Pazzi" (Revista de Espiritualidad, n. 59, abril-junio 1956), pp. 184-200.

⁶² Processi, I, p. 266, quoted by P. Ermanno del Ss.mo Sacramento, op. cit., p. 198.

⁶³ P. Ermanno del Ss.mo Sacramento, op. cit., pp. 189-190. The saint's ravishments could occur in her sleep and were also caused externally by nuns speaking of theological topics and of the beauty of nature.

⁶⁴ Massimo Petrocchi, L'Estasi nelle Mistiche Italiane della Riforma Cattolica (Napoli: Libreria Scientifica Editrice, 1958), p. 76.

⁶⁵ V. Puccini, Vita di Santa Maria Maddalena de'Pazzi, op. cit., p. 34.

⁶⁶ Cf. Madre Castillo, Obras completas, op. cit., pp. 193-194.

⁶⁷ This subdivision is not observed in the Baglioni edition on which the present study is based.

⁶⁸ Cf. E. Underhill, Mysticism, op. cit., pp. 278-294.

⁶⁹ V. Puccini, Vita di Santa Maria Maddalena de'Pazzi, op. cit., p. 8.

⁷⁰ V. Puccini, Vita di Santa Maria Maddalena de'Pazzi, op. cit., p. 47.

⁷¹ V. Puccini, Vita di Santa Maria Maddalena de'Pazzi, op. cit., p. 164-165.

⁷² V. Puccini, Vita di Santa Maria Maddalena de'Pazzi, op. cit., p. 191.

A Comparative Examination of Style in the Works of Madre Castillo

Chapter I

1.0 Introduction on methodological procedure

In the following stylistic analysis the text of the Vida and of the Afectos espirituales by Madre Castillo will be compared with the works on and by Saint Catherine of Siena and Santa Maria Maddalena de' Pazzi which, as it has been accounted for in the previous chapter, are likely to have been read by the Colombian mystic.

Following the stylistic methodology outlined by Michael Riffaterre,¹ the present investigation will begin with a semantic examination of what we consider the most significant style markers available in Madre Castillo, Saint Catherine of Siena, and Santa Maria Maddalena de' Pazzi, and will proceed toward a linguistic analysis of the structure of the sentences in Madre Castillo and of their mutual coordination or subordination, which will eventually lead to a stylistic definition of the influence of Renaissance and/or Baroque prose style on the mode of expression of the Colombian author.

The fundamental principles employed in our stylistic analysis refer mostly to the question of significant style markers and of how they have been isolated. Three texts will be analyzed at the same time and each one will have its norm represented by the text(s) to

which it is (they are) compared at any time of the analysis.² We speak here of three texts as a general terminology, each one referring to a corpus of writings: respectively Madre Castillo's Vida and Afectos (MC), Saint Catherine's biography, letters, and Dialogo della Divina Dottrina (SC), and Santa Maria Maddalena de' Pazzi's life and works (SMMP), although, if we take each work separately, the texts are obviously more than three.

The question of the significant style markers as opposed to the non-significant ones³ brings us to the problem of the derivation of Madre Castillo's literary style from the Psalms and the Bible in general.⁴ As we have already indicated, the importance of the Psalms is paramount not only in the formation of Madre Castillo's style, but also in the making of any devotional or mystical text. For this reason, in what Morales Borrero calls "familias y multiplicación de metáforas"⁵ deriving from elaborations on preexisting Psalms or passages of the Bible, we have excluded from our inventory of the significant stylistic features the most literal transpositions of our author, while our attention will be devoted to the examination of those reelaborations of the Psalms that appear most originally inspired.

At times Madre Castillo provides different elaborations of the same biblical passage. We have, for example, the three different versions of Psalm 118, 148, which Madre Castillo employs in three unrelated passages.⁶ The original Latin sounds as follows: "Prae-venerunt oculi mei ad te diluculo, ut meditarer eloquia tua." The three versions follow a chronological pattern of relative improvement,

from a free interpretation of the text to a more faithful closeness to the Latin sentence.

A 30: "El justo traerá su corazón a velar en la mañana, en el dilúculo del día prevendrá a la luz, anticipará a sus ojos las vigili-
as para meditar en el Señor." The amplificatio is particularly noticeable, and only the last clause ("anticipará . . .") can be referred back to the original.

A 128: ". . . y tomando alas al dilúculo de la mañana, anticipándose mis ojos a las vigili-
as del día, pensaré en los días antiguos." In this case the approximation to the original text is somewhat closer than before.

A 132: "Ven, amado mío, pues mis ojos te previenen, esperándote al dilúculo de la mañana." Here the literalness of the translation leads the author to miss the meaning of the sentence, with special reference to "mis ojos te previenen."

Two observations should be made on the three versions that we have examined. The latinism dilúculo (del día/de la mañana) introduces us to the concept of theme word.⁷ By theme word we mean a recurrent term or, sometimes, a fixed set of expressions appearing within each style marker taken into consideration. A theme word may not necessarily turn up in the same class of style markers, but it is indicative of a particular attitude of the author or can be referred to a specific literary source.

The second observation concerns the adaptability of the three interpretations of Ps. 118 to a predetermined set of style markers.

The first two versions, respectively appearing in A 30 and A 128, are the least faithful to the original text and, consequently, are more fit to be chosen for the purposes of our analysis. However, we must also admit that the incorrect translation "mis ojos te previenen" (A 132), although non-significant with reference to the Latin text, becomes a significant feature if related to a class of style markers; specifically, the expression mentioned above belongs to the class AC* which comprises ocular images⁸ and refers indirectly to water signifiers.⁹

In isolating the classes of significant style markers, the concept of Differenzqualität will be applied to each of the texts in question (MC, SC, SMMP) in such a way that each text will be the norm for another one. Consequently, even though some of the style markers might be common to the three texts, each corpus has its own classes of style markers which account for the individuality of the text itself.

The following classes of style markers have been established with reference to each text:¹⁰

a) Madre Castillo (MC):

AS: visions, dreams, apparitions, and stylistic elaborations thereof.

CS: any form of chiasmus, epizeuxis, specular clause, iconic linkage, reflexive construction, or alliteration within a reflexive structure.

CD: images of physical pain, blood, tortures, etc. when related to the Divinity as subject or object of the action described. A further subdivision has been added to this class:

CD*: which indicates images of pain and blood related to the narrator or to the main character in question if other than the Divinity.

MC: expressions referring to machines and machinery of any kind. Since in our texts images related to mechanisms are frequently connected with the idea of war or siege of a city, we will use the subclass MC* to indicate cities and related imagery.

AC: water images including those ones referring to seas, lakes, rivers, and precious stones whose textual connotation is contiguous to the meaning of water. A further subdivision has been added to this class:

AC*: which indicates ocular images and concepts or terms thereof, such as tears. As a matter of fact, tears represent the trait d'union between the subclasses AC and AC*, as they are often depicted as pearls both in verbal and in pictorial iconology.

IC: centripetal or centrifugal images including circular ones. The circle, although the expression in question might signify motion, is considered in this case as a centripetal or centrifugal motion that has exhausted its momentum.¹¹

EN: expressions signifying nothingness.

OX: oxymoron, paradox.

b) Saint Catherine of Siena (SC):

ICD: locutions referring to violent destruction, bursting, burning, drowning, etc. The opposite image, often occurring at the end of an ICD feature, will be designated as DCI.

ICN: images causing repulsion, such as dung, putrefaction, abominable animals, etc. The opposite image, often recurring at the end of an ICN feature, will be designated as NCI.

ICB: expressions related to food, feeding, and drinking.

c) Santa Maria Maddalena de' Pazzi (SMMP):

IM: locutions or images referring to maternity.

The high concentration of specific stylistic features isolated from the works of Madre Castillo indicates that our primary concern will be with the text of the Colombian author, while the texts SC and SMMP will be analyzed only as possible sources of stylistic traits and, in most cases, only from a semantic standpoint. The interrelation of the three texts, both from an historical and from a stylistic point of view, would make necessary a preliminary examination of the mutual relationship between SC and SMMP. This is not possible due to the emphasis we set on MC; however, when highly significant convergent traits come to light, they will be underscored and commented on.

At this stage of our analysis we will examine the semantic structure of each class of style markers and their transformations, if any, when transferred from one stylistic medium to another. In addition, we will see that, for each text taken into consideration, there is a specific density of style markers that defines stylistically the texts themselves. If the density in question is altered for some reasons (in our case mainly because of the transference to different media), we obtain, as a result, a different text, insofar as it is

analyzed from the viewpoint of those particular style markers taken into consideration.

In order to emphasize some particular stylistic features which represent a fundamental characteristic of Baroque literature (i.e., the class CD), we have modified the order of appearance of the style markers in such a way that our analysis will begin with relatively neuter-toned style markers and will gradually proceed to more significant ones. Furthermore, since the mechanism of textual influences works primarily through a chronological and consequently historical process of stylistic convergence, we intend to begin our study with the text SC, followed by SMMP, thus leaving MC as the last corpus of writings in which some of the previously analyzed style markers are transposed with more or less distinct alterations in their functions and meaning.

Saint Catherine of Siena (SC)

Of the textual bodies considered in this study, only two can be deemed significant to our purposes, namely the letters of the saint and her Dialogo della Divina Dottrina. In fact, most of the style markers isolated as significant in Saint Catherine's style are conspicuously absent from the life of the saint written by Raymond of Capua, except when the author reports or refers to excerpts of the saint's speeches or to her way of reacting verbally to specific situations and circumstances.

We will begin with the class indicated as ICB, although it is

often difficult to draw a line between classes of style markers which, properly speaking, should be examined separately. Saint Catherine presents, in this connection, two stylistic phenomena which do not appear in SMMP and MC. The three classes ICD, ICN, and ICB can be viewed as strictly interconnected (the same can be said with regard to IM, which we will discuss in the section SMMP), and characterized by causal interdependence. Thus food images ICB undergo a downgrading process leading to putrefaction, rotten organic matter, dung, dead plants, etc. leading to ICN. This, in turn, is a process parallel to ICD, in which destruction plays a fundamental role.

The other peculiarity concerns the classes ICD and ICN, which have their counterpart in DCI and NCI. Since DCI and NCI often occupy the final part of the sentence, we obtain in this case a sort of chiasmus with inverted values (+/.....- or -/.....+) indicating a profound ambivalence.

1.1 I C B

It is interesting to notice that this stylistic feature is seldom present in isolated form, which accounts for the chain structure welding together ICD, ICN, and ICB. Usually ICB is associated with ICD or CD, thus creating once more an antinomic structure ($ICB \longleftrightarrow ICD$) signifying growth and destruction, life and death.

One of the few instances of an isolated ICB feature contained in the Dialogo reveals a metaphor in the form of tmesis dating back to Medieval homiletics:¹² "Alla mensa della croce, in su la quale croce

è posta la mensa del sancto desiderio, dove si mangia anime per onore di me."¹³ A slight connotation of the ICD function is never totally absent, but in this case it is not overtly emphasized.

The connection, at the level of signifiers, between the soul and the physiological impulse of eating, works according to a peculiar reciprocal structure. Saint Catherine hardly ever distinguishes between the active and passive function of eating. In other words, what eats is also liable of being eaten; the soul literally gets fat ("... parrà che l'anima tua ingrassi ..."¹⁴) in order to be eaten by Jesus Christ. On the other hand, the soul can also reach the Lord's mouth and find here a quiet and restful place: "... nella bocca dove gusta l'anima la pace e la quiete."¹⁵ The chronological order of the quotations shows the actual mechanism of the allegory, in which the soul, happy to rest in peace in the Lord himself, grows plump and is later eaten by God at the table of the Cross.

We have been able to isolate only a few ICB markers in Madre Castillo; both are remote from the function of eating characteristic of Saint Catherine. In MC the process of eating is often replaced by that one of drinking (cf. "la embriaguez sagrada" of A 136, which turns into "La embriaguez contemplando: mejores son sus pechos que el vino"¹⁶), but not exclusively. In this context Ps. 22.5 ("Parasti in conspectu meo mensam") generates a mixed metaphor ICB/MC in which the tenor MC leads to a meaning of the ICD type. Thus the structure of the style marker, although it has some elements in common with ICB/ICD (SC), shows at the same time its individuality. The

text sounds as follows:

Porque esta sagrada mesa es de armas para defenderse el alma de todos los que la atribulan y para destruir con ellas las de sus contrarios; y mesa siempre puesta a la presencia del alma . . . que siempre está franca, siempre preparada con los mejores manjares con que se mantienen los ángeles . . . allí es el manjar Jesus . . . 17

Despite the redundancy of the period, Madre Castillo does not hesitate to identify Jesus Christ with holy communion, while Saint Catherine never overtly explains the meaning underlying the metaphor, thus allowing herself a higher degree of freedom in her stylistic creativity.

The traditional image of the soul depicted antropomorphically returns in Madre Castillo devoid of the ICB connotations typical of the Sienese mystic:

. . . allí oye y percibe la voz que la alienta a que, abriendo los ojos de la consideración, sustancia de esta dulce comida, hecha el alma todas bochas, . . . se corrobore y vivifique . . . 18

In SC the soul is subject and object of the action of eating; in MC instead the author emphasizes the perception of the spirit through terms such as oye, percibe, ojos, while comida and bocas occupy a secondary order in the structure of the period.

Eating and drinking are always parallel members in MC, while in SC they are independent. Thus in A 170, "el vino que engendra santos y puros deseos" is part of a correlative order in which olío and trigo are enumerated as instances of food pointing at "el espíritu de vida."¹⁹ In A 173 we notice a further elaboration of the same concept, in which puros deseos becomes equivalent to vírgenes,

shifting the signifier from abstract to concrete through the transformation from beverage to generating liquid: "Este vino que engendra vírgenes . . . "20

In A 109 the praying soul is compared, through an extended metaphor of the MC* type, to "una ciudad llena de riqueza y de pueblos"21 which soon becomes desolate and disgraced when deprived of the benefit of the orison.

Sus príncipes van cautivos, porque la razón se escurece y ata; sus afectos se lamentan, desnudos de la hermosura antigua; los pequenuelos deseos piden y mueren de hambre porque no hay quien les parta el pan.22

There is clearly no protracted development in the allegory of deseos taken as infants; still, it is remarkable to notice the coincidence of ICB and IM in Madre Castillo, as this connection of metaphoric functions is rather unusual in the Colombian author. Even though the idea of death is clearly hinted at, we are still far from an ICD feature similar to the kind available in SC, for food is denoted more by its absence than by an evil will denying bread to the children.

Quite evident in SC is the transition from ICB, taken as an isolated class in itself, to either one of the following chain structures: ICB/ICD/ICN/CD. ICB, in fact, can have either a positive denotation, usually linked with the maternity function (not necessarily, however, as we shall see later on), or a negative one, specifically of the type ICB/ICD, as exemplified in this passage: "(i preti corrotti) succhiano il sangue alla sposa mia, cioè alla sancta Chiesa . . . ; . . . essi la impalidiscono."23

The same function bearing opposite face values is not an unusual trait in SC. Here we have a variation on the same theme ICB/ICD, but let us notice that eating is, at the same time, both a pleasure and a sacrifice when the offertory of the mass is verbally reenacted: "E perchè vede che veruno sacrificio gli è tanto piacevole quanto essere mangiatore e gustatore dell'anime, mai non se ne sazia."²⁴

A related instance of the shifting of values in these narrative structures, to be analyzed more deeply in the CD section, concerns Saint Catherine's behavior when she cleans up Andrea's purulent sore.²⁵ Although unable to swallow any kind of food except the holy host, she collects the festering matter of the sick woman into a bowl and drinks it in order to prove to herself that the devil (i.e., her recalcitrant human nature) can be overcome by her own will. However, as soon as the liquid reaches her lips, the saint experiences a rapture in which she sees Jesus Christ and drinks a suave liquor from his wounded chest. It is clear that, in this case, the face values of the two classes ICB and ICN overlap not only in the verbal message but primarily as a phenomenological experience. Thus not only does ICN turn out to have an opposite function in NCI, but ICB as well can be interpreted as a facet of NCI.

1.2 ICB/ICN/NCI

ICN may not necessarily be connected with ICB. In some cases the sequence ICB/ICN is clearly expressed by the text itself as denoting food images and their related state of decomposition and/or repulsion;

however ICN does not refer merely to the degradation of a feeding process. The following three passages contain the sequence ICB/ICN; the central image is the vomiting of sin and the reestablishment of a state of spiritual grace:

. . . cominciandosi a ricognoscere, bomicano il fracidume de' peccati lor , e così ne ricevono dono di grazia.²⁶

(la sposa) vota lo stomaco de l'anima d'umori corrocti del disordenato amore, e fallo leggiero.²⁷

. . . per fare levare l'anima dalla imperfezzione . . . Ricognoscendo sè e la tenebre sua, apre la finestra, vomitando el fracidume per la sancta confessione . . .²⁸

It is interesting to notice the use of a popular term such as fracidume, which stands out in the general theological tone of the chapter, associated with the persistent persence of patterns of expulsion (Vomitando / domicano / vota) which, in the last passage, consists of two parallel members ("apre la finestra" = "comitando el fracidume," namely two actions indicating egress and consequent relief).

Now let us consider two cases of ICN unrelated to food images.

(la Chiesa) è lebbrosa per immondizia e amore proprio²⁹

. . . lavandovi la faccia de l'anime vostre da la lebra del peccato.³⁰

Saint Catherine employs lebra in the sense of immondizia, and this makes possible the use of the verb lavare in 'connection with the faces of the souls. Notice once more the persistence of homely images, such as washing one's face, along with unrelated signifiers (lebra, lebbrosa) to create a shocking sense of disgust and of overall implicit verbal violence. Elsewhere our author says: ". . .

chi fa del corpo suo un animale bruto con molta immondizia."³¹

This is the only time in which bruto is used in SC; at any rate, this term is apparently unrelated to Madre Castillo's vision of

un bruto disforme, de fierro o bronce, que al
caminar le sonaban y hacían gran ruido las coy-
unturas, y se conocía el furor con que venía.³²

A favorite emblem of Medieval eloquence, plants and trees used as vehicle in various rhetorical figures, is also governed by the sequence ICB/ICN. The theme image of plants and flowers, in their twofold significance of life and death, God's natural realm and mortal sin, develops in Saint Catherine and goes throughout the writings of Santa Maria Maddalena de' Pazzi, but it does not seem to affect Madre Castillo as much as it did the Italian mystics.

The Life of Saint Catherine by Raymond of Capua mentions only as a point of secondary importance the fondness of the Italian mystic toward flowers:

. . . otros grandes milagros obró dios nuestro señor por
su sancta esposa en las cosas inanimadas, agora en las
flores en las quales mucho se deleytava la sancta y
florida virgen . . .³³

In the epistle of an anonymous churchman printed at the end of the text of the Life we have another reminiscence of this trait of the saint's personality:

Recuerdo me que quando ella veyá en algun prado flores
(en las quales la florecida virgen recibía mucho plazer),
luego nos comidava diziendo con sancta alegría: No
mirais como todas las cosas loan y claman a Dios. Estas
flores coloradas nos demuestran abiertamente las plagas
de jesú christo.³⁴

Flowers and plants become a mirror of the relationship between

man and God: "El quale giardino, per lo peccato di Adam, germinoe spine, dove in prima ci erano fiori odoriferi di innocenzia e di grandissima soavità."³⁵

Christ's death provides the garden of Eden (and, by extension, all creatures) with a beneficial watering consisting of his own blood. Here God is speaking in the first person to the soul protagonist of the Dialogo: "(io) fecilo uno giardino inaffiato del sangue di Cristo crocifixo . . ."³⁶

Charity is depicted "come pianta piantata nel corpo mistico della sancta Chiesa"³⁷ and, as such, it adapts to devotional purposes a topos going back at least to Petrarch, who has a laurel thrusting its roots in his own heart.³⁸ Vincenzo Puccini reports an episode of the life of Santa Maria Maddalena de' Pazzi in which the topos of the plant living on human blood acquires a different connotation and leads to the image of the tree intended as a negative value:

Mentre un giorno Santa Maria Maddalena si trovava a lavorare con le sue Novizie, vide che nel cuore di una di loro si trovava un difetto che molto dispiaceva a Dio, del quale detts Novizia non ne aveva lume, nè meno l'aveva conferito alla Santa Madre, nè ad altre; e vidde che questo difetto stava radicato in quella figliuola a guisa di un ginepro (così lo figurò la Madre) e disse che l'Angiolo Custode di questa Novizia si sforzava spiantarlo dal suo cuore, ma non poteva, perchè due demoni, ch'ella vedeva, impedivano che non potesse stradicarlo. Onde accesa la Santa Madre di zelo, improvvisamente si levò da sedere, e presa la Novizia per un braccio, la condusse nell'oratorio del Noviziato, e rapita in estasi, cominciò a percuoterla con la disciplina, dicendo contro i demoni: Partitevi negretti, e lasciate quest'anima.³⁹

Nevertheless, the writings of Santa Maria Maddalena de' Pazzi often show flowering fields that manifest the love of God or any other benign aspect of the Divinity. As these descriptive traits are

present mostly in the letters of the saint, Madre Castillo did not have any chance to read them, but we intend to report some of them in order to demonstrate that a metaphor bearing a negative value cannot exist without its positive counterpart within the same textual corpus.

Thus, in a dream, the saint sees "un giardino bellissimo, tutto bello e ameno, il quale vedevo essere dentro il Costato di Gesù."⁴⁰ Not unlike Saint Catherine, the vision of the garden is expressed with a CD connotation. Elsewhere, "l'Amore che mi mostrava Gesù" is compared to "a modo di una vite."⁴¹ One day Jesus shows Santa Maria Maddalena "un bel prato, pieno di certi belli fiorellini che si chiamano tornasoli, però che sono prodotti dal sole, nascendo per virtù de' suoi raggi, ed era circondato intorno intorno da una bella siepe."⁴² The beauty of the Word is represented as resembling the pomegranate, where the red juice of the fruit becomes the blood shed by Jesus,⁴³ while the power of God is compared to the sturdiness of a pine tree.⁴⁴

There are, however, flowery metaphors and comparisons involving trees and plants which could have been available to Madre Castillo, specifically from Santa Maria Maddalena's works. In some cases, such as the following, it seems difficult to distinguish between the Catherinean stylistic image and that one employed by the Florentine mystic, probably deriving from the same homiletic source:

Il divin Verbo tien fornito il giardino del cuor suo
d'infiniti fiori e frutti, acciò che le spose sue ne
possano ire a prendere.⁴⁵

The conceptual dismembering of the divine body of Christ, already seen in SC, returns in Santa Maria Maddalena, but with a more personal quality:

Ne' tuoi piedi sono fiori, nelle mani frutti . . . ; . . . e
chi vuol legare molti mazzi di fiori e gigli venga qui, perchè
se ne possono fare gran baccinate in questi piedi del mio
Sposo.⁴⁶

The whole metaphorical construction, however, collapses as soon as we look deeper into the term baccinate, meaning here "quantity contained in a basin."⁴⁷ It goes without saying that flowers are not usually gathered in basins. Instead, what can be contained in basins is Christ's blood, as previously the author had diffusely spoken of "pascoli ameni" into which she literally penetrates through the vie opened by the nails:

Tanto ameni sono questi pascoli che chi gli penetrerà' . . .

Ma io veggio esser fatta la via da entrare in quelli
mediante i chiodi . . . ⁴⁸

Consequently, what at first sight appears as a beautiful flower metaphor, turns into a disguised CD feature of which we can easily identify the chain of signifiers:

Christ's blood / water $\xrightarrow{\text{nails}}$ creation / garden $\xrightarrow{\text{flowers}}$ baccinate

The simile of the twenty trees in ch. XXIX of the works⁴⁹ is important because it refers not only to a theme image available in Madre Castillo, but also to a tropological figure dating back to Medieval rhetoric. The tone of the passage is very catechistic and doctrinal, leaving out the best of Santa Maria Maddalena's personality as a mystic writer. The trees, which "per spazio immenso spandono

i rami loro,"⁵⁰ signify "la comunicazione dei doni che fai (o Dio), ai tuoi eletti."⁵¹ For three pages the author goes on speaking of the leaves and fruits of the trees, but what is most interesting to us is the definition of the eighth tree, representing "il potere dato al Verbo umanato,"⁵² and of the tenth tree, symbolizing "l'effetto comunicativo del Verbo."⁵³

The emphasis of the description is set mostly on the communication between the Word and mankind, a topic which had an immense popularity in the rhetorical schools of the Middle Ages and of which we find in SMMP but a faint reminiscence. Thus, for the anonymous author of MS Angers 1582,

. . . thema est quasi radix totius sermonis et per ipsum fundamentum stabilita totius aedificii fabrica consurgit, et sicut ex uno et eodem stipite hinc et inde nascuntur ramuli, sic ex eodem themate membra sermonem integritia propagantur.⁵⁴

In the XV century the rhetorical treatise of the pseudo Thomas Aquinas points at the tree as the symbolic figure for preaching:

Praedicatio assimilatur arbori reali. Sicut enim arbor realis procedit ad truncum et truncus is principales ramos pullulat et rami principales in alios multiplicantur, sic et praedicatio primo ex themate tanquam ex radice in truncum, i. praelocutionem vel prothema procedit, ac deinde ex praelocutione sine prothema in principalem divisionem thematis tanquam in ramos principales.⁵⁵

Since preaching represents indeed the communicative effect of the Word, the Florentine mystic seems to be aware, albeit in an obscure way, of the metaphysical problem she has to face in order to communicate. The unfortunate lay sister who gets hit with the discipline has the tree of her own eloquence rooted in such a way

that she does not communicate, whether in confession or otherwise. Uprooting the juniper means to pull out to light the whole process of holding a verbal intercourse, from the roots to the highest branches and leaves, similar in this to the arbor eloquentiae that we can see in some illuminated manuscripts of the late Middle Ages.⁵⁶ Such is the rhetorical paroxysm manifested by Santa Maria Maddalena in her arboreal simile that she does not hesitate to turn the third tree upside down, so that the roots take the place of the leaves to reach the Lord's kindness in the most straightforward direction: ". . . il terzo albero [è] la macchina del mondo, le barbe di quella sono fondate nella bontà di Dio."⁵⁷

Let us leave now the optimistic panorama of the flowering fields of Santa Maria Maddalena to go back to Saint Catherine and her personal use of this kind of metaphor within the class ICN.

In order to understand the literary tradition that Saint Catherine adapts to her own use, it will suffice to point out that the class ICN is widely represented in the Scriptures. We give herewith a few instances of this metaphorical function. Matthew (VII, 9) says that "arbor quae non facit fructum excidetur;" Marc (VIII, 24) is the first to compare men to trees: "Video homines ambulantes similes arboribus." In Job (XXIV, 20) we find the common metaphorical ground that enables Saint Catherine to represent the damned as resembling burning trees: "Obliviscuntur eius et iniquitas uritur sicut arbor sine fructu." Thus, in SC, sinners are "arbori di morte."⁵⁸ The oxymoron is here somehow inevitable, as the representation of a tree devoid of a

descriptive apposition seems to us the embodiment itself of the spirit of life. However, in a wider context, the oxymoron disappears and the equation tree = death is depicted instead in a conceptual parallelismus membrorum:

Egli [l'amore sensitivo] è uno arbore che non germina altro che fructi di morte, fiori putridi, foglie macchiate, rami inclinati fino a terra, percossi da diversi venti: questo è l'arbore dell'anima.⁵⁹

Later she adds: "E' fiori sonno le puzzolenti cogitazioni del cuore . . . ,⁶⁰ while "le foglie . . . sonno le parole che escono dalla bocca in vituperio di me e del sangue de l'unigenito mio Figliuolo"⁶¹ In the chapter that follows we are told that the tree of sensual love has seven branches bending down to the ground, which are the seven mortal sins. The tree, moved by four fateful winds (prosperity, servile fear, impatience, conscience), hits the soul which, by now, has turned into a house;⁶² probably Santa Teresa was impressed by this allegoric narration and reelaborated the simile of the soul seen as a house in her Castillo interior.

More than to the unremitting metamorphosis of the elements of the Catherinian récit, our attention is drawn to the specific verbal reaction which the author expresses in terms referring to the sense of smell. From the perception itself of decayed matter (fructi di morte, fiori putridi) to the thought of this sensorial experience (le puzzolenti cogitazioni del cuore), the mystic proceeds from one metaphoric level to another and, in so doing, is induced to identify rotten leaves with offensive words by means of a phenomenological twist ("le foglie . . . sonno le parole che escono dalla bocca etc.").

It is noteworthy to recall, at this point, two episodes of Saint Catherine's life which are directly related to this behavioral metaphor.

At the papal court in Rome the saint smells "hedor de peccados infernales" and Gregory XI is openly rebuked by her for keeping an unworthy retinue. Better known is the relation of the meeting between the mystic and the concubine of a prelate whom Saint Catherine had to greet out of diplomatic necessity. At the end of the encounter, being reproached by Raymond of Capua for constantly keeping her own face turned away from her guest's, she answered:

O padre, si vos sintierades el hedor que yo he sentido
con ella quando comigo hablava: vos laçarades todo
quanto teniades en el estomago y enel vientre.⁶³

Once again, in this juxtaposition of verbal and sensorial experience, we are indirectly told about the difficulty experienced by the mystic in separating the two planes of reality pertaining respectively to action and the verbal description of it.⁶⁴

The most characteristic descriptions of trees and plants available in MC are related to the specific use previously underlined in SC and SMMP. Thus lilies are significantly connected with the apparition of Saint Catherine and, possibly through an association identical in value with Vida y milagros . . . (p. xciii r, where some flowers remind the Sienese mystic of Christ's wounds), the lilies are identified with Madre Castillo's spiritual sorrows:

Vía también que estaban en su compañía muchos santos, en particular conocí a Santa Catalina de Sena, y entendí que aquellas azucenas eran los trabajos que estaba padeciendo, y así volví en mí con mucho consuelo y aliento.⁶⁵

The tree intended as a negative attribute returns in MC with an original metaphorical turn. Men are compared to "árboles que caminan al no ser,"⁶⁶ where the Pauline metaphor of men seen as walking trees is merged with the Catherinian meditations on non-being which will be extensively analyzed in one of the following paragraphs.

Elsewhere Madre Castillo elaborates on the biblical theme of useful plants and obnoxious weeds, but in this case her tone is much less personal. The general landscape of the metaphor seems to recall the extended simile of the noria y huerto present in Santa Teresa's Castillo interior:

. . . me vía a mí misma con la significación o semejanza de un güertecito, con la puerta muy angosta y cerrada, aunque algo maltratada, como que le habían dado aguas y soles. Estaba el güerto con muy abundante agua, mas esta sin corriente ni orden, y así lo tenía como impan-tanado. Había muchas y buenas plantas, mas revueltas con ortigas, etc. Estaba adentro aquel padre, que con mucho ánimo y desembarazo abría camino al agua, arrancaba aquellas yerbas y trabajaba a vista de Dios, que estaba allí asistiendo y mandando como señor y dueño de aquella pobrecita tierra."⁶⁷

It is evident that the two quotations examined before have some sort of continuity accounting for azucenas / trabajos [espirituales] intended as the buenas plantas growing in the flooded garden. The association of huerto with agua remains unaltered in other flower images except for an eventual shift in value. This passage is taken from A 157:

¡Oh, si vieras aquel amenísimo güerto y paraíso del Espíritu Santo! ¡Oh, si gustaras aquella clara, hermosa y vivífica fuente que alegra la ciudad de Dios y el reino de los cielos: aquella pura, dulce y cristalina fuente de aguas vivas! . . . ¡Oh, si vieras cuáles flores tiene

este paraíso, cuya hermosura, gracia y suavidad no vieron los ojos de la carne! ¡Oh, si percibieras sus fragancias, cómo correrías al olor de ella! ¡Oh, si gustases sus frutos, come no gustarías más de las cosas terrenas! . . . "68

The garden is clearly identified as heaven ("este paraíso") and the equilibrium of the metaphor is broken by the declamatory emphasis of the period requiring the precise identification of the object of the discourse. Once again Madre Castillo seems to be compelled to reveal what the object of the metaphor is about, while Saint Catherine is able to continue the metaphoric discourse without revealing its underlying significance.

Among the comparisons linking trees and plants to the divinity, very numerous throughout the Vida and Afectos, it is worthwhile underlining at least two cases closely connected with the Catherinian tradition. Addressing Christ, the Colombian mystic asks him "cuando te hallaré en aquel tu lecho florido de tu bendita madre."⁶⁹ At this point the meaning is rather obscure; but when she goes on with her apostrophe ("¿Cuándo aquellos labios piadosísimos y encendidos en caridad, como una cinta de grana, unirán y atarán mi alma contigo?"⁷⁰ we realize that, in all likelihood, our author was reassembling, according to her own sensibility, the scattered components of some rhetorical ornaments which she had found in SC or in SMMP. In fact, we have lecho florido, common both to SC and SMMP, and cinta de grana which, although meaning literally "red strip," can be furtherly associated with granado, the pomegranate fruit signifying the beauty and the blood of the Savior in SMMP. It is important to notice that,

although the description of the labios piadosísimos properly belongs to the class CD, Madre Castillo unmistakably gives it a connotation of irresistible beauty through which the soul is attracted to Jesus Christ as a lover. We will have to keep this semantic variation in mind when dealing with the class CD in order to understand why CD descriptions, in spite of their intrinsic gruesomeness and preference for gory images, were considered aesthetically beautiful in accordance with the rhetorical canon of the Counter-Reformation.

Finally, A 74 provides us with an interesting deviation from the SC text. Here again the connotation of the passage is typically CD, but the author succeeds in shifting the signifier from human flesh to vegetable substance, thus operating a transition in the verbal image not unknown to some metaphysical English poets:⁷¹

Aquel pecho abierto, aquel corazón herido, es la medula
del más alto cedro, a donde se remontan las generosas
águilas.⁷²

Saint Catherine calls Christ "un agnello smioldato" and often refers to "el mirollo de l'arbore,"⁷³ but she always keeps the two expressions as separate entities. In Madre Castillo, instead, we find the conscious effort to merge the two imaginative levels of the metaphor and, in so doing, she deprives the verbal image of its CD content and neutralizes the response of the reader, before pecho abierto and corazón herido by means of a surprising anticlimax.

1.3 ICN / NCI

We will close this chapter with two instances of the sequence ICN/NCI which, as we have pointed out in the introduction, is a

stylistic trait pertinent only to the corpus SC. For this reason no reference will be made to SMMP or MC, where, even though there might be some unavoidable contiguity with other classes, ICN subsists as an unmixed feature.

In the Dialogo God speaks to the soul about "i miei ministri e pastori" compared to "fiori odoriferi"⁷⁴ when free from sin; however, in the next clause, the same priests, if unworthy of their mission, are defined as "fiori di morte" with practically no separation in the syntactic structure of the period.

Another example is provided by the Catherinian biography in which, under the form of two contrasting vehicles interacting in the same composite metaphor, we find the separate components of numerous figures of speech present in MC and SMMP only in unctiguous form: "Porque todo lo que podría decir es estiércol comparado con oro."⁷⁵ Consequently, the absence of ICN/NCI traits in MC can be taken as a stylistic feature in itself.

Notes

¹ Michael Riffaterre, Essais de stylistique structurale (Paris: Flammarion, 1971), pp. 21-22.

² In this way we resolve the problem of the text representing the norm against which the text to be analyzed is to be set. See Nils Erik Enkvist, Linguistic Stylistics (The Hague-Paris: Mouton, 1973), p. 26 ff.

³ Cf. N. E. Enkvist, Linguistic Stylistics, op. cit., pp. 23, 67, 96, 103, 146; and M. Riffaterre, Essais de stylistique structurale, op. cit., p. 20 ff.

⁴ On the density and recurrence of Psalm-related stylistic traits in Madre Castillo see Obras completas, op. cit., pp. cxlix-clvi.

⁵ M. T. Morales Borrero, La Madre Castillo, op. cit., p. 427 ff.

⁶ This example is taken from the Introduction to Obras completas, op. cit., pp. clvi-clvii.

⁷ N. E. Enkvist, Linguistic Stylistics, op. cit., p. 132.

⁸ A list and discussion of the classes of style markers employed in this study will follow shortly.

⁹ In this respect see H. Hatzfeld, Estudios literarios sobre mística española, op. cit., pp. 58-59.

¹⁰ In the selection of significant style markers I am partly indebted to the analysis of metaphors by dominant trait, but only in a heuristic framework. See Christine Brooke-Rose, A Grammar of Metaphor (London: Secker & Warburg, 1958), pp. 11-15.

¹¹ Cf. Georges Poulet, Les metamorphoses du cercle (Paris: Plon, 1961), pp. iii-xxiv.

¹² Cf. Gabriella Anodal, "Le immagini del linguaggio Cateriniano e le loro fonti" (Rassegna di Ascetica e Mistica, XXII, 1971), pp. 337-343.

¹³ Santa Caterina da Siena, Dialogo della Divina Dottrina . . ., op. cit., CLVIII, p. 375.

- 14 Santa Caterina, Dialogo, op. cit., CIII, p. 208.
- 15 Santa Caterina, Dialogo, op. cit., LXXXVI, p. 167. The two eating actions (active and passive) refer respectively to eating Christ, in the form of the holy communion, and being eaten by him, as in the quotation.
- 16 Madre Castillo, Obras completas, op. cit., p. 304.
- 17 Madre Castillo, Obras completas, op. cit., ibid.
- 18 Madre Castillo, Obras completas, op. cit., p. 305.
- 19 Madre Castillo, Obras completas, op. cit., ibid.
- 20 Madre Castillo, Obras completas, op. cit., p. 402.
- 21 Madre Castillo, Obras completas, op. cit., p. 243.
- 22 Madre Castillo, Obras completas, op. cit., ibid. The italics are mine. The clause structure of the extended metaphor itself is quite interesting, for it follows a spiral-like development in which prayer turns into "el sol para el mundo," "la luz de los ojos," "la lengua y voz que explica y dice sus necesidades," and "la llave que abre los tesoros de Dios." Each of these concepts is elaborated in paragraphs of equal length. This passage will be examined more deeply in the final chapter.
- 23 Santa Caterina, Dialogo, op. cit., CXXXII, p. 294.
- 24 Santa Caterina, Lettere, op. cit., lett. 109, p. 147. The subject of the sentence is Christ. Cf. Santa Maria Maddalena de' Pazzi: Opere, op. cit., p. 106: Every soul occupies a specific place in Christ's body, "chi più alta, chi più bassa, secondo i meriti loro . . . Alcune son poste nel suo petto, alcune nella fronte, altre nella bocca, altre nelle mani, altre nei piedi, e alcun altre nel suo divin cuore." The italics are mine.
- 25 See Raymond of Capua, The Life of St. Catherine of Siena, op. cit., pp. 147-152; and Vida y milagros de la bienaventurada sancta Catherina de Sena, op. cit., p. lxxx ff.
- 26 Santa Caterina, Dialogo, op. cit., IV, p. 9.
- 27 Santa Caterina, Dialogo, op. cit., CLI, p. 354.
- 28 Santa Caterina, Dialogo, op. cit., LXIII, p. 117. A similar image can be found in ch. XCIV, p. 186.

- 29 Santa Caterina, Dialogo, op. cit., XIV, p. 33.
- 30 Santa Caterina, Dialogo, op. cit., XCV, p. 191.
- 31 Santa Caterina, Dialogo, op. cit., XLVIII, p. 92.
- 32 Madre Castillo, Obras completas, op. cit., XXIX, p. 113.
- 33 Vida y milagros, op. cit., p. lxxxii v.
- 34 Vida y milagros, op. cit., p. cxiii r. A short list of floral metaphors in the letters of St. Catherine is available in G. Getto, Saggio letterario su S. Caterina da Siena, op. cit., p. 76.
- 35 Santa Caterina, Dialogo, op. cit., CXL, p. 316.
- 36 Santa Caterina, Dialogo, op. cit., CXL, ibid.
- 37 Santa Caterina, Dialogo, op. cit., CXXIV, p. 259.
- 38 Francesco Petrarca, Canzoniere (Torino: Einaudi, 1974), p. 290. CCXXVIII (l. 1-3), "Amor co la man destra il lato manco / m'aperse, et piantovi entro in mezzo 'l core / un lauro verde . . ."
- 39 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., CXII, p. 146.
- 40 M. Vaussard, Santa Maria Maddalena de' Pazzi: Estasi e Lettere (Firenze: Bemporad, 1924), p. 20.
- 41 M. Vaussard, Santa Maria Maddalena de' Pazzi: Estasi e Lettere, op. cit., p. 42.
- 42 M. Vaussard, Santa Maria Maddalena de' Pazzi: Estasi e Lettere, op. cit., p. 74.
- 43 M. Vaussard, Santa Maria Maddalena de' Pazzi: Estasi e Lettere, op. cit., pp. 125-126.
- 44 M. Vaussard, Santa Maria Maddalena de' Pazzi: Estasi e Lettere, op. cit., p. 130. Notice the biblical flavor of these two comparisons. In this respect, cf. Santa Maria Maddalena de' Pazzi: Opere, op. cit., pp. 159-161, where psalms and quotations from the Gospel are paraphrased and interpreted by the mystic.
- 45 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 112.
- 46 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 186. This kind of imagery within a devotional context may not seem so

strange, if we think of the ritual dismembering of the bodies of saints from the Middle Ages to ca. 1700. Still today we can see, in many Roman Catholic churches, artistic reliquaries containing the hearts, the feet, or the tongues of renowned saints (each part kept separate from the others, sometimes in different reliquaries), adorned with flowers and candles.

47 The word bacinata is believed to be an obsolete popular term of the countryside around Florence, although no dictionaries consulted thus far report it.

48 Santa Maria Maddalena de' Pazzi, Opere, op. cit., ibid.

49 Santa Maria Maddalena de' Pazzi, Opere, op. cit., pp. 278-281. Subsequent quotations refer to these pages.

50 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 279.

51 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 278.

52 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 281.

53 Santa Maria Maddalena de' Pazzi, Opere, op. cit., ibid.

54 MS Angers 1582, fol. 132, quoted by Th. M. Charland, Artes Praedicandi (Publications de l'Institut d'Études Médiévales d'Ottawa. Paris-Ottawa: 1936), p. 113.

55 Pseudo Thomas Aquinas, Vat. Pal. 1793, fol. 9, quoted by Th. M. Charland, Artes Praedicandi, op. cit., ibid.

56 See, for instance, the arbor de arte predicandi contained in MS Paris CLM 23865, fol. 19 v. - 20. In the Artes orandi, epistolandi, memorandi by Publicius Jacobus (Venetiae, 1485) the apposite dicendi potestas (p. 3 r.) is represented in the shape of an uprooted tree in which branches and roots bear the names of virtues. This emblem represents the opposition sin/virtue on which the episode of the lay sister in SMMP is constructed.

57 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 279.

58 Santa Caterina, Dialogo, op. cit., XXXI, p. 61. This expression is repeated with a slight variation in XLVIII, p. 93: "Facti sono arbori di morte."

59 Santa Caterina, Dialogo, op. cit., XCIII, p. 181.

60 Santa Caterina, Dialogo, op. cit., XCIII, p. 182.

61 Santa Caterina, Dialogo, op. cit., XCIII, p. 183.

62 Santa Caterina, Dialogo, op. cit., XCV. Cf. A 18 (Madre Castillo, Obras completas, op. cit., p. 59), where the soul is compared to a house: "Parece que realmente se halla en una casa des poblada y espantosa, y que entrando y saliendo en sus piezas todas, las halla des pobladas y tristes, pavorosas y oscuras."

63 Vida y milagros, op. cit., p. xlv r. Cf. Dialogo, op. cit., CXXXIII, p. 294: "Molti difecti t'avarei a dire; ma non voglio più apuzzare l'orecchio tue." Cf. Robert de Basevorn (MS Bruges 228), "Fumus sulphureus est foetor peccati, praecipue luxuriae . . ." (in Th. M. Charland, Artes Praedicandi. Contribution a l'histoire de la rhétorique au Moyen Age. Publications de l'Institut d'Études Médiévales d'Ottawa. Paris-Ottawa: 1936, p. 134.)

64 Cf. a similar episode in the life of Santa Maria Maddalena de' Pazzi, op. cit., p. 6. Here the act of smelling has, as its object, the celestial scent of the divinity, and it is consequently turned to a positive value: "E tornando sua Madre a casa comunicata, Caterina quasi odorando, non con il senso, ma con lo spirito, la soavità e fragranza spirituale di quel Santissimo Sacramento, in quei giorni le stava più accostodel solito, e quasi non si poteva staccar da lei; in maniera che, accorgendosene la madre, le domandò perchè in quei giorni le stesse tanto attorno; & ella rispose, perchè voi sapete di Giesù." The account can be taken as a typical instance of NCI/ICB, in which ICB is represented by the communion (= food, as often in mystical literature).

65 Madre Castillo, Obras completas, op. cit., p. 53. Cf. G. Bertoni, op. cit., p. 90: "La Santa, rapita dall'amore divino, usava cantare in mezzo ai fiori . . . la sua passione per le rose, i gigli e le viole, che sapeva leggiadramente disporre in ghirlande."

66 Madre Castillo, Obras completas, op. cit., p. 98.

67 Madre Castillo, Obras completas, op. cit., p. 121. The image of still water with a negative connotation is also present in St. Catherine, as we will see in the section devoted to AC traits.

68 Madre Castillo, Obras completas, op. cit., p. 352.

69 Madre Castillo, Obras completas, op. cit., p. 56.

70 Madre Castillo, Obras completas, op. cit., ibid.

71 As one of the many instances, one thinks of Marvell's "To His Coy Mistress." On the other hand, all Baroque literature is deeply permeated by a sense of transformation from the vegetable to the animal kingdom and vice versa. Some of the prints and paintings

of that age, in particular the portraits that contain vegetables and fruit, represent a good point in question.

⁷² Madre Castillo, Obras completas, op. cit., p. 174.

⁷³ Santa Caterina, Dialogo, op. cit., X, p. 24.

⁷⁴ Santa Caterina, Dialogo, op. cit., XII, p. 30.

⁷⁵ Vida y milagros, op. cit., p. lix r.

Chapter II

2.1 ICN (continued)

We have seen that the ICN features in SC cover a precise area of physical perception and of subsequent reaction to it. The immediate apprehension of these descriptive images concerns a world of concrete physicality in which the vehicle performs an elemental physiological or biological function (flowers and plants which turn rotten or unpleasant, waste food which becomes garbage, etc.) accompanied by the implicit action, which never appears in the metaphor itself, of giving some sort of relief to the oppressed body (the stomach is freed from the food it cannot digest through vomit, the face of the soul is cleaned from the grime of sin, etc.).

The style of Madre Castillo is also characterized by the presence of ICN traits, but the range of visual perception and the objects liable to start the nucleus of the ICN images belong to a different category. Thus, instead of garbage and putrid flowers, Madre Castillo deals mainly with three divisions of ICN vehicles: dung, unclean animals, and bodily tumors.

Dung, as a descriptive term in mystical writings, derives from the Bible¹ and is used in SMMP as a Latin quotation, without any effort to adapt it to the descriptive content: "Omnia arbitratus sum ut stercora."² This dissociation between the Italian text and the Latin

quotation does not surprise, for the mystic has been speaking until then about papers (i.e., written language) in which the distinction between sacred and profane message is de rigueur. It is interesting to notice that rhetorical figures involving dung do not appear elsewhere in SMMP; she resorts in fact to a different vehicle to convey the ICN message, namely wild animals, mostly lions.

MC, instead, has at least three instances in which dung is part of an elaborate metaphorical figure. In A 2, Madre Castillo uses this incidental clause with no relation to either the previous or the following train of thought: "Todo lo que no es Cristo lo reputaré por estiércol."³ The sheets on which A 2 is written are dated 1694. It is likely that Madre Castillo read the biography of Santa Maria Maddalena de' Pazzi at this point in her life, since ch. XXVI of the Vida, which accounts for the events of the year 1695, already indicates the reading of SMMP as a past experience. We can venture this hypothesis because, although Madre Castillo translates the quotation into Spanish, its stylistic peculiarity of being unrelated to the general discours of the afecto (dung, in fact, no longer appears in the next fifty afectos) remains unaltered.

However, while SMMP no longer returns to that image, Madre Castillo makes reference to it in two other instances. A 131 contains an agitated apostrophe against sinners in which it is said: "Mira el ansia con que besan y abrazan el estiércol, y el furor y locura con que pisan y ultrajan" ⁴ The structure of the sentence reveals the rhetorical care with which it is constructed: besan y

abrazan is parallel to pisan y ultrajan, while ansia and furor are symmetrical in their position and syntactical function. Estiércol occupies instead the middle of the period and, in this way, it represents an unavoidable hiatus⁵ which unifies the two clauses and slows down the tendency, ever present in MC particularly in the moments of highest rhetorical paroxysm, to accumulate in a long progression the clauses unfolding from one another.

Thus estiércol is indeed an important word in the stylistic and psychological background of the Colombian nun. But in order to substantiate our assertion, it is necessary to analyze one more instance of this usage:

No sé si a este propósito me había Nuestro Señor mostrado, algún tiempo antes que empezara a pasar esto, a mi misma alma en forma de un caminante que subía un monte, pobre y desnudo, y tan flaco, que parece se tenía y andaba en unas pajas o canillas delgadas, e iba encorvado, porque cargaba sobre sus hombros, un costal de estiércol, entre el cual iban muchos animales inmundos; de un lado y otro de aquel monte le disparaban saetas, que hiriendo en aquellos animales, levantaban tal gritería y gruñían con tal fuerza que el pobre trabajador se vía en grande trabajo y fatiga; no sé si a veces, por no oír aquel gruñido tan enfadoso, apartaba en sí mismo las saetas, o si yo conocía que podría suceder esto así; lo que me acuerdo es que con aquellas heridas quedaban aquellos animales más débiles y flacos y daban menos trabajos aunque gritaban . . .⁶

Two elements of the description should be pointed out: the soul, personified as a traveler, is carrying a sack full of dung in which unidentified animales inmundos (presumably pigs, since the author says "gruñían," and also because they often represent one of the embodiments of the devil in MC) make an unpleasant noise. The allegory can be easily interpreted by assigning to dung the meaning of

sorrow and considering the trip up the mountain as a purifying journey in the tradition of Dante's Divine Comedy.⁷

However, what is most intriguing is that, three pages later (evidently the passage above must have been written under the same inspiration), Madre Castillo mentions Santa Maria Maddalena for the first time. At that point of the chronicle we can believe the author when she says "sin haber leído su vida la había tomado (i.e., the Florentine saint) por mi maestra y señora,"⁸ which means that, in the chronological unfolding of events described in her diary, Madre Castillo, at that point in time, still had a knowledge of Santa Maria Maddalena based on oral sources.

This conclusion, though, may not appear exhaustive if taken outside the lapse of time necessary for Madre Castillo to write about this spiritual experience. By the time our author was writing that chapter of the Vida, she was already acquainted with at least Puccini's biography; otherwise she could not have committed to paper a proposition of the cognitive type such as "sin haber leído su vida." In other words, both the dung and the unclean animals must have had some relation with the corpus SMMP, although we cannot totally exclude the possibility that the Colombian mystic might have read about them directly in the Bible.

The sequence and the density of ICN features in these chapters of the Vida (notably from ch. XIX to ch. XXX) help us substantiate the direct stylistic relationship between the two texts MC and SMMP. Thus, in ch. XXX, where we find the highest concentration of ICN

traits, although the image of dung is temporarily absent, Madre Castillo still speaks of herself as of an unclean animal:

Los oficios que me daban, los hacía mal, y hallaba muchas faltas que notar, comparándome a los animales inmundos.⁹

Our mystic can now bridge the gap between the ego and the external projection of its symbols (animales inmundos, as seen in ch. XIX, literally carried on her shoulders), and identify herself with those creatures. Dung is only the carrying medium of the symbolic animals and, once the identification of the narrator with them takes place, it vanishes after fulfilling its function.

We have noticed that, both in SMMP and in MC, the relative position within the period and the symbolic function of estiercol, a term carrying an affective connotation that cannot be underestimated, are always weak with respect to the clause structure around it. Santa Maria Maddalena does not insert the image of dung within the rest of her Italian prose. Thus dung remains a parenthetis excursus even when it changes the literary medium in which it subsists. It is common knowledge that a parenthetic function can be easily eliminated in any syntagmatic system (not necessarily a linguistic one) without basically altering the system itself. This, of course, is applicable to estiercol which, as a function of the metaphor in which it belongs, can be suppressed and yet leave the significance of the period unaffected. In fact, animales inmundos is already denoted by its attribute and hardly needs an additional apposition to point out that the animals in question are unclean because they root in the dung.

Nevertheless, the image of unclean animals continues to be a reference point for the subsequent development of the récit in ch. XXX. Not only is the density of ICN markers, as we shall see, higher than usual (ICN, in fact, is not a common symbolic function in MC) but, what is even more interesting, the name of Santa Maria Maddalena is mentioned again (" . . . la Pascua de Espíritu Santo, que cayó en día de mi santa Magdalena de Pasis.")¹⁰ in the very textual area where ICN traits are most significantly condensed.

It is undeniable that ICN functions can also be located within MC in different parts of the corpus, such as in the finale of A 164 (" . . . andando en los consejos impíos de su corazón, quiso sentarse en el trono, preceder en la cátedra de la pestilencia.")¹¹ where, despite the change from concrete (estíércol) to abstract (pestilencia), the ICN signifier is still employed as an apposition to sentarse en el trono and performs, consequently, a secondary function. However, the ICN concentration in the area mentioned above is not limited to variations on the theme of excrements. We have, in fact, two other groups, indicating respectively tumors and unclean animals, which follow different directions in accordance to the theme words to which they are linked.

Thus, in the subdivision comprising unclean animals (which, as noted before, are not called by their names and are left, consequently, in a sort of undetermined nominal space, even though there are indications leading to their decodification), a significant change takes place in A 29:

Soy, por lo que tengo de mí, como un pozo de cieno de donde están continuamente brotando malos olores, saliendo asquerosas sabandijas: ¿qué otra cosa son mis pasiones, faltas, culpas, imperfecciones? Soy como un leproso, con todas las facciones del rostro, con todos los miembros del cuerpo manchados, inmundos, llagados y carcomidos . . . 12

Here the disgusting animals not only are given a specific appellative (sabandijas), but the identification of the narrator with the ICN marker goes beyond each ICN signifier (pozo de cenó, malos olores, sabandijas), and reaches a different kind of connotation, that one, typically Baroque, dealing with deformations or repulsive ailments of the body, such as leprosy.

Two different attitudes toward decay and abhorrence are mingled in this passage: first, the equilibrated description of a Renaissance inferno going back to Santa Teresa's Vida, where the action is exteriorized and the narrator identifies modes of expression of the ICN type outside herself ("Parecíame la entrada a manera de un callejón muy largo y estrecho, a manera de horno muy bajo y oscuro y angosto. El suelo me pareció de un agua como lodo muy sucio y de pestilencial olor, y muchas sabandijas malas en él."),¹³ and second, the Baroque introspective tendency to take the body as the place of endless transformations pointing in the direction of the sic transit gloria mundi, where diseases altering man's physical aspect represent a private, intellectualized hell reflecting its nauseating nature on the surface of the human body.

This juxtaposition of two different groups of signifiers of the class ICN performs approximately the same function of ICB/ICD/ICN

in SC, where organic images undergo a downgrading process implying death and destruction. In MC, instead, the signifiers remain within the limits of the class ICN; death is implied only insofar as the spiritual dimension is concerned, although we do have a shift of emphasis from the external to the internal, from objectified animals and excrements to a subjectified vision of corporal decay. The small growths which affect the soul, seen again as a body of flesh and bones, have the same significance in A 161:

Cuánto mal hacen a la alma aun los defectos leves e imper-ficciones, lo conocí, poniéndose a los ojos de mi alma un cuerpo todo lleno de lobanillos, que lo afeaban mucho en extremo.¹⁴

The image contained in A 101 has only an ICN external connotation because it is occasioned by the ineffable rapture experienced by Madre Castillo, yet it leads to an interesting comment on metaphor formation:

El día del Triunfo de la Santa Cruz, se hallaba en sueños en una profundísima y vivísima oración, que parecía deshacerse todas las entrañas y los huesos . . . ¹⁵

A few lines later the author speaks "de su ser propio, vil, oscuro, inconstante" in comparison with the divinity, but we are aware, by now, that the two clauses are related according to a specific metaphorical association working outside the mere sense of delight experienced by the narrator. The figurative undoing of entrails and bones, in fact, is a reflected performance of the description of the narrator as being vil, oscuro, inconstante. No causal connection is detectable as the two terms of the utterance are logically interchangeable within that specific degree of expressivity. It is as if

Madre Castillo had said "me se deshacen todas las entrañas y los gñesos porque mi propio ser es vil, oscuro e inconstante," which is, after all, the paraphrase of the meaning contained in the passage; otherwise our mystic, being equal to God, would endure the supreme delight of ecstasy without feeling the exhaustion of the flesh.

The growths appearing in A 161 (lobanillos), taken in their literal sense, derive from a description of herself which Madre Castillo inserts toward the middle of her Vida. Let us notice that A 161 was written at a later time:

Al mismo tiempo me salió en la boca un tumor o hinchazón negra que iba creciendo, y todas decían era cosa muy trabajosa. La madre abadesa llamó al padre prior de San Juan de Dios, y me mandó salir, que me viera si tenía remedio; él se espantó y compadeció mucho, y dijo: que ya era imposible curarlo, porque aunque cortaran todo el labio, no pararía allí, porque cuando aquel achaque se reconocía y salía afuera, ya tenía raíces echadas por todo el cuerpo.¹⁶

Here again, the passage above, centered on the repulsive image of the black tumor, has its symbolic counterpart or, as we have said before, its reflected performance, in a different paragraph not far from the main ICN image:

. . . en la Pascua me empezó a caer en el corazón un temor y temblor, que hasta de cosas muy leves temía y me estremece, sin tener ánimo para pasar ni padecer nada.¹⁷

The all-pervasive fear (or, we could say, the incapacity to suffer) takes its metaphorical embodiment in the black growth which, even if removed, would spread its roots all over the body; thus the body, in time, would be covered with innumerable lobanillos. The emphasis is now set exclusively on the bodily dimension; the spirituality of the soul is at a remote distance, dominated by monstrous tumors

which take upon themselves the inexorable nature of unholy creatures.

2.2 IM

Only one significant stylistic feature will be analyzed in the section devoted to the corpus SMMP, namely IM. Although the class IM is well represented in SC with characteristics different from those present in SMMP, we have taken IM as representative of SMMP because the variations on the theme found in the Florentine mystic (the biography by V. Puccini is much less revealing in this respect, except for a couple of instances), represent perhaps the extreme evolution undergone by this class of style markers. Having behind her the long tradition of Medieval rhetoric on the subject, with its metaphorical paradoxes and conceits consisting of inanimate or abstract entities undertaking the function of maternity and related processes such as feeding, pattern of ingress and egress, etc., Santa Maria Maddalena could have hardly done otherwise.

While it is true that SMMP often elaborates on metaphorical variables present in the corpus SC, it is also evident that the modus operandi of the Florentine author leaves much space for her own particular idiosyncrasies that create chain structures of style markers which would have appeared recherche even to the unbridled imagination of Saint Catherine. We are not only referring to "il seno del Padre Iddio," denoting a deep conceptual displacement related to extra-literary processes of which we will give a concise exposition in this chapter, but particularly to formations of chain structures of style

markers unavailable in SC or in MC. Thus, in each corpus, IM is defined by the adjacent metaphorical function which forms a chain structure. We have listed here the main traits pertaining to the IM function in the three texts:

SC: IM (as an isolated function)

IM/ICB

IM/CD

IM/OX

SMP: IM/OX(I)(E)¹⁸

IM/CD/(E)

IM/AS

MC: IM (as an isolated function)

IM/AC

IM/ICD

IM/ICN

We will begin, as usual, with SC. The first distinction we should draw is between Raymond of Capua's biography and the writings by the Sienese saint. In the former we notice the development, over the first chapters, of the topos of maternity intended as a tangible physical function; later on, after the middle section and toward the end of the book, maternity is turned into a spiritual value and forms a sort of frame in which the entire story of Saint Catherine is comprised as in an all-embracing emblem:

Como la dicha Lapa pareciendo abeja fructífera muchas veces pariendo hijos y hijas hiciesse gozo al dicho Jacobo su marido: y su casa fuesse de generación llena . . . 19 (IM)

Y quiso la bondad de dios disponerlo en tal manera: que Catherina quedasse a ser criada a los pechos de su propia madre porque era eternalmente escogida para esposa del eterno dios.²⁰ (IM/ICB)

Y quiso dios todo poderoso que Lapa no se hiziesse preñada en todo el tiempo que a esta su sancta hija crió . . . 21 (IM/ICB)

In the second half of the biography, motherhood becomes an abstract principle leaving intact, nevertheless, the same physiological terminology previously applied to the physical generation of Lapa's children:

La sacra virgen . . . deprendía descender al valle de los lilios para ser preñada y fecunda, para engendrar hijos en espíritu a Jesú christo nuestro señor . . . 22

But the best example of the class IM from a rhetorical point of view is the following:

De donde todos los que con ella conversavan, quasi movidos por espíritu de dios la llamavan madre, y por cierto con mucha razón; porque verdaderamente les era muy verdadera madre: porque continuamente, no sin muchos gemidos y angustias, los paría del vientre de su ánima hasta que fuesse formado Jesu christo en ellos, y los criava de contino con pan de sana y provechosa doctrina.²³

The simile of the spiritual delivery, built on the convergence of (E)+(I) which forms an astonishing Baroque-like paradox (while Saint Catherine is giving birth to her spiritual children Jesus Christ grows in them as if the children were in turn pregnant),²⁴ cannot be properly considered as pertaining to the stylistic medium of the Sienese mystic; however, it is important because we find it again

in SMMP where, to the general hyperbole of the clause, is added a new sentimental and theatrical dimension. Thus, from a comparison of the two passages, we can draw a distinction between an elaborate paradox in the tradition of Medieval rhetoric and the same figure of speech employed in a Baroque context:

[la creatura] partorisce nel guo cuore, avanti a Dio,
con ispasimata brama e cocentissimi sospiri. . . .

Nè dura poco tempo questo dolore di parto, o si viene
mai al fine del partorire, perchè non sì tosto se ne
partorisce une [i.e., creatura], che per desiderio se
ne concepiscono non dico le migliaia, ma i milioni.²⁵

The conceit is structured according to the same implicit opposition of ingress vs. egress that we have seen in SC, but the temporal quantification (nè dura poco tempo questo dolore di parto, o si viene mai al fine del partorire"),²⁶ parallel to the practically infinite number of conceptions (" . . .non dico le migliaia, ma i milioni"), create a boundless resonance in the conceit itself qualifying, consequently, the adverbial complement per desiderio. In conclusion, both desires and deliveries are limitless and, thus, what in SC was merely a spiritual (re)generation,²⁷ acquires in SMMP a discernible tinge of profane eros.

It is understood that interpersonal relations in mystical literature, including the Divinity and the evil principle, can be analyzed in terms of unconscious repression and transfer from a forbidden figure to an acceptable symbol; in the case above, however, we probably have to blame the imperfect "normalization" of the metaphor of spiritual birth, as it appears in its Medieval origins. Raymond of Capua had

already used, in his adaptation of the function of maternity, a faulty rhetorical model in which the physicality of the situation was emphasized, besides the unavoidable verb parir, by the temporal qualified continuamente and by el vientre de su ánima, along with gemidos y angustias which, in SMMP, become ispasimata brama e cocentissimi sospiri. It goes without saying that Raymond of Capua had chosen a well known rhetorical figure, celebrated for its vividness, and could not account for its degeneration in a different cultural milieu.

This instance remains, nevertheless, marginal to the corpus SC, where the class IM is often associated with ICB or CD to form the chain structure IM/ICB/CD. In the case of IM/ICB, the food image is represented by milk and breast-feeding, so that orison is called "latte dell'anima" and the saint can speak of "il latte dell'orazione."²⁸

Sì come il fanciullo, che pacificato si riposa al pecto della madre, traie a sè il lacte col mezzo della carne, così l'anima, giunta a questo ultimo stato, si riposa al pecto della divina mia carità, tenendo nella bocca del sancto desiderio la carne di Cristo crocifixo.²⁹

The breast of the divine charity returns shortly after to show the indissoluble bond between the mouth of the soul and the milk that gets into it:

. . . l'anima ha facta tanta unione al pecto della carità che non si truova la bocca senza el pecto, nè il pecto senza el lacte.³⁰

The graphic description of breast-feeding, whether taken from real life through Lapa's feeding of her children or from a pre-existing

homiletic simile (notice how the physicality of the action does not grow dim when it proceeds into an abstract context), does not prevent the author from operating a change of gender that will be highly favored in the mystical literature of the Baroque. This rhetorical figure, as it appears in SC, acquires several aspects of which we have selected the most remarkable ones. Speaking of Gregory XI, the mystic says:

. . . voi sete quella madre che alle mammelle della divina carità ci notricate; perocche non ci date sangue senza fuoco; ne fuoco senza amore.³¹

The circumstantial explanation for the change of gender lies, at least externally, in the extreme paroxysm, not only rhetorical, associated with the utterance of the author. After a few lines, in fact, we read "Non posso più," indicating a condition of extreme debilitation, faithfully transcribed by her disciples, which sometimes affected the saint after a period of automatic writing.

There is, however a linguistic ground for this change that should not be overlooked. In the Dialogo, Saint Catherine declares that "essi [the prelates of the Church] hanno a pascere e tenere a queste mamelle l'universale corpo del popolo cristiano" ³² Since Chiesa was the subject of the preceding clause, we can infer that the breast appearing in the quotation above logically belongs to the Church which, in Italian, happens to be feminine. The gender of Chiesa is, however, purely grammatical, with no reference to its generative function, while the gender of Gregory XI (or, by extension, of the Pope in general) refers directly to his sexual differentiation. Saint

Catherine disregards this grammatical divergence and, since the Pope identifies himself with the Church that he directs, she assigns mammelle to Gregory XI, thus creating a successful paradox repeated, with some variations, in SMMP.

The same psycho-linguistic mechanism accounts for the Holy Spirit (masculine, again, in Italian) described as a breast-feeding mother: "Lo Spirito sancto gli è madre che 'l nutrica al pecto della divina mia carità."³³ The undifferentiation of genders can, of course, have deeper roots than a mere stylistic variation and, as a matter of fact, we could take it as a warning signal for what C. G. Jung calls symbolic transformation³⁴ pointing to some personality disorder.

At any rate, here we are concerned with the stylistic articulation of such a need for symbolic replacement and with its transmission to a different stylistic medium. This is the case of Santa Maria Maddalena's womb of God ("il seno del Padre . . . perchè si conoscono le viscere del Padre per queste piaghe.").³⁵ The CD connotation helps us determine that the author does not mean breast as the upper portion of the thorax but that she means womb, although seno can be rendered with both breast and womb. The narrator, in fact, appears to be particularly concerned with the act of expelling the child from the uterus, an operation that can hardly take place without bloodshed.³⁶ Thus, even when the motherhood of Mary is clearly pointed out, a displacement within the class IM takes place even at the cost of appearing contradictory:

Eri pur tu quello, o mio Christo, che avevi voluto
nascere dal medesimo sesso, e ricuperasti in Maria
quel che aveva perduto la meschinella Eva.³⁷

The chain structure IM/(CD) appears again in this excerpt, for sangue and flagelli are mentioned in the same passage, although in a neutral tone. It is interesting to notice that the undifferentiation of genders is reflected also in passages where the functions ICB and CD have the same intensity, according to the equation $ICB/CB = CD/ICB$, as in the following two examples, one of which is the situational reflection of the other. In the first one Santa Maria Maddalena speaks on behalf of the Virgin:

. . . s'io potessi tener la mia bocca sopra la tua,
come tenevi la bocca sopra le mie mammelle, volentieri
lo farei.³⁸

The symbolic displacement (the narrator=the Virgin) is particularly convenient in this ambiguous figure where motherly love probably conceals a more turbid feeling.³⁹ Mammelle is, of course, the center of the specular rotation undergone by the verbal image. More than once Santa Maria Maddalena was seen to hug a crucified Christ and

porre più d'una volta la bocca al sacro Costato di quella
Imagine, e stando quivi appiccata come a dolce mammella,
succhiava e inghiottiva con gran dolcezza di spirito un
soave liquore.⁴⁰

The metaphorical conceits within the class IM that most owe to Medieval rhetoric, namely those which associate the function of maternity with abstract entities or qualities, are not normally conveyed from SC to SMMP, and for this reason they are absent in the text MC. We give here a few instances of this literary topos. Saint Catherine often speaks of "concepire l'odio del peccato e l'amore delle virtù"⁴¹

followed by extended similes:

. . . venuto il tempo della discrezione, dove essi debbono esercitare el lume della fede e parturire con vita di grazia la virtù, ed essi le parturiscono morte.⁴²

. . . e così parturisce i figliuoli morti di molti peccati mortali.⁴³

In this case the simile is based on the opposition life (giving birth) / death (giving birth). Elsewhere the rhetorical image is built on the pattern of ingression and egression, such as this one in which, on account of the particular circumstance of the utterance, the use of logical links is more uncertain than usual:

In questa carità, che è esso Spirito sancto, el partecipai nella volontà sua, fortificando la volontà a volere sostenere pena, ed escire fuore di casa per lo nome mio, e parturire le virtù sopra el proximo suo.⁴⁴

The same concept is expressed more clearly as follows:

. . . dove essa pazienza fu conceputa nel cognoscimento di se . . . e parturita da l'odio sancto e unta di vera umiltà.⁴⁵

The text SC is totally devoid of a peculiar IM subfeature denoting a sense of protective enclosure which we find instead in SMMP and MC. In this respect, the text SMMP is clearly instrumental in transmitting this subfeature to MC. In the writings of the Florentine mystic we have, in fact, both subtraits: an insistent use of the pattern of ingression and egression and a feeling of defensive pregnancy. As an instance of the former we have a lengthy apostrophe containing the expression "il seno del Padre," from which we have selected a few passages:

In verità, in verità vi dico, che chi non entra per l'uscio nell'ovile, ma entra per le finestre non è vero Pastore. Sei l'uscio, o Verbo, per cui noi entriamo al Padre . . . Entra nell'ovile, ma quanti ovili sono i tuoi, o Verbo? Il seno del Padre, la Chiesa, e l'anima, ne' quali tre ovili aduni le tue pecore, ed entri per l'uscio e non per le finestre. Quale è l'uscio, unico Verbo, per cui entri nel seno del Padre? E se sei sempre nel seno del Padre, come vi rientri? E se tu vi rientri, qual'è l'uscio che conduce a tal luogo?⁴⁶

The birth of the son of God is necessarily a fundamental experience for our mystic; but the primal role in the miraculous motherhood of Mary is performed by her seno, which acquires a unique dimension in the written message. Thus it is not enough, for Santa Maria Maddalena, to see the newborn Savior; she wishes to see him in the exact size and stature he had when he left the womb:

Haveva ella molto tempo desiderato di vedere Giesù bambino in quella forma e statura che egli uscì dall'Utero Verginale di Maria.⁴⁷

There is almost a sense of anatomical depiction in the use of the diminutive corpicino, which fits seno verginale to create the image of a foetus in its environment; in this way seno and corpicino become stylistically interdependent, and neither one can subsist without the other: ". . . vien crescendo quel sacro Corpicino in quel purissimo seno Virginalo."⁴⁸ Christ can be outside the womb, and still the womb has an existence of its own. Since ventre means both womb and stomach, God can pronounce seven words into Mary's stomach and satisfy her hunger: "[le sette parole] che dici nel Ventre di Maria le sono di nutrimento."⁴⁹ It is evident that, in this case, the classes ICB and IM are juxtaposed to justify the double entendre and are not adjacent as in SC.

In the analysis of the class IM in Madre Castillo, we are intrigued by the frequency of the IM subtrait denoting protective enclosure, amounting to almost half of the IM images available in MC. Again, more than Christ contained in the womb, the womb itself is the most important verbal sign on which most metaphors of the IM type are constructed. This is substantiated by the fact that Christ is not the only figure to be portrayed within Mary's womb; actually Christ's symbolic function is interchangeable with the ocean, identifying itself with the son of God, or with the hopes nurtured by the Colombian mystic, or even with many people who are miraculously sheltered in the holy uterus. The degree zero of the class IM, namely IM as a function at its lowest expressive level, is present in this portion of A 18:

Estando oyendo misa, se me representó la Serenísima y Purísima Virgen María, con una hermosura tan grande, y tan sobre todo pensamiento, que no creo se pueda imaginar o decir . . . ; con una túnica, más que la nieve ni el sol de cándida y resplandeciente, y manto azul hermosísimo, y que tenía allí su Niño, cerca, como de cuatro años, con una tuniquita de color tan encendido y agraciado, cual por acá me parece no se ve jamás.⁵⁰

Even more frequent is the appearance of the figure of the encierro, whether of the holy child or of other symbols:

¿De dónde a mí que venga a mí esta santa inspiración, este santo pensamiento, que si lo hospedo y recibo en la casa de mi alma con reverencia, amor y fe, puede traerme al Señor, aunque encerrado y oculto como en un pequeño vientre?⁵¹

The verb of movement traerme actually indicates immobility, for it is caught between la casa de mi alma and un pequeño vientre, two signs where motion is excluded. The whole set of rhetorical questions

amounts in fact to a statement of the optative type, if we overlook the uncertain subordinative links. Consequently, casa and vientre predispose the other components of the period to indicate a sense of intimacy and interiority despite the seeming centrifugal force of the verb of motion.

Semejante, pues, y sin comparación, es mayor la calamidad y pena que el alma siente cuando se ponen estas tinieblas sobre la cara del abismo . . . porque por ningún lado ve luz, y hasta la esperanza de verla se aleja y asconde como en un seno secreto y cerrado.⁵²

Here the idea of enclosure is underlined by the presence/absence of light, and no reference is made to the product of the Virgin's conception.

The most interesting characteristic contained in the structure of these verbal images consists not so much in the use of the metaphorical encierro, as in the fact that, contrary to the IM images of SMMP, we are presented with a figurative seno and not with a real one. One of the most beautiful hapax within the chain structure IM/AC ("¡Oh, Madre Virgin! ¡Oh madreperla que encerraste en tí todo el océano inmenso de Dios hecho hombre . . . ")⁵³ shows that there is no direct link between the conception and the womb; in fact, the conception takes place within the realm of concepts or ideas and is subsequently connected with a womb whose concreteness is undermined by the abstract quality of the conception itself. Thus, in the first instance, the author speaks of imaginación and pensamiento being sheltered in her soul (= house), whereas conception is a synonym for imagination; in the second case, light and darkness are clearly intuitive

images applied to the unfolding of thoughts, where hope has (or has not) a content related to the mind.

The womb has therefore an unattainable quality in these mixed metaphors; its importance grows with the idea that, whatever is enclosed in it, it cannot be reached by the power of the mind. This paradox is enhanced by the image of the womb being limitless and therefore able to encompass the infinity of the ocean. However, the womb can be also a more concrete presence in MC, as in this case:

Parece que se contienen en mi seno muchas gentes, según me duele y come las entrañas el ver culpas y penas en que estamos cautivos y como anegados.⁵⁴

The sense of physical pain caused by the overfilling of the womb yields to the metaphysical turn of the second half of the simile where it is said that physical pain can be as intolerable as spiritual sorrow.

Nevertheless, it is interesting to notice that, originally, the womb existed in Madre Castillo's mind as an object free from abstraction. This is the direction pointed out by another group of metaphors in which the Catherinian tradition stands out more clearly:

Es como la que ha concebido en sus entrañas, y siente en ellas la guerra de aquellos deseos, que o se han de poner por obra saliendo a luz. o han de morir y matar a la madre; y ella padece dolores y angustias mortales, porque anda en su interior un espíritu vehemente que la compele a obrar lo bueno.⁵⁵

A few lines before the author had said:

. . . ¿por qué has de querer que estos deseos tuyos porque te los di, y míos porque de Mí tienen su ser, queden vacíos, y casi sin vida, como hijos abortivos sin salir a luz, ni tener vida con las obras?⁵⁶

The opposition between life and death, revealed here in the form

of different attitudes toward pregnancy, seems to be a peculiar trait of the Colombian mystic and can acquire the meaning of sterility vs. fertility:

. . . y el Señor se levantó dándose a conocer a los pueblos, y a las gentes que lo cercaron para oír sus preceptos, quedando estéril la que antes tenía muchos hijos, y entrando a habitar en su casa la gentilidad antes estéril . . .

. . . Visitó el Señor a la estéril, derramó su espíritu fertilísimo a los valles humildes . . . Mas, ¡oh, cuántas, después de haber concebido tantos dolores, parieron injusticias y maldades, abrieron lazos y los ahondaron, atemorizaron a los otros y les mostraron los peligros!⁵⁷

The general tone of the passage, along with the Catherinian images of delivery involving abstract personifications such as injustice and evil deeds, has a Medieval flavor undoubtedly connected with the reading (or, possibly an oral report) of Saint Catherine's Dialogo. The text, in fact, contains a seemingly exclamatory clause (devoid of exclamation mark and of verbal link, probably "está") unconnected, both syntactically and ad sensum, with the rest of the paragraph, which sounds as "la muerte en la olla," repeated twice in the same line. The death in the pot hinted at by Madre Castillo is to be intended as a recollection of a famous Catherinian simile, where the mystic describes a fly who gets near a pot containing food only when the pot is cold, but when it is boiling over the stove, although it contains food, the fly does not dare to land on it because he fears death.

The degree of abstractness of the IM metaphors in MC ranges from strictly Medieval (the kind we have examined) to what we shall call technically theological, probably assimilated through the author's

spiritual fathers and pertaining, consequently, to the flourishing of homiletics in the XVII century.⁵⁹ To the latter type belongs the following passage, taken from A 173:

. . . guárdalas [i.e., Christ's words] en tu corazón como un precioso tesoro, escóndelas en tu seno y en tu memoria como en un campo dilatado de meditación y consideración.⁶⁰

Campo dilatado, despite its higher degree of rarefaction due to the abstract appositions meditación y consideración, still reminds us of el océano inmenso de Dios, for, in both cases, el seno enlarges itself until capable of containing the infinite. Thus we perceive a conceptual rhythm of expansion and contraction, as in the metaphor of Christ contained in a small womb, remotely reminiscent of the pattern of ingress and egress (I)(E) which represents a functional trait of the class IM.

A complete listing of the chain structures defining the class IM would be beyond our purpose here, since we are limiting ourselves to the style markers typical of MC. Nevertheless, our intention is to point out some cases in which the class IM is defined by an adjacent subclass ICD/ICN/CD to show that the class IM can be defined in terms of a negative conceptual approach. In this respect, we have found only one case in which it is possible to speak of a pseudo chain structure IM/CD/(CD) present in SC:

. . . e' martiri col sangue, el quale sangue gictava odore nel conspecto mio e con l'odere del sangue e delle virtù e col lume della scienza facevano fructo in questa Sposa.⁶⁹

The use of the term "pseudo chain" is justified by the fact that Saint Catherine operates a transposition of a scientific notion of

the time (odore del sangue = sangue = ovule) to create an image of the type IM; in so doing, she even gives us the clue of its nonpopular origin (col lume della scienza). It is true, however, that the violence implicit in the verbal message has to be classified somehow by means of a chain structure of the type IM/CD/(ICD).

The idea of violence and / or disgust associated with the class IM, anomalous as it may seem, is exemplified also in MC:

Mira, el demonio quiere en lo oscuro asaetar al corazón recto, así como aquella mujer meretriz que ahogó su hijo en lo oscuro de la noche, quedando solo con sus obras muertas, y envidiando al alma que las tiene vivas.⁶²

The exemplum fictum of the courtesan, clearly of the type IM/ICD, subsists as a function of the inversion of values in the oxymoron (hijo muerto - obras vivas), but another narrative detail (i.e., en lo oscuro de la noche) tells us that there is enough personal participation in the creation of this rhetorical trope to define it as IM/ICD, although the image is nothing but a modified version of a passage from the third book of Kings (3, 20). What is important is the "appropriation" of the image in question and the affective quality connected with some of its signifiers.

Similarly, except for the chain structure IM/ICN, the action of vomiting defines the condition of the pregnant woman in A 7: "¡Oh, cómo el día de tu ira darás voces para vomitarlos [i.e., agravios], como mujer que está de parto!"⁶³ An attentive reading of the passage reveals that two concurrent models of expulsion are employed, the vomit and the childbirth. Since it is unfeasible to distinguish the denoter

A from the denotee B, as the same degree of expressivity is connatural in both, we can resort to the text SC for a possible solution of the problem. Saint Catherine, in fact, never associates IM style markers with ICN features, which means that the implicit sense of relief applies both to the vomit and to the child delivery; on the other hand, the sense of abhorrence linked with the vomit can be referred to the IM image on the basis of the structure of the proposition. Madre Castillo deals, in fact, with a human case of motherhood and can therefore look down upon it having, as a model, the divine conception and delivery of Jesus Christ.

It goes without saying that we cannot draw any conclusion on the basis of this example alone; yet, going back to other instances of the IM class analyzed in this chapter (most notably the cases in which the womb represents a cause for pain), we can tentatively affirm that, not unlike Saint Catherine and Santa Maria Maddalena, Madre Castillo was afraid of the physiological idea of maternity and, even through the symbolic deviation represented by the motherhood of the Virgin Mary, she could not entirely rid herself of her own sense of fear, which became a constituent of the written message.

Notes

¹ See Ps. 112, and Kings 2,8: ". . . et de stercore erigens pauperem . . . ," among several other instances.

² V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., ch. LVII, p. 67.

³ Madre Castillo, Obras completas, op. cit., p. 10.

⁴ Madre Castillo, Obras completas, op. cit., p. 295.

⁵ Notice that estiercol appears again isolated in the middle of the sentence, thus fulfilling the same function as in the quotation from A 2.

⁶ Madre Castillo, Obras completas, op. cit., p. 64.

⁷ Although no incontrovertible evidence can be produced, there are reasons to believe that Madre Castillo could have read the Divine Comedy. Cf. the description of the tortures of hell (Vida, op. cit., pp. 10 ff., and Afectos, op. cit., passim) and of a giant resembling Dante's veglio di Creta: "Muchas veces se levanta en sí misma como una grande estatua, con la cabeza de oro por la altivez de sus pensamientos, juzgando sus brazos como de plata, poderosos para obrar con fortaleza; y lo restante de bronce y hierro en su duración; mas Tú, poder divino, eterno y fuerte, con un pequeño toque das en sus pies de barro, y cayendo postrada, allí levantas con tu poder un monte." (A 43, op. cit., p. 119). For the common origin of the giant with mud feet, see Daniel 2, 32-35. The visions of Santa Francesca Romana also bear a close resemblance to Dante's paradise, hell, and purgatory, and have been studied in this connection. See M. Petrocchi, L'Estasi nelle Mistiche Italiane della Riforma Cattolica, op. cit., p. 12.

⁸ Madre Castillo, Obras completas, op. cit., p. 67.

⁹ Madre Castillo, Obras completas, op. cit., p. 116.

¹⁰ Madre Castillo, Obras completas, op. cit., p. 117.

¹¹ Madre Castillo, Obras completas, op. cit., p. 374. Cf. A 183, p. 443, "Empezando sus salmos, David dice: Bienaventurado el varón que no va en el consejo de los impíos . . . ni se asienta en la cátedra de la pestilencia, apacentándose de los vicios de la carne como los brutos."

- 12 Madre Castillo, Obras completas, op. cit., p. 86.
- 13 Santa Teresa, Obras completas, op. cit., XXXII, p. 194. Italics mine. In SMMP, instead, unclean animals take the form of lions, rabid dogs, and snakes. Cf. V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., XLV, p. 52.
- 14 Madre Castillo, Obras completas, op. cit., p. 362.
- 15 Madre Castillo, Obras completas, op. cit., p. 228.
- 16 Madre Castillo, Obras completas, op. cit., p. 110.
- 17 Madre Castillo, Obras completas, op. cit., ibid.
- 18 I stands for ingression and E for egression, slightly modifying the terms of the pattern of invasion and expulsion. This pattern of behavior, mostly used in social psychology, has been successfully applied to the field of literary exegesis by Lanin A. Gyurko, "Hallucination and Nightmare in Two Stories by Cortázar" (The Modern Language Review, LXVII, n. 3, July 1972), pp. 550-562. For the definition of the pattern of invasion and expulsion, see Robert Sommer, "Studies in Personal Space" (Sociometry, XXII, September 1959), pp. 247-260, and Roger Barker, Roles, Ecological Niches, and the Psychology of the Absent Organism, paper presented to the Conference on the Propositional Structure of Role Theory, University of Missouri, 1962.
- 19 Vida y milagros, op. cit., p. xv r.
- 20 Vida y milagros, op. cit., ibid.
- 21 Vida y milagros, op. cit., ibid.
- 22 Vida y milagros, op. cit., p. xxxix r. See also pp. xcvi r and xcii r, "Mas sus hijos y hijas que ella avía engendrado en Jesú Christo etc."
- 23 Vida y milagros, op. cit., p. lxxx r.
- 24 This would imply that the children are females, but we will see shortly that for Santa Maria Maddalena sex is not a conceptual obstacle for a miraculous maternity.
- 25 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 203.
- 26 Italics mine.

27 Cf. Vida y milagros, op. cit., p. xxxvii y., ". . . no solo aver sido hermosa en la faz contemplativa de su ánima, mas también aver sido muy fecunda en hijos espirituales."

28 Quoted by G. Getto, Saggio letterario su S. Caterina da Siena, op. cit., p. 77.

29 Santa Caterina, Dialogo, op. cit., XCVI, p. 190.

30 Santa Caterina, Dialogo, op. cit., XCVI, pp. 190-191.

31 Santa Caterina, Lettere, op. cit., lett. 270, p. 347.

32 Santa Caterina, Dialogo, op. cit., XIV, p. 33.

33 Santa Caterina, Dialogo, op. cit., CXLI, p. 320.

34 Carl G. Jung, Symbols of Transformation (Princeton: Princeton University Press, 1956).

35 Santa Maria Maddalena de' Pazzi, Opere, op. cit., VII, p. 183. The locution "il seno del Padre" is repeated three times in the same page.

36 See, for instance, V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., XLVIII, p. 56, "Haveva ella molto tempo desiderato di vedere Giesù bambino in quella forma e statura che egli uscì dall'utero Verginale di Maria." This emphasis on the Virgin Mary's delivery of Jesus Christ is uncommon even in mystical literature.

37 Santa Maria Maddalena de' Pazzi, Opere, op. cit., XVI, p. 51.

38 Santa Maria Maddalena de' Pazzi, Opere, op. cit., XIX, p. 55.

39 Santa Maria Maddalena is known to have ripped off the clothes of a statue of Christ "per mettere a nudo la tua umanità, o Giesù." See E. Dingwall, Very Peculiar People, op. cit., p. 139.

40 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., LXXXVII, pp. 107-108.

41 Santa Caterina, Dialogo, op. cit., VI, p. 13.

42 Because of their state of sin. Santa Caterina, Dialogo, op. cit., XLVI, p. 87.

43 Santa Caterina, Dialogo, op. cit., ibid.

44 Santa Caterina, Dialogo, op. cit., LXXIV, p. 141. Cf. LXXVI, p. 146, "Questi parturiscono le virtù senza pene sopra del proximo

loro." Sopra should be translated as "toward," although here the author has specifically in mind the idea of infusing a spiritual essence into their fellow men from above, not unlike the Holy Spirit.

45 Santa Caterina, Dialogo, op. cit., XCV, p. 189.

46 Santa Maria Maddalena de' Pazzi, Opere, op. cit., VII, p. 183. Italics mine. Cf. VIII, p. 187, where metaphors of ingression and egression acquire the meaning of conceiving and creating: "Poi l'istessa verità ancora entrava e usciva in se stessa e di se stessa, pero che se non fusse uscita di se stessa non avrebbe creata la creatura . . . e concepì in sua mente divina di ricreare la creatura già creata nell'idea sua, e conoscendo che non bastava di averla creata . . . , avendo commesso il peccato ordinò di ricrearla, mediante l'incarnazione del Verbo."

47 V. Puccini, Vita di Santa Maria Maddalena de'Pazzi, op. cit., XLVIII, p. 56.

48 Santa Maria Maddalena de' Pazzi, Opere, op. cit., III, p. 12. Cf. Santa Caterina, Dialogo, op. cit., CL, p. 356, probably the source of the diminutive in SMMP, ". . . lo Spirito sancto si fa baglia de l'anime e de' corpicelli loro in qualunque stato e' sieno." Corpicino is used in the jargon of contemporary Italian newspapers to indicate, with a euphemism, the product of an illegal abortion.

49 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 300.

50 Madre Castillo, Obras completas, op. cit., p. 55.

51 Madre Castillo, Obras completas, op. cit., p. 324.

52 Madre Castillo, Obras completas, op. cit., p. 244.

53 Madre Castillo, Obras completas, op. cit., p. 257.

54 Madre Castillo, Obras completas, op. cit., p. 293.

55 Madre Castillo, Obras completas, op. cit., p. 213.

56 Madre Castillo, Obras completas, op. cit., pp. 212-213.

57 Madre Castillo, Obras completas, op. cit., pp. 405-406.

58 Santa Caterina, Dialogo, op. cit., XC, p. 176.

59 See P. Giovanni da Locarno, Saggio sullo stile dell'oratoria sacra nel Seicento esemplificata sul P. Emmanuele Orchi (Roma: Pontificia Università Lateranense, 1954).

⁶⁰ Madre Castillo, Obras completas, op. cit., p. 401. Note that, as we have seen in SMMP, palabras and seno are associated in the metaphor.

⁶¹ Santa Caterina, Dialogo, op. cit., CXIX, pp. 240-241.

⁶² Madre Castillo, Obras completas, op. cit., p. 437.

⁶³ Madre Castillo, Obras completas, op. cit., p. 20.

Chapter III

3.1 EN

The class EN represents a conceptual image, the annihilation of human personality or the idea of nothingness in the created world as opposed to the total perfection represented by the divinity, which, despite its overall definition, actually consists of three seemingly unrelated developments in our texts:

- a) In SC nothingness is exemplified by the phenomenological opposition between being and non-being in the theological tradition of the Middle Ages.
- b) The few instances available in SMMP point toward a sort of induced sense of non-being resulting from an excessively intense exposure to the ineffable nature of God on the occasions of rapture and extasis.
- c) The position of MC with regard to this class of style markers appears more complex. The sense of annihilation experienced by the Colombian mystic has an unredeemable flavor, expressed by theme words such as oblivion, dust, wind, shadow, etc., in which the distance between the creature and the Creator seems tragically inevitable, like two remote levels of existence with no points in common.

Although there is no discussion of this in the scanty critical literature available on Madre Castillo, the joyous feelings of Santa

Teresa in becoming a non-being within God is absent in MC to such a degree that we should not discard the hypothesis that some notions of the spiritual theory of quietism, divulged by Miguel de Molinos and condemned by the Church as an heretical doctrine in 1685, might have taken root in the private devotional universe of Madre Castillo.¹

The literary figures describing the interaction between being and non-being in SC can be hardly attributed to Saint Catherine herself. They properly belong in the scholastic tradition with which the mystic was imbued on account of her daily contact with theologians and philosophers.

Porque si estas dos cosas tú supieres, ciertamente tú serás bienaventurada, porque tú eres la que no eras, y yo soy el que soy.²

says Jesus Christ to the saint who, in turn, repeats the same concept and establishes a theological dialogue with the divine interlocutor:

No se haga señor mi voluntad, mas la tuya en todas las casas. Porque yo soy tiniebla y tú eres la luz. Yo no soy, y tú eres aquel que es.³

An entire section of the life of the saint is devoted to the meditations on l'être et le néant:

. . . si toda criatura dejada en sí misma va a ser nada en tanto que si por sólo un momento o instante el criador cessasse de la conservar en el ser que tiene, luego sería vuelta en nada.⁴

Perhaps more attractive to our sensibility as modern readers are the conclusions drawn by the author:

Claro vemos que toda cosa criada está cercada y rodeada de nada . . . La por cierto es hecha de nada, y si va a pasar en ser nada como dize sant Agustín, y por sí no puede algo hazer (según el testimonio de la verdad incarnada que es

Jesú Christo que dize) Sin mí, nada podeys hazer ni pensar . . . de donde claramente se convence que toda criatura no es.⁵

The last sentence of the excerpt bears some resemblance to the subsequent development of EN images in MC, and the same can be said about the following variation on the theme:

De donde claramente se concluye que la criatura de sí tiene la nada, y todo el algo que es, es del criador . . .⁶

Thus non-being is the inherent quality of every creature, whether animate or inanimate; man can only aspire to enjoy part of the quality of being through the mediation of God.

The problem of non-being is seen in SMMP from a different point of view. The divinity either drains out the humanity of the mystic when she meditates on Him ("E diceva talvolta che in pensare di Dio era ridotta come un pezzo di legno o pietra senza sentimento veruno,")⁷ or inflicts on her periodical phases of aridity, on which the biographer comments, ". . . e ora pareva che i Cieli per lei fossero diventati di bronzo."⁸ Either way we are made aware of an active interdependence between the absolute being of the divinity and the annihilation of the creature.

Hardly the same thing can be said in the case of MC. We have divided the EN imagery in Madre Castillo into three sections dealing respectively with dust, memory, and nothingness. None of these subdivisions can be traced back to the corpus SC. As a matter of fact, the only instance having in common the image of water as a vehicle to conceptual annihilation bears only a superficial resemblance to the text SC:

- (SC) Así como aquel que se arroja todo en la mar, y nada debajo de la agua de ella, no vee principalmente ni toca sino agua y lo que en ella es, fuera de la qual nada vee, ni toca, ni palpa. Mas si las semejanzas de las cosas que son fuera del agua, en ella resulten o se parezcan, podrá las este tal ver, pero solamente las verá en el agua y según que en ella son y no en otra manera.⁹
- (MC) El modo que el alma siente de ir a Dios, se me explicó hoy de esta manera: así como el que mirando un gran abismo de agua, se dice que no pudiéndolo comprehender, se arrojó en él, diciendo: ¡Oh abismo! pues yo no puedo comprehenderte, tú me recibes.¹⁰

Indicative of a certain Baroque sensibility for la nada are the metaphors centered on the image of dust:

. . . esta memoria, como una viña sin cercar, adonde crecen y suben las ortigas y zarzas; esta fantasía, como el polvo de las calles, que a todos vientos con ligereza se mueve, y el pie de cualquier pasajero lo hace volar . . .¹¹

Here we see for the first time an image association fairly common in MC, dust and imagination. On the other hand, as already noticed in SC, there is always a positive counterpart in the annihilation process which makes it psychologically acceptable to the mystic. The narrator may renounce her imagination, but dust itself becomes the means by which she is revived by God: ". . . me pegaré al polvo, me coseré con el suelo y con la tierra para que me vivifique."¹²

Memory has the same semantic denotation as dust, but, at times, the mystic is reluctant to make an equation between the two symbols, as in this interesting paradox which seems to have grown out of an oniric fantasy: ". . . y luego, a golpes de tribulaciones interiores y exteriores, queda clavada su memoria para no acordarse de cosa que la alivie . . ."¹³

The simile develops into a nailing down of entendimiento, voluntad, and afectos in a Christ-like fashion; the result, nevertheless, points to a total obliteration of human emotions. It should be indicated, however, that there is an interesting ambivalence in the functional decodification of the simile, at least as far as memoria clavada is concerned. Memory, in fact, loses the remembrance of itself (para no acordarse de cosa que la alivie) but persists in its capacity (queda clavada su memoria, where queda indicates a permanent condition and not the transient quality of being nailed down only temporarily), as a sort of last vestige of human nature which is almost unthinkable to relinquish. This dichotomy between the remembrance of things and the function of memory which outlasts the objects of the recollection in a sort of metaphysical vacuum indirectly stands at the basis of other EN passages constructed as paradoxes of the type EN/OX:

. . . permanecerán solos, desamparados de tu favor, arrojados de tu presencia como el llagado que duerme en el sepulcro, de quien no hay memoria.¹⁴

Starting from the semantic analogy between polvo and memoria, we can establish a metonymical chain comprising polvo, memoria, and nada based on the use of the verbal link sepultar, as it appears in the following passage; the verbal link, in fact, has, as a logical antecedent, polvo or, by extension, (tierra): "Todas las cosas se sepultan en la nada."¹⁵

EN images, however, show a tendency toward abstractness in the corpus MC. The equation changeableness = nothing gradually turns to a degree of nothingness by which all creatures are measured:

. . . la inconstancia es nada, y menos su imagen; y en el imagen de la inconstancia pasa el hombre.¹⁶

Madre Castillo repeatedly returns to the concept of nothingness at the end of her collection of Afectos, thus giving an impression of inexorable annihilation which does not spare even the spiritual dimension:

¿Por qué te dejas arrebatar del tiempo, cuyas alas, aunque turbulentas como las del mar, son mas fantásticas que las sombras?¹⁷

The object of this systematic obliteration is man, in a process which appears as an antinomic performance of the creation from nothing:

. . . todo su ser [of man] es para dejar de ser.¹⁸

¿Por qué no estás en tu grado? En aquel grado tuyo de la nada . . .¹⁹

The progressive increase in the frequency of EN features in the closing pages of the Afectos (in A 196 we have one third of all the EN traits available in MC) clearly indicates that Madre Castillo had carefully structured her devotional work towards a final nihil.

However, if we consider the Afectos as a means for the author to console herself, we cannot help concluding that, even admitting that Madre Castillo sinned in conceiving such a work in that she relied on the comforting nature of the verbal message instead of trusting in God, she certainly redeemed herself in the last pages of her spiritual meditations.

3.2 AS

The class AS comprises visions and dreams relevant to the stylistic

interaction of SC, SMMP, and MC. There are, however, at least two problems to be discussed before we begin our analysis of the class AS in order to justify the restrictive frame within which our examination will be set.

The first question concerns the transmission of AS traits from SC to MC. Since the descriptive portion of any form of devotional literature contains about fifty percent of AS features (Madre Castillo's works are no exception), and considering the extreme popularity throughout the centuries of a text such as SC both with a lay and a religious public, it is inevitable to conclude that at least half the dreams and apparitions described in MC are to be found in SC. This being granted, the question arises: how did the transmission of the AS traits take place? Did Madre Castillo actually read them or was she told about them and, consequently, were they transposed into the corpus MC through a process of psychological appropriation in which the existence of the source was obliterated?

If we follow this theory we have to come to terms with the fact that visions and dreams contained in SC were the most popular feature of the Catherinian tradition and were not only transmitted orally but, at the same time, probably underwent deep changes, alterations, and additions which Madre Castillo could not ignore. Can we, in this case, speak of direct influence of SC on MC? The answer is, of course, negative.

The second question concerns the literary tradition, so far as AS traits are concerned, versus the intimate perception of the sacré

and of its images experienced by the mystic. Any scholar of mysticism knows that only a limited number of AS images and of their related metaphorical combinations can occur within a given corpus of devotional literature. Consequently, they can be considered as a sort of communal stylistic source for specific types of emotive experiences, such as raptures, visions, etc., and the determination of their primal source becomes extremely complex.

Finally, we should not forget that many AS features endured the erosion of centuries of history because their objective counterparts or, in other words, the concrete objects from which they took shape, have always been available to the clergy and congregations in the form of the ornaments and rituals of the Church. Thus, the white tunic longed for by Santa Maria Maddalena, which regularly reappears in SC and MC with the same semantic value, can be traced back to the white gown worn by priests. Likewise, the jewels so often described by all mystics are actually part of the sumptuous drapery clothing the statues of the Virgin Mary. Their appropriation by the narrator indicates the desire to identify with the figure of worship or, as in the case of the priceless rings given by Christ (an image common, again, to all three of our texts), to sanction officially a situation similar to an earthly wedding.²⁰

Under all these circumstances presiding over the formation of AS features, a stylistic investigation would be at best misleading. However, in the course of this study, we have noticed that while the AS features referring to God, Christ, or the Virgin Mary are highly

standardized according to a rigid iconography, those related to the negative principle, the devil in all his metamorphic aspects, are on the contrary extremely individualized, probably on account of the relatively lesser degree of graphic representation available to the mystics.²¹ The devil, in fact, appears only as a secondary figure in church paintings and other such artifacts, and always with an unmistakable hierarchic reduction in stature and shape.²²

This finding, therefore, will constitute our norm in comparing the three texts. While positive AS features will be only occasionally described, our attention will be drawn primarily to the negative AS traits, namely to the portrayals of the devil.

In SC the emphasis on the devil in his materialized form is given relatively little space. Despite the Medieval flavor of the text, the devil is considered by Saint Catherine as a dialectic principle, namely the absence of good. Nevertheless, the mystic seems at times to yield to the leading trend of her times and, in this case, the devil is given the privilege to become a secondary character in his own right. When unaccountable events befall the astonished saint,²³ she ascribes them to the work of the devil whom she calls malatasca.²⁴

The naming of the devil in mystical literature appears to be as important as his own description because it contains, in one word, the main characteristics that the mystic feels to be necessarily associated with the tangible presence of evil.²⁵ Furthermore, only a proper name or nickname can make an abstract principle such as evil alive and tangible, while the opposite operation, the burning of the

name of the devil written on a strip of paper, is used as an exorcism against demonic possession.²⁶

In keeping with these premises, the naming of the devil is a strictly individual procedure which never implies the concepts of influence and stylistic transmission. Santa Teresa calls the devil patillas,²⁷ even though she depicts him in a variety of different aspects. This seems to be a constant in the name-attribute relationship: one name always corresponds to a multiplicity of attributes.

Particularly significant in its profound ambivalence is the name of the devil in SMMP, asmodaheus,²⁸ which can be separated in its morphemic components as follows: a- (s)- mo- daeus. The verbal link amo- is distorted into asmo-; the same can be said about -daeus, hypercorrected form of deus. Consequently, Amadeus or Amodeus was the original name on which the subsequent linguistic changes were superimposed by Santa Maria Maddalena; since only God can be loved, the name of the evil principle must be necessarily represented by an alteration of the primitive meaning. As for the presence of -s- in -asmo, we have consulted chapter I of part IV of the Opere of Santa Maria Maddalena de Pazzi, where the mystic articulates a sort of spiritual alphabet, "l'alfabeto della diletteione,"²⁹ giving a set of meanings and definitions for each letter. Under S we have read: "sapiente e stolto insieme . . .,"³⁰ which carries even further the fundamental ambivalence of the dichotomy good/evil without resolving it in either direction.

Zoomorphic apparitions of the devil abound in MC, particularly in the form of pigs or snakes; but the most significant descriptions regard the devil seen as a man:

. . . me parecía que el enemigo se ponía a la vista de mi alma como un gran gigante con una maza de plomo muy grande, como que la quería descargar sobre mí.³¹

De ahí a pocos días volvió a aparecer el enemigo junto a la cama en que yo estaba, con una figura de negro, tan feo, tan grande y ancho, todo penetrado de fuego, que me causó más horror esta vez que todas las otras; y tal, que pienso si se hubiere llegado a mí, me muriera o quedara sin sentido. Desde a cuatro o seis días . . . ; al despertar me amenazó que se me metería en el cuerpo.³²

El martes de la Pascua del Espíritu Santo, estando a mi parecer despierta, aunque embarazados los sentidos, que no me podía mover, se echaba sobre mí un bulto como un indio muy feroz, renegrido, y con la cara muy ancha, la boca y los dientes disformes, y el cabello como cerdas de caballo, y oprimiéndome y causándome muchas tentaciones.³³

The distinctive trait in these descriptions refer to Madre Castillo's experience of a growing oppression caused by a sort of heavy weight dropped on her. This characteristic is pointed out even when the devil looks no longer like a man:

En este tiempo, una mañana me parecía que el enemigo, en figura de una culebra, con la cabeza como de culeca, haciendo el sonido que ellas suelen hacer, salía de un rincón de la celda y llegaba hasta la puerta, volviendo luego a la misma parte de donde había salido, como suelen hacer las culecas, a defender y echarse sobre su nido.³⁴

Bulto and echarse are the two verbal boundaries comprising Madre Castillo's experience of evil, which is eventually translated into the proper name chosen by the author to designate a personified demon:

Después, a principios de octubre, cerca de la elección, volvió de la misma suerte a cargarse sobre mí, aunque la

figura era como de un mulato muy feo y ardiente, y sintiendo yo aquel peso, le preguntaba: ¿quién eres? A que me respondió yo soy Crecerábulto.³⁵

In one case, the stylistic constant of physical oppression does not appear in the text but, instead of having a hapax, we are led once again to a textual elaboration whose source lies in SC:

. . . mas dentro de una hora me parecía estar allí el enemigo, con unos brazos tan flojos que parecían tripas, mas con muchas desigualdades, como codos o nudos; apretaba con gran fuerza el pabellón y tenía tanta, con ser aquellos brazos y manos tan débiles y flojos al parecer, que me ponía en gran trabajo, hasta que, llena de susto y pavor, y molida, salí de allí a toda prisa.³⁶

The remote antecedent of the connotative meaning of tripas (= evil) goes back to the episode of Saint Catherine's cutting her own hair; but since we can almost invariably associate the meaning of evil to thin, long objects defined by the parameter of height (see, for instance, Madre Castillo's "cabellos . . . dilatados que llegaban hasta el suelo,"³⁷ or ". . . el cabello como cerdas de caballo"³⁸ denoting an apparition of the devil), we obtain, as a result, a metaphorical constant necessarily related to the specific content of evil.³⁹ At times, evil can acquire an impersonal form projected on a group of people whom the mystic considers unworthy of divine grace, as in this vision reminiscent of preexistent elaborations on the theme of water used as a death signifier by Saint Catherine and Santa María Maddalena:

. . . vide, de repente, hacerse el coró donde estábamos, como un río o pedazo de mar y a las religiosas que andaban por encima de él, como mosquitos o gusanitos sobre el agua; y que luego algunas, en particular la madre abadesa, dando unas pequeñas vueltas, se hundían en aquella agua y desaparecían.⁴⁰

In a few cases, the class AS includes visions and dreams referring

directly to the narrator herself and her own symbolic interioriation of specific objects or images:

Solía mi madre referir que teniéndome en brazos, cuando apenas podía formar las palabras, le dije con mucho espanto y alegrías, que una imagen de un Niño Jesús (que fue solo lo que saqué de mi casa cuando vine al convento), me estaba llamando, y que le sirvió de mucho pesar y susto, porque entendió que me moriría luego, y que por esto me llamaba el Niño.⁴¹

The portrait of the Divine Child, denoting death and life on different levels of decodification, is amenable to a two-fold development within the autobiography of the mystic; death within life, in fact, is the constant reminder of the Colombian nun and the hidden meaning of her pages, as we have seen in the finale of the Afectos. On the oniric level of the class AS, the Child loses his own divinity and, in becoming one with Madre Castillo, withers like a dead flower:

Así hoy, estando como sumida en mis miserias y poco poder para nada, habiendo recibido a Nuestro Señor Sacramento (sic), me vide a mí misma muerta y echada en el suelo, mas de un modo que admiré. Porque era el cuerpo como de un niño pequeño, flaco y consumido, y que le ponían en la cabeza una guirnalda de flores ordinarias.⁴²

With respect to the story of the sacred image, the roles are now inverted and the Child, who previously was the death bearer for the narrator, becomes subject to death himself and the symbol of death is thus objectified in its own sign-vehicle. This unusual inversion between the meaning of the image and its relationship to the actants (here, respectively, Madre Castillo and Jesus Christ), might shed additional light on the class IM and, in particular, on the seemingly contradictory presence of death-related contents in the structure of IM metaphors.

Notes

¹ Cf. Miguel de Molinos, Guía espiritual (Barcelona: Barral, 1974), in particular chapters V, XIX, and XX of the libro tercero. Santa María Maddalena de' Pazzi is mentioned by the Spanish mystic as an example of passive purgation of the soul: ". . . y no ha habido alma santa que haya llegado a este estado que no haya pasado por este espiritual martirio y penoso tormento. San Gregorio le padeció los dos últimos meses de su vida. Dos años y medio, San Francisco de Asís. Cinco, Santa Magdalena de Pacis (sic)." (op. cit., pp. 202-203).

² Vida y milagros, op. cit., p. xxx, v.

³ Vida y milagros, op. cit., p. xxxviii, v. The psychological justification for Saint Catherine's nullification lies a few lines ahead: "Hija piensa tu siempre de mí; si esto hizieres, yo sin duda pensare de ti." (op. cit., p. xxxi, v.). The nullification process would be hardly undertaken without some form of reassurance even by a fervent mystic as the Sienese saint.

⁴ Vida y milagros, op. cit., p. xxx, r.

⁵ Vida y milagros, op. cit., ibid.

⁶ Vida y milagros, op. cit., p. xxxi, v.

⁷ V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 177.

⁸ V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 193.

⁹ Vida y milagros, op. cit., p. xxxii, v. & r.

¹⁰ Madre Castillo, Obras completas, op. cit., p. 177.

¹¹ Madre Castillo, Obras completas, op. cit., p. 90.

¹² Madre Castillo, Obras completas, op. cit., p. 427.

¹³ Madre Castillo, Obras completas, op. cit., p. 29.

¹⁴ Madre Castillo, Obras completas, op. cit., p. 21.

- 15 Madre Castillo, Obras completas, op. cit., p. 35.
- 16 Madre Castillo, Obras completas, op. cit., p. 489.
- 17 Madre Castillo, Obras completas, op. cit., ibid.
- 18 Madre Castillo, Obras completas, op. cit., ibid.
- 19 Madre Castillo, Obras completas, op. cit., ibid.
- 20 Particularly interesting is the case of Santa Teresa describing the Holy Spirit in the form of a dove. The mystic, in fact, derived her description both from the official iconography of the Roman Catholic Church and, in all probability, from a specific type of host holder common in the churches of Spain and France during the XV and XVI centuries. The holder was in the shape of a dove and was mechanically operated by a cleric at the moment of the communion in such a way that the dove, moving its multicolored wings, would come down from the ceiling to the priest or the communicants: "Estando en esto, veo sobre mi cabeza una paloma, bien diferente de las acá porque no tenía estas plumas, sino las alas de unas conchitas que echaban de sí gran resplandor." (Santa Teresa, Su vida, op. cit., XXXVIII, p. 234). A specimen of this host holder can be seen at the permanent exhibit of Medieval objects at the Cloisters of the Metropolitan Museum of Art, New York City.
- 21 Since this finding is the result of an empirical investigation, we will not attempt to give a plausible theoretical explanation of this phenomenon.
- 22 There come to mind, for instance, many paintings representing St. George and the dragon, in which the latter is often not larger than an iguana.
- 23 These events have a clearly hagiographic flavor, as when the saint is thrown to the ground from the donkey she was riding or when she is hurled headlong into a brazier full of burning coals.
- 24 Cf. Vida y milagros, op. cit., p. xxxix, r.: "Assí llamava ella al dimonio malatasta (sic), quasi mala talega, por que mala talega o alforja es de las ánimas."
- 25 This is true, in a more limited sense, also of positive AS features. Saint Catherine was very fond of Saint Agnes because "Agnes derivatur ab agno (here as a symbol of Christ)." In a vision, Saint Agnes' parents see "beatissimam Agnem fulgentem et ad dexteram eius Agnem stantem." (See F. Valli, Saggi au S. Caterina da Siena, op. cit., p. 81). The etymological development from linguistic sign to historical

phenomenon explains the profound devotion to Santa Inés in Spain and its colonial empire, while cordero replaced agnus with a metonymy taken from pastoral life.

26 Cf. A Manual of Exorcism, translated from a Spanish manuscript of about 1720 (New York: The Hispanic Society of America, 1975); and a classic on this subject, containing mainly statistics taken in China: John L. Nevius, Demon Possession (Grand Rapids: Kregel Publications, 1968; First edition 1894), pp. 68-75. On the naming of the devil see also Campbell Bonner, "The Technique of Exorcism," Harvard Theological Review (XXXVI, No. 1), pp. 39-49.

27 Cf. Agnes Moncy, "Santa Teresa y sus demonios," Papeles de Son Armadans (tomo XXXVI, núm. CVII, febrero 1965), pp. 149-166.

28 Cf. The Life of St. Mary Magdalene of Pazzi, op. cit., London 1687, p. 55. This detail is available only in this English translation, while it has been inexplicably left out in V. Puccini's Vita di Santa Maria Maddalena de' Pazzi. The following analysis is based exclusively on what Santa Maria Maddalena might have "seen," to use a gestaltic term, in the name Asmodaeus. In actuality, Asmodaeus does not derive from Latin, as pointed out by James Hastings, ed.; Dictionary of the Bible (New York: Scribner's Sons, 1963), p. 64: "ASMODAEUS is the evil demon who afflicts Sarah, in the book of Tobit (3,17) and has to be bound by an angel. The Tobit story has Median connexions and it is hardly possible to explain Ashmedai otherwise than as a reflection of the Iranian demon of wrath Aēshma daēva, who in the Avesta is the foe of the righteous and must be stayed, while in the Pahlavi texts he is the sower of discord among men. In later Jewish legends he became the king of all shēdhim, was the demon who took Solomon's place upon his throne, and who daily mounts to the heavens to listen for anything he may use to deceive men."

29 Love is always the main concern for the Florentine mystic, here and elsewhere. Cf. the metaphor used by the Blessed Camilla Battista of Varano (1458-1524) to designate Christ, "mare amarissimo, ed avvelenato, innavigabile, . . ." where, despite the negative inversion, it is easy to detect the phonemes of the verbal link amare (quoted by M. Petrocchi, L'Estasi nelle Mistiche Italiane della Riforma Cattolica, op. cit., p. 58).

30 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 203.

31 Madre Castillo, Obras completas, op. cit., p. 110.

32 Madre Castillo, Obras completas, op. cit., p. 151. Although the description of the devil as a black man is a trait common to many mystical works, it is worth pointing out that both Santa Teresa and Santa Maria Maddalena use the diminutive form to designate him: "Quiso

el Señor entendiese cómo era el demonio, porque vi cabe mí un negrilla muy abominable, regañendo como desesperado de que adonde pretendía ganar, perdía." (Santa Teresa, Su vida, op. cit., p. 186). "Par-titevi negretti, e lasciate quest'anima." (in the episode of the lay sister quoted above, in V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., XCII, p. 146).

33 Madre Castillo, Obras completas, op. cit., p. 159.

34 Madre Castillo, Obras completas, op. cit., p. 165.

35 Madre Castillo, Obras completas, op. cit., p. 159.

36 Madre Castillo, Obras completas, op. cit., p. 98.

37 Madre Castillo, Obras completas, op. cit., p. 35.

38 Madre Castillo, Obras completas, op. cit., p. 159.

39 Cf., for instance, A 168, where hair is identified with thoughts, possibly evil ones, or, at any rate, representing an occasion for sin: "Aquellos pensamientos que como cabellos parecían adorno y eran vanidad de su cabeza, le servirán de horca y dogal, donde queda pendiente con mortales angustias hasta ser traspasado con tres lanzas, aquel corazón rebelde palpitará con ansias increíbles." (Madre Castillo, Obras completas, op. cit., p. 383). Notice the semantic equation sin = death, in a context characterized by the pre-dominance of the class CD*.

40 Madre Castillo, Obras completas, op. cit., p. 104.

41 Madre Castillo, Obras completas, op. cit., p. 4.

42 Madre Castillo, Obras completas, op. cit., p. 356.

Chapter IV

4.1 MC / MC*

The group of stylistic features represented by MC/MC* is a fairly accurate indicator of the approximate period in which the texts in question were set down in writing. The stylistic age of the texts can be measured, in fact, by the relative density of MC against MC*.

MC, indicating war machines, mechanisms in general or, more simply, a synthetic or analytic attitude, as in the case of Madre Castillo, indicates a later stage of metaphorical stylistic usage than MC*, which comprises, instead, images of cities usually within the context of war or siege. While MC* mostly implies a non-scientific disposition typical of pre-Renaissance times, when the ideal of human synthesis is represented by a city taken as a divine model (most MC* metaphors, as a matter of fact, reelaborate previous Biblical images), MC exemplifies a new vision of the universe, whether the attention of the narrator is drawn to specific types of weapons or to a mechanistic intellectual reconstruction of the world. Thus the text SC contains mostly images of the type MC*, while MC traits predominate in SMMP. In the case of Madre Castillo, a clear-cut distinction is not applicable for, out of twenty metaphors of the undifferentiated type (MC), fourteen belong to MC* and only six are representative of MC.

At least two metaphorical frames of the type MC* should be

singled out in SC:

- a) the soul is seen as a city or a fortress and, as such,
- b) it is defended by God and Christ as commanders in chief.

O Speranza, dolce sorella della fede, tu sei quella che con le chiavi del sangue disserri vita eterna; tu guardi la città dell'anima dal nemico della confusione.¹

The city of the soul is surrounded by walls and, sometimes, is protected by the allegorical image of the dog as conscience:

. . . la coscienza sta queta, perchè nella vita sua fece buona guardia, abbaiano quando e' nemici passavano per volere tollere la città de l'anima.²

The city of the soul is merely represented as an external back-drop; it has neither streets nor buildings (unlike in MC) and, most notably, subsists only as a function of Christ's defense against the spiritual enemy. Another consequence of the semantic closeness of Christ to the city of the soul is the frequent formation of a chain structure such as MC/MC*/CD, justified by the blood shedding occurring in battle or during a siege.

In Saint Catherine MC is seldom contiguous to MC*, and the two subclasses are clearly distinguished. Within the class MC, the narrator and Christ are compared to armed knights going to war. Despite the high degree of predictability affecting these images, the mystic is able to revive them with a personal touch: ". . . il Verbo, salendo a cavallo in sul legno della Santissima Croce, come vero cavaliere, ha sconfitto e' nemici."³ In Raymond of Capua, on the other hand, MC and MC* are juxtaposed in all their stylistic effects, as in this passage where the actants are identified with the cities at war:

Levantada ya y bien edificada en Hierusalem (que es la sancta yglesia de Christo) por el rey pacífico (que es él mismo) la torre del líbano que es sancta Catherina de Sena en la blancura de toda limpieza contra damasco que es el adversario infernal, luego el rey de la soberanía de Babilonia que es confusión, enemigo de la paz enseñado, se levantó y movió contra ella su ejército y efforzóle con todo su poder y fuerças para la derrocar. Mas como esto antes viesse y conosciésse el rey de la paz Jesú Christo nuestra paz, hazedor y conservador de nuestra paz de tal manera proveyó que cercó su torre de muy maravillosas e inexpugnables guarniciones, con que no solamente desbaratasse y deshiziesse las crudeles armas de los enemigos, mas aún para que las mismas armas derrocassen y venciessen a los mismos adversarios que las trayan.⁴

The attitude of Santa Maria Maddalena toward this kind of imagery reflects the concern for a scientific order of the universe typical of the Renaissance. The world is defined as a machine, and metaphors of building and reasoning (in the sense of "building concepts") can be found throughout her writings. From the formulaic introduction used by the mystic in her spells of automatic writing (" . . . cominciò l'Eterno verbo, come sopra saldisissimo fondamento, ad inalzare la fabrica di divini concetti . . . "),⁵ to extended similes dealing with the interiors of mansions and palaces, the text SMPP is pervaded by a veritable fervor of construction and human activity, as in this excerpt, where the simile of the spouse is framed within the actual planning of an edifice:

Tu fai a guisa d'un eccellentissimo Architetto, il quale vuol edificare una bella fabbrica . . . O chi vide mai accomodare le pretiose pietre delle virtù di te Verbo nell'anima tua Sposa, per innalzare in quella una fabbrica bella e ragguardevole di sante virtù. Ma per innalzare le mura e far questo innalzamento ci bisogna la calcina, la qual farà il tuo sangue, sì, sì, come rivelasti alla diletta Sposa Catterina . . .⁶

The reference to SC concerns the simile of a bridge kept together

by the Savior's blood, so that the CD trait is, in this case, a clear borrowing. The interiorization of the building experience seen as the fabric of the soul is a trait common to Santa Teresa, but SMMP goes even further in this direction by imposing a detailed program of activities related to the structure of the mansion:

Perchè la fabbrica sia perfetta si richiede che ci sia una camera segreta, nella quale vi sia il letto, dico, dove la Sposa con lo Sposo s'hanno a riposare.⁷

Besides a nice table covered with a white tablecloth and a special room designed to hide the wedding gifts given to the bride,

in questo palazzo non ci ha da essere nessun luogo di riposo⁸ . . . ma ci si ha da stare in continuo moto, sendo che l'amore non può star fermo, . . .⁹

Not only is the author fond of enumerating and describing corridors, canals, and fountains, where the city configuration almost seems to merge with the ideal of a perfect fabbrica, but her quasi-scientific precision is necessarily reflected in expressions concerning war and weapons. Thus the mystic is able to distinguish between offensive and defensive weapons ("il Sangue Suo . . . è efficacissimo, sicurissimo, e potentissimo scudo e spada . . . armi da difendere e offendere . . . ,")¹⁰ and Christ's crown of thorns becomes the sallet of an armor: "La tua corona di spine farà la celata ai nostri capi."¹¹

As we can see in the above examples, the distinction between MC* and MC in SMMP is hardly a tenable one, since even cities and buildings fulfill a mechanistic function. However, our working hypothesis based on MC* and MC as temporal indicators remains valid for, statistically, a clearly defined image of a city of the type MC*

appears only twice throughout the text, while descriptions of buildings and weapons of the type MC, unrelated to the siege of a city as in SC, represent the great majority within the generic frame (MC). This circumstance could be perhaps explained by the renewed interest taken by the Renaissance in a form of building construction reflecting the place of man in the universe in the disposition of spaces and masses.

Urban descriptions take on in Madre Castillo a much more interiorized aspect and, judging from the recurring patterns of representation, they seem to depict a psychological scene rooted in the anxiety-ridden attitude of the Colombian mystic toward religious symbols such as the city of Jerusalem which, with different degrees of intensity, is always the conditio sine qua non of her representation of city landscapes.¹² The bewildering quality of the city streets, where the narrator identifies herself with a pilgrim seeking Christ, points toward the topography of an unreal metropolis. Streets and squares recur in Madre Castillo with an almost hallucinating flavor:

Así como el que busca de noche, busca como a tientas
para aprehender y traer a sí aquello que busca . . . y
dejando el lecho de la pereza y descanso, el sueño y
el tedio, se levanta y cerca la ciudad, las calles y
las plazas . . .¹³

The mechanistic quality of the city landscape is always implicit; in this case, the author had just spoken of the rationality of man which enables him to understand "la admirable fábrica del universo."¹⁴ A few pages later, the universe itself becomes a city, in a process of abstractization not uncommon in the Colombian mystic, where the soul

"[cerca] la gran ciudad de todo lo criado por las calles de sus disposiciones y por las plazas manifiestas de sus grandes obras"15
 Streets, avenues, and squares represent a weary experience for the narrator: the routes followed by the mystic are steep and exhausting, and the walls of the city are made of bronze, steel, or diamond:

Algunas veces me hallaba en sueños siguiendo a Nuestro
 Señor en su pasión por unas calles por extremo ásperas,
 y de unas subidas tan altas, que caminaba con gran fatiga
 . . . 16

[El Señor] hará los muros como de hierro o de bronce 17

Gone is the optimistic and satisfied look at the city or its buildings regarded as the result of human industry, as in SMMP. Madre Castillo seems to underline, in accordance with the precepts of a gloomy Baroque vision, the negative aspects of the city of man, as in this instance, in which she finds her way obstructed by a pile of stones: ". . . mis caminos como con piedras cuadradas están cerrados."18

The sublimation of the intimate desires of the author is ultimately responsible for the paradox of calles and avenidas located in the open countryside or in the ocean, where no obstacles can be possibly met by the pilgrim; in this respect, the chain structure MC*/AC is a typical stylistic trait of the text MC:

. . . se le hacía presente un dilatado campo en que no vía ningún camino, antes estaba compuesto de alguna variedad de altos y bajos, hacía todos lados cubierto de árboles y yerbas, y no distinguía si había flores, espinas, piedras, o ríos.19

Si pasares por las aguas . . . seré contigo, y las grandes avenidas no te anegarán.20

The Baroque Zeitgeist is partly reflected in the metaphoric formation of the class MC. For our comparative analysis the most important expressions of this kind are those constructed on the world seen as a machine, which points toward the textual tradition of SMMP and a general knowledge of conceptism and its interest in scientific imagery:

. . . no descanse en ninguna cosa criada, sino que,
trascendiendo y pasando esta gran máquina, busque . . .
el amado.²¹

To this category belong expressions such as the famous máquina de sangre,²² or "más demonios que átomos tenía el aire,"²³ possibly an imitation of Góngora and his poetic school.

4.2 AC / AC*

The ambivalence in the semantic value of water images is clearly indicated in the text SC. Water is not only a way for purification from sin; it can be as well a symbol for sin, expressed by "acqua morta." Accordingly, the world is called pelago to signify a large extension of materialized sins and faults: "Stanno ne l'acqua delle molte tribolazioni e temptazioni,"²⁴ But, by the same principle of symbolic ambivalence, God and the Holy Trinity are also compared to the ocean:

Tú Trinidad eterna eres un profundo mar enel qual mientras
yo más entro, más hallo; y quanto yo más hallo, más busco.
Tú en alguna manera hartas sin hartar; por que en la tu
profundidad así hartas el ánima que siempre queda hambrienta
y sedienta de tí.²⁵

The reflexive verbal structure CS, denoting a freezing of the action process ("más hallo, más busco;" "así hartas el ánimo que siempre queda hambrienta y sedienta de tí"), appears again in a metaphor of the type AC/AC* with the same structural and functional components:

Verdaderamente esta lumbre es un mar que sostiene man-
tiene a mi ánimo hasta que toda sea en tí . . . Este mar
. . . es un espejo el qual mientras le tiene la mi mano
del amor delante de los ojos de mi ánimo representa a
mí en tí.²⁶

As far as the distinction between the two subclasses AC and AC* is concerned in the text MC, a comparative analysis can take into consideration only AC, since AC* is practically inapplicable to our purposes in SC and SMMP. We can actually subdivide AC/AC* into four groups, some of which do not present any possible textual interrelation:

- a) images of blindness of the type AC*
 - b) God or the Virgin identified with an immeasurable extension of water
 - c) the same image referred to the world, usually in a negative context
 - d) precious stones symbolizing the soul or a spiritual process
 - e) textual elaborations likely to go back to the text SC.²⁷
- a) Blindness is always presented as a reference to family conflicts. Not only Madre Castillo's mother "se hizo ciega de llorar"²⁸ in a context dominated by the figurative exchange of the mother replaced by the confessor ("Yo quedé sin más amparo que la caridad que Nuestro Señor puso en el corazón de vuestra paternidad, porque de mi madre no volví a saber más . . . ,")²⁹ but the narrator herself expresses the

wish to become blind by exchanging the roles of the actants:

Deseaba mucho en aquellos tiempos hacerme ciega, porque me parecía que no viendo las cosas de esta vida, podría más bien darme a la contemplación de Dios y su amor.³⁰

This stylistic indicator emerges whenever the situation approximates the same kind of symbolic network and reference components seen in the previous instance, as when, speaking of "mi santo y querido padre san Ignacio,"³¹ we are told that "me animó y alumbró Nuestro Señor los ojos ciegos de mi alma."³² The same eyes, vivified by God, are later on imperiled by the devil, who "quería sacar los ojos de mi alma."³³

The reflection of this state of conflict in the stylistic dimension eventually comes to an end and, along with it, the indicators of the subclass AC* no longer appear in the text. As a matter of fact, AC* features are available within an approximate range comprising chs. IX-XVI in the Vida, and from A 90 to A 163. The formulaic optative statement "no callen [or calles] las niñas de mis ojos"³⁴ does not seem to bear any symbolic content related to the text, although it appears to be closely related to the action of crying or shedding tears. This image functions as a vehicle for a number of Petrarchan topoi used throughout the text MC, such as pouring water out of the narrator's eyes or the metaphors of tears as dangerous as arrows.

b) As for the semantic equation God = ocean, it seems to be widespread enough from the Middle Ages on not to justify a direct borrowing from SC or SMMP,³⁵ despite the image of the soul drowning in the

sea but remaining thirsty ("¿Es posible que, anegándose el alma en aquel mar de inmensas aguas, podrá perecer sedienta?"),³⁶ which could represent a link with the Catherinian tradition.

- c) The same uncertainty about the possible borrowing from SC involves water images as a negative signifier. In this context the text MC has nothing to add to the variety of metaphors of the type AC available in SC. Thus, the world is a flood of sorrows and faults reminiscent, in a compressed conglomerate of cause and effect, of the biblical deluge; elsewhere, water signifies tribulation and sorrow.
- d) A specific treatment of the metaphorical inference jewels/water seems more interesting. The text MC contains the same imagery referring to pearls, diamonds, etc. as in the other two texts, albeit with some differences. The Virgin, to whom jewels usually belong in the metaphor, is called "mar de gracia"³⁷ and Madre Castillo speaks of herself as being carried on a presumably liquid "corriente de perlas muy preciosas."³⁸ However, in one case, the metaphorical equilibrium responsible for the identification jewels/water is broken and the resulting deviation is built around dew, which resembles jewels more than any other form or physical state of water. The attribute of the Virgin (pearls) becomes here the sign vehicle for a metaphor of the type IM, although the beauty of the image resides simply in the fact that the narrator does not hint at any function directly related to IM: ". . . lo que dijo aquella madre perla y Madre Virgen al recibir en sus purísimas entrañas aquel rocío de lo superior del cielo . . .".³⁹ This way we can notice that,

under certain circumstances, AC and IM can intersect by means of a symbol resulting from the unconscious censorship of the author, in this case represented by a jewel.

e) The case of textual elaborations of the type AC likely to be directly related to SC is actually reduced to one significant instance in which the Catherinian nuvila, signifying fault or sin, reappears in two passages of the text MC, of which we quote the more elaborate: ". . . porque le tierra puso aquella nube oscura ante la cara del sol, nube de sus humedades condensadas en vapores tan gruesos de culpa."⁴⁰ The textual influence of SC can be inferred by the presence of AC traits indicating muddy water in the next few lines, which can be taken as a reelaboration of the Catherinian acqua morta.

4.3 IC

The class IC, indicating circular movement or centripetal and centrifugal forces, is absent from the texts SC and SMMP; consequently, no comparative analysis can be conducted with reference to the development of this stylistic feature in MC. We will instead trace the progressive expansion of the trait IC and its variable parameters as internal to the corpus MC.

The most frequent images of the type IC are those dealing with the representation of the soul as a circular or spherical body. Morales Borrero links this theme image with Gonzalo de Berceo's Milagros,⁴¹ although a different source could have been more readily available to Madre Castillo, namely Santa Teresa's Vida. Here are

the two texts developing the same metaphor of the soul as a ball:

(ST) Y es así, que me ha acaecido parecerme que andan los demonios como jugando a la pelota con el alma, y ella que no es parte para librarse de su poder.⁴²

(MC) . . . mi alma parece que andaba con sus potencias como una pelota por los vientos, arrojada de todas partes con violentísimos impulsos.⁴³

Madre Castillo describes the soul as a "globo o bola de hierro"⁴⁴ characterized by a "movimiento circular."⁴⁵ This peculiarity is not necessarily intended as a positive trait, since the same circular movement impels hurricanes, symbolizing violence and anger:

¿Quién atajará el furioso huracán de la ira, que todo lo derriba y atropella? . . .⁴⁶

Mira los huracanes arrancados con cuánta fuerza y violencia corren a llenar el vacío que no puede caber en la naturaleza.⁴⁷

Likewise, life is a gusty wind carrying a simulacrum of Madre Castillo herself in the anguish of her uneven spiritual discipline:

. . . una figura de mujer hecha de paja, sin que sienta, ni sepa, ni pueda nada; y que el aire la lleva y trae por donde quiere.⁴⁸

The author never resolves the ambiguity inherent in the circular movement or in the violence of the wind, which acquires a positive or a negative connotation according to the nature of the motor originating the wind itself:

Así el alma, impelida del viento poderoso del Espíritu Santo, tendiendo las velas y entregándose toda a su fuerte y suave inspiración y providente amor, corre al olor de sus suavísimos ungientos.⁴⁹

However, when God is described, the comparison of the wind is dropped, probably on account of its basic ambivalence, and replaced by

the similarity with the speed of thought: ". . . el Señor andaba con tanta velocidad como el pensamiento" ⁵⁰ Circular movement or space, in fact, seems to be an attribute of a profane or somehow imperfect reality where evil can still get hold of man; however, in the divine dimension, the magic tracing of the circle is transcended by something totally ineffable, where the circle stands for an inferior degree of existence:

Entonces entendí el romance de esta oración, y lo que en ella pedía para mi alma en aquella ocasión, mi dulcísima Madre y alegría; vía también que al decir aquellas palabras: Et omnes insidias inimici ab ea longe repelle, se iban huyendo con grande prisa y furor muchos espíritus malos, como arrojados de todo el circuito . . . ⁵¹

Notes

- ¹ Santa Caterina, Lettere, op. cit., lett. 343, p. 211.
- ² Santa Caterina, Dialogo, op. cit., CXXXI, p. 285.
- ³ Quoted by G. Getto, Saggio letterario su S. Caterina da Siena, op. cit., p. 81.
- ⁴ Vida y milagros, op. cit., p. xxxiii v.
- ⁵ V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 31.
- ⁶ Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 114. Cf. the Baroque antinomies used by Miguel de Molinos in his Guía espiritual (op. cit., passim), such as fabrica de la aniquilación and oficina de la nada.
- ⁷ Santa Maria Maddalena de' Pazzi, Opere, op. cit., pp. 114-115.
- ⁸ Rest is considered by the saint as a sign of weakness.
- ⁹ Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 115.
- ¹⁰ Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 158.
- ¹¹ Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 52.
- ¹² See Madre Castillo, Obras completas, op. cit., A 19, p. 57, where the city of Jerusalem is explicitly mentioned and described by means of gerundives such as subiendo, pasando, etc.
- ¹³ Madre Castillo, Obras completas, op. cit., p. 391.
- ¹⁴ Madre Castillo, Obras completas, op. cit., p. 390.
- ¹⁵ Madre Castillo, Obras completas, op. cit., p. 431.
- ¹⁶ Madre Castillo, Obras completas, op. cit., p. 205.
- ¹⁷ Madre Castillo, Obras completas, op. cit., p. 182.
- ¹⁸ Madre Castillo, Obras completas, op. cit., p. 245. Cf. A 23,

op. cit., p. 74: ". . . solo por esto llora, y sean tus lágrimas tu sustento de día y de noche, y salgan como avenidas de tus ojos y de tu corazón."

- 19 Madre Castillo, Obras completas, op. cit., p. 236.
- 20 Madre Castillo, Obras completas, op. cit., pp. 447-448.
- 21 Madre Castillo, Obras completas, op. cit., p. 234.
- 22 Madre Castillo, Obras completas, op. cit., p. 117.
- 23 Madre Castillo, Obras completas, op. cit., p. 111.
- 24 Santa Caterina, Dialogo, op. cit., C, p. 202.
- 25 Vida y milagros, op. cit., p. xciv r. In SMMP the reversible equation mondo $\longleftrightarrow$ mare $\longleftrightarrow$ Dio is expressed by the same metaphorical frame: "mare del Mondo" (Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 155); "[i pesci] quando escono dall'acqua della tua Divinità muoiono." (op. cit., p. 2).
- 26 Vida y milagros, op. cit., p. xcv, v.
- 27 The subdivision (s) actually overlaps on (c), where water is taken as a death symbol.
- 28 Madre Castillo, Obras completas, op. cit., p. 25.
- 29 Madre Castillo, Obras completas, op. cit., ibid.
- 30 Madre Castillo, Obras completas, op. cit., p. 29. The reader should not be deceived by the displacement of motivations expressed in these lines.
- 31 Madre Castillo, Obras completas, op. cit., p. 55.
- 32 Madre Castillo, Obras completas, op. cit., ibid.
- 33 Madre Castillo, Obras completas, op. cit., p. 208.
- 34 Cf. Madre Castillo, Obras completas, op. cit., pp. 254-255, 271, 328, 366, etc.
- 35 The same can be said about water as a negative signifier.
- 36 Madre Castillo, Obras completas, op. cit., p. 111.
- 37 Madre Castillo, Obras completas, op. cit., p. 454.

- 38 Madre Castillo, Obras completas, op. cit., p. 359.
- 39 Madre Castillo, Obras completas, op. cit., p. 396.
- 40 Madre Castillo, Obras completas, op. cit., p. 405. Notice the scientific elaboration of the concept typical of the Baroque.
- 41 M. T. Morales Borrero, La Madre Castillo, op. cit., p. 72. The reference is to Milagro II, line 12.
- 42 Santa Teresa, Obras completas, op. cit., XXX, p. 182.
- 43 Madre Castillo, Obras completas, op. cit., p. 206.
- 44 Madre Castillo, Obras completas, op. cit., p. 183.
- 45 Madre Castillo, Obras completas, op. cit., p. 78.
- 46 Madre Castillo, Obras completas, op. cit., p. 90.
- 47 Madre Castillo, Obras completas, op. cit., p. 331.
- 48 Madre Castillo, Obras completas, op. cit., p. 126.
- 49 Madre Castillo, Obras completas, op. cit., p. 428.
- 50 Madre Castillo, Obras completas, op. cit., p. 128.
- 51 Madre Castillo, Obras completas, op. cit., p. 108. The presence of a circular tracing (círculo) and the Latin words spoken by the Virgin seem to indicate a sort of exorcism whose beneficiary is the narrator herself.

Chapter V

5.1 OX

Oxymoron and paradox, represented by the class OX, define propositions from the standpoint of their structural organization. The emphasis of OX lies therefore not so much on the labeling of the images in question (which, in turn, define the parameters of the class, as we have done thus far), as on the understanding of the structural components of any given oxymoron or paradox, whether they belong to EN, AC, IM, or to any other class based on image definitions. In this respect, OX can be broadly intended as all-embracing in comparison with the other classes; and the same concept is to be applied, on an extended basis, to the class CS which, with similar intents, narrows its focus on reflexive structures regardless of the image description of the clauses being analyzed.

By definition, oxymoron and paradox are interdependent insofar as the former is considered as "a condensed paradox;"¹ paradox, in turn, is defined as "a seemingly self-contradictory statement which yet is shown to be, sometimes in a surprising way, true."² It is perhaps due to the element of surprise caused by an unexpected verbal association that, in most non-specialized literature, mystics and their own literary production are linked with a paradoxical statement which actually becomes a symbolic icon capable of replacing the name itself

of the mystic; thus, whenever mention is made of "que muero porque no muero," the reader automatically associates the famous paradox to Santa Teresa and her works.

Therefore, it is not surprising that, given the persistence of verbal structures of the type OX in the memorization process, we are led to believe that mystical literature contains more OX traits than any other category of literary production. Although it is undeniable that OX features suit better than any other a descriptive universe in which the subjective experience transcends all the time the limits of fabulation and of a cause-effect relationship, it is also true that the mystic employs oxymoron and paradox very sparingly, indeed only when the use of any other linguistic and descriptive device results totally unfeasible. This explains the exceptionally low ratio of OX traits in SC and SMMP (approximating 2:100 in both texts), while MC is characterized by a higher percentage equal to 6:100.

It is doubtful whether the rate of OX features, calculated against a printed sheet containing an average of 600 words, could be taken as a stylistic indicator related to a change in literary patterns. In fact, both MC and SMMP easily fit into the framework of Baroque prose, but with markedly different OX ratios; and Santa Teresa, unsurpassed model of stylistic diction and exemplary behavior to Madre Castillo, reveals the lowest percentage of all, equal to less than 1:100. With these figures in mind, we should approach the analysis of the class OX as a form of stylistic deviance rather than as the habitual tool to express the ineffable.

We shall divide the OX traits into conventional and non-conventional, to distinguish the development of conventional OX traits throughout the texts SC, SMMP, and MC. While, in fact, conventional OX traits are constructed upon a metaphorical matrix available in all our texts, such as the contrast between hot and icy fire or between living in death and dying in life, the non-conventional OX traits represent a stylistic attribute pertaining to only one text (such as the peculiar antithesis between light and dark present in MC) and, consequently, are analyzed at their face value without any comparative implications.

The theme of cold fire, going back to Provençal poetry, is used in SC to signify the soul's ardor hotter than real flames:

Tan grande es el ardor que tengo en mi ánima, que todo
el fuego material que de fuera veo me parece más res-
friar que quemar: y más me parece frío que caliente.³

The parallel couples ardor . . . en mi ánima - fuego material // resfriar - quemar // frío - caliente denote a relatively uncomplicated structure based on the rhetorical figure of the parallelismus membrorum. As such, the paradox could have been employed, with little or no variation in its verbal components, by any skilled Medieval poet. Let us now compare this paradox with a similar trope available in SMMP, where the speech is addressed to Santa Maria Maddalena's own soul:

. . . e ti sforzerai d'arrivare a questa umiliazione di
conoscerti indegna che Iddio fin ad ora t'abbia conser-
vata e tollerata senza profundarti nelle fiamme dell'in-
ferno per la tua freddezza, e gelo del tuo cuore a tanti
incendi di carità divina . . .⁴

Here the structure of the paradox becomes more complex, as the parallel grouping is replaced by a structure of the type

$$A1 \longleftrightarrow B1 \longleftrightarrow B2 \longrightarrow A2$$

where A1 = fiamme dell'inferno, B1 = freddezza, B2 = gelo, and A2 = incendi di carità divina. The growing structural complexity of the paradox, however, hardly accounts for the unexpected twist in MC, where the paradox is concentrated into an oxymoron in the best tradition of the Baroque conceptism:

Fuego, en que el alma se abrasa hidrópica de su incendio . . .⁵

The semantic motion between fuego and (agua) is reduced to zero since both linguistic signs are by definition present in the soul, which acts as the object where the coincidentia oppositorum is realized.

A larger number of variations can be detected in the paradox dealing with life and death as compatible entities. As already noted, the similarity between Santa Teresa's "que muero porque no muero"⁶ and Saint Catherine's "ohimè, che io muoio e non posso morire,"⁷ due to some sort of interaction between the two texts, is certainly striking. We consider these paradoxes as the basis on which the similar stylistic figures of SMMP and MC were constructed. Despite the common origin of OX traits, however, Santa Maria Maddalena seems to initiate a process of increasing syntactical complexity in the construction of her OX figures. In this case, for instance, despite the apparent structural simplicity, insopportabile (A2), although logically related to vivendo (A1), is actually the thematic apposition to morte (B1), thus leading to a structure of the type $A1 \neq B1 - B2 \neq A2$:

. . . sì che vivendo (A1), muoio (B1) d'una morte (B2)
insopportabile (A2).⁸

Madre Castillo is certainly not immune to the general complexity and verbal condensation of the Baroque paradox. In fact, she indulges in several variations on the theme of life and death, of which we can consider the following as the OX trait degree zero, namely the rhetorical expression taken as the source of the variations within MC:

Parecíame que era inmortal (A1) y que jamás tendríá fin (B1) mi tormento, ni habría para mí muerte (C1), sino aquella muerte (C2) inmortal que estaba (D2) viviendo.⁹

The structure of this extended oxymoron corresponds to

A1 B1 C1 ≠ C2 A2 D2

where one can easily notice the virtuoso effect of C1 lacking direct congruity with the nonexistent member D1. It is interesting to analyze the variations on the same theme, keeping this OX structure in mind:

. . . pero este gozo se convirtió en llanto, y llanto amargo, cuando me vide empezar (A1) otra vez a vivir (B1), mejor diré a morir (C1) sin acabar (D1).¹⁰

The only structural element to be underlined is the position of the inchoative verbal links with regard to the infinitives vivir and morir: A1 B1 ≠ C1 D1. The inequality between the two portions of the OX feature returns with a degree of regularity indicating a possible stylistic peculiarity of MC, as in this instance:

Cerró los ojos el alma a los rayos de este sol, y ya vive a mejor luz después que desfalleció . . .¹¹

However, in the following case, the structure of the paradox does not reflect the norm we have established:

. . . moría (A1) con una muerte (A2) vivísima (B1), conservadora (B2) de mi pena (A3).¹²

The structural similarity between this passage and the analogous paradox available in SMMP might point to a case of direct interaction involving the two texts. The structure of the paradox in MC, in fact, can be broken down into a scheme which has a structural relationship with the one employed in SMMP:

SMMP: A1 ≠ B1 - B2 ≠ A2

MC: A1 ≠ A2 B1 - B2 ≠ A3

The analysis accounts for A intended as content related to the concept of death and pain, while B refers to content indicating life and durability. The only deviant element is the adjective vivísima (B1), which functions as an attribute of muerte, thus creating an oxymoron (muerte vivísima) inside the paradox itself. Consequently, if B1 is eliminated, the paradox can subsist without further structural damage. It is likely that the redundancy of the type OX caused by B1 is to be attributed to the general stylistic trend in MC toward reenforcement of concepts so common in the Baroque prose.

A remote similarity can be also established, by means of the sign vehicles "blood" and "white," with reference to the following OX expressions:

(SMMP): [le nostre opere sono] imbiancate da questo Sangue
che le cuopre.¹³

(MC): . . . vestiduras . . . más limpias con la sangre del
cordero.¹⁴

At any rate, the most unusual convergence, not explainable on the ground of structural similarity, is represented by Madre Castillo's

paradox concerning the wrestling of the naked soul with the naked devil:

. . . pues él [the devil] pelea desnudo, no haga el alma su lucha vestida de afectos terrenos.¹⁵

There is a famous episode in the biography of Santa Maria Maddalena which seems to fit the external circumstances of the passage above. The Florentine mystic literally practised the aphorism of Pope Gregory the Great, which says: "Qui contra diabolum ad certamen properat, vestimenta abiciat ne succumbat." Accordingly, the cell of the saint was despoiled of even the most innocent ornaments, and the mystic herself used to attend to her usual chores and participate in community gatherings barefoot and clad only with a very thin tunic. Her fellow nuns, unhappy with such a breach of communal discipline, were openly scandalized when the saint, insisting on picking up with her own lips, out of self-humiliation, pieces of food and bread that had fallen under the dining room table, was inadvertently showing large portions of her naked body.¹⁶

A number of literary figures of the type OX are unrelated to the stylistic development of the texts SC, SMMP, and MC, and, consequently, they are of no use to our comparative stylistic analysis. Nevertheless, we will give a sample of the most striking instances of the class OX in order to attempt a partial classification of it by thematic description. Thus, in SC some paradoxes are organized around images of food and eating of the type ICB:

Alora l'apetito de l'anima si dispone ad avere sete.¹⁷

[l'anima] è saziata, e di longa è il fastidio de la sazieta;
essendo saziata, ha fame, ma di longa è la pena della fame
. . . .¹⁸

Others depend on a CD* image, such as the instance taken from the letter on Niccolò Tuldo:

Or non più negligenzia, figliuoli miei dolcissimi, poichè
'l sangue comincia a versare e a ricevere la vita.¹⁹

Others, finally, do not belong to any possible category:

. . . la verità . . . tacendo grida col grido della pazienza.²⁰

Common to these OX features seems to be a yearning for a primitive experience of life, where the fundamental values of existence are reduced to the elemental symbols of food, blood, and inarticulate cries.

The OX traits of SMMP appear to be quite different; their fundamental characteristic, in fact, is not related to their image content as to the structure of the paradox. The antithesis is usually violent and wonder-provoking, in accordance with the teachings of the Baroque rhetoric:

O pure sono congregati insieme nella malitia e perverse operationi, uniti nel mal oprare ma divisi in se stessi per le proprie voglie ed appetiti, e bene spesso con grandissima divisione uniti e con una unità sceleratissima divisa.²¹

Typical of SMMP is also the use of prolonged trains of interrelated OX features, specifically oxymora, while MC prefers concise expressions and condensed wit:

Narri, o Verbo, tali cose indicibili alla creatura; perchè ella si vada nell'angustie dilatando, nella fatica godendo, nell'inferno, se quivi ella arrivasse da te condotta, giubilando, dove con le mani legate opererebbe, con le

gambe tagliate camminerebbe, con gli occhi chiusi scor-
gerebbe, con la bocca in tutto difforme a fare le tue
operazioni le farebbe del continuo, mercè di chi la
moverebbe, e di chi opererebbe in lei.²²

Occasionally, MC also displays a sequence of interrelated OX features, but the author seems, as a rule, more comfortable with shorter clauses. This instance of extended OX structure shows a form of metaphysical wit remotely reminiscent of John Donne:

Si viera deacantillarse o caerse a pedazos los cielos;
vestirse el sol de cilicio y la luna cubrirse de sangre . . . ²³

A thematic development internal to the text MC is represented by OX traits dealing with the paradox of dark and shadow bringing light to the narrator or showing the way to higher accomplishments:

. . . tu amor y tu bondad hará que estas tinieblas y esta
noche sean mi iluminación en mis delicias, porque a donde
Tú estás, no escurecen las tinieblas, antes la noche
alumbra como un claro día.²⁴

The paradox of light and darkness is resolved within the figure of God, in whom human communication achieves a meaningful dimension, even though it might be obscure to mankind:

Por tanto, Señor, alumbra mis ojos con aquella candela
que muestra el fin del tiempo y el principio de la eter-
nidad sin fin.²⁵

In this case the paradox affects the meaning itself of eternity, without beginning and without end; but the author expressly shows its unfathomable emergence as a new facet of eternal life in which the narrator is involved. This OX trait shows its really conceptual character only as an apparent paradox, although, syntactically and structurally, the paradox subsists as such.

Finally, Madre Castillo's fascination with the antithesis dark/light

takes up the curious form of non-action against the metaphysical backdrop of an exemplum fictum:

¿Qué mercenario así trabaja día y noche, en el día esperando las tinieblas, y en la noche previniéndose al trabajo?26

The paradox has its nucleus in the verbal link trabaja, but the action anticipated by it never actually takes place, since it is turned into its opposite by the two gerunds esperando and previniéndose, both indicating a stasis content.

5.2 CS

The use of reflexive structures in mystical literature denotes a profound desire, on behalf of the narrator, to be united or to become one with a figure or symbol taken as a tertium comparationis.²⁷ What occurs, in fact, between the object and its own specular image, whether the latter be represented by a syntactical structure or, in the simplest case, by a mirror merely defined as such because of its material and semantic function, is not purely an hedonistic reflection leaving the object unchanged. Since, in most cases, it is God who is the mirror or provides the soul with it, the action of reflecting the object on the mirror represents an opportunity, for the object, to improve itself or to imitate the mirror. Through a reflected action, therefore, the mystic is invited to imitate his own reflected image and, in so doing, to reproduce the pattern of the deity.

The imitative component of the reflected image usually does not develop into a fully accomplished pattern of imitation, as we can see in the reenactment of Christ's Passion on behalf of Santa María

Maddalena. The instance of the Florentine mystic is somehow an exception to the rule;²⁸ more often, instead, the semantic motion available in the reflexive structure and its implicit suggestions are presented as an example to which the reader is expected to conform, although no action is hinted at. This is, perhaps, the most paradoxical aspect of the CS class: while the reflexive function of the mirror is but a phase presupposing a later stage of action (i.e., changing from a worldly to a spiritual dimension), the latter never appears in the written message. Thus, while the tertium comparationis has the function of pointing to a mutation within the narrator, CS features, in themselves, become the opposite of action, namely a frozen image which is up to the reader to revitalize and act out.

As we have pointed out, the mirror, both as a signifier and as a sign vehicle for the class CS, is the original image presiding over all kinds of reflexive structures. As such, it can be found in SC, SMMP, and MC, and represents the only CS nucleus common to the three texts, while most reflexive structures develop on their own outside the mainstream of the Catherinian tradition. With regard to SC, it is interesting to note that most CS features are available in Saint Catherine's biography, whereas, to our knowledge, the Dialogo contains only one specular trait. We can draw the conclusion that the class CS is chiefly representative of Raymond of Capua's style; for Saint Catherine, instead, CS is a stylistic deviation:

Allora quella anima, ansietata d'affocato desiderio, specolandosi nello specchio dolce divino, vedeva le creature tenere in diversi modi e con diversi rispetti per giognere al fine loro.²⁹

The mirror returns in SMMP, where it shows the highest number of variations, none of which, however, seem to derive from SC. Despite the common metaphorical nucleus, in fact, the class CS constitutes one of the most individual features in its applications to textual alterations:

E di quest'anime egli disse particolarmente: - Qui tangit vos pupillam oculi mei. - Ma quando quivi sono, chi può toccarle? Il Verbo risguarda in se stesso, quelle risguardano in lui, lo stesso Verbo risguarda nel Padre, quelle nel Padre; il Verbo ancora in tutte le creature a quelle ancora in tutte le cose.³⁰

We are presented here with several levels of specular reflection all of which consist, if we may say so, of close-circuit impulses originating in God and ending in himself. Let us notice that the action of looking at the divine mirror does not reveal any form of action other than the reflexive function itself.

More significant is the following case taken from MC, where no divine mediation is implied and the narrator is subject and object of the specular feature:

Pues en estas vanidades y miserias que digo, gastaba yo el tiempo y la vida, aprendiendo música, leyendo comedias y cuidando de galas y aliños; mas algunas veces, mirándome al espejo, me ponía a llorar en él, acompañando a aquella figura que miraba en él, que también me ayudaba llorando. Otras se me proponía: ¡oh, si yo me condeno, qué tal arderán mis ojos y mi cara, que espantosa estaré!³¹

Four different actions comprising the generic reflexive function of looking at herself in the mirror can be isolated in the passage (1. Mirarse en el espejo. 2. llorar en él. 3. acompañar a la figura vista en el espejo. 4. la figura la ayuda llorando.), which indicate the complexity of this CS trait. But what appears most important is

the fact that the image seen in the mirror generates otras (i.e., figuras) in the mystic's mind which are, in turn, different from the image with which the reflexive action has begun. This might indicate a possibility of change or a chance for action usually absent from CS features.

Furthermore, in the last image described above, where the face has already undergone a deep transformation operated by the flames of hell (cf. the indirect verbal link arderán), we notice the presence of ojos, a signifier instrumental in any reflexive function, being overtly mentioned with reference to its own destruction. This detail, namely the contiguity of ojos with a potentially annihilating situation, is the basic factor in the shift from a circular CS function where no action is hinted at to the development of the concept of change and performance.

On the other hand, this cannot be considered as a general rule in the operative process of CS. As an instance of this second case, let us reconsider the text SMMP:

La Madre del mio Unigenito sarà custode tua, acciò tu non perdi l'impressione della Passione del Verbo che ho scolpito nel cuore tuo . . . Questa operazione esteriore che ricerco da te sarà alla mente tua uno specchio.³²

In God's words, the "exterior operation" refers to the saint's raptures imitative of Christ's Passion, as the mystic herself indirectly confirms in her writings:

Ecco lo specchio che debbo risguardare nel costato dell'umanato Verbo.³³

Here the tertium comparationis is the Passion which can be imitated

and acted out; but the Passion, in its visual and imitative components, is not the topic of the pages subsequent to the CS feature involving the mirror, although they are replete with CD traits. Thus, a CS structure in SMMP is, by and large, a non-active structure on the level of the written message. This can be substantiated by another instance of reflexive feature: "Ancora in detto Anello del continuo potrò vedere, vedrò in esso come in uno specchio l'amore" ³⁴ The ring becomes a mirror since both reflect light, but love cannot be made concrete in any image because of its abstract quality and because the action advocated by the couple mirror/love is bound to remain indefinitely frozen, as the uncertainty between potrò vedere and vedrò seems to point out.

The mirror is the most explicit constituent of a CS feature; however, it may as well be an absent entity and still the CS trait in question can perform its functions unaltered. This is the case of the iconic linkage, defined by Enkvist as "a situation in which two or more sentences cohere because they are pictures of each other or isomorphic." ³⁵ Because of this internal coherence we obtain, as a result, a circular stylistic structure which represents the linguistic counterpart of a reflexive feature involving a reflected subject and a mirror. Once again, iconic linkages are to be found mainly in the writings of Raymond of Capua, while they are absent from the works of Saint Catherine:

Piensas tú poder perseverar en esto; nunca los podrás continuar, salvo si te quieras matar y ser homicida de tú misma matando tu cuerpo. ³⁶

. . . y abrióle la mente y acordósele como no muchos días antes ella avía pedido el señor al don de la fortaleza y la doctrina que el señor le avía dado para alcançar el don de la fortaleza.³⁷

The overall impression is of an insistent iteration of the message; accordingly, the specular trait reveals a fundamental lack of choice within the thematic movement of the clauses, as if the author said "it is either A or A." This directs the action toward only one possible alternative, as in the second example, where el don de la fortaleza is the attribute to la doctrina and, as such, is an inextricable part of it.

The circular structure of the iconic linkage appears somehow less unyielding in SMMP:

. . . e questo è quel bel letto di Salomone, dove si riposa la Sposa con lo Sposo . . . Si riposa, dorme un sonno suave, o poi sorge, felice Religione, dove si trova un così dolce letto dell'obbedienza.³⁸

. . . e tu anima, fatta schiava de'tuoi sensuali appetiti, chiederai gratia di poter raffrenare ogni tuo sensuale appetito.³⁹

The case of the soul enslaved by sensual desires is clearly an apparent iconic linkage, since sensuale appetito can be replaced by a pronoun with no structural damage to the intended meaning. A similar instance appears in MC, where the iteration is unnecessary to convey the significance of the period: ". . . quiero hacerle esta misericordia, porque quiero."⁴⁰ More complex, syntactically, is the instance of Solomon's bed because letto actually has two different functions linked with the shift undergone by Sposa → Religione. On an intuitive non-syntactical level, however, letto does provide

the condition for the iconic linkage, as if the author intended to decodify the period saying: the bride and the bridegroom sleep together in a bed which represents a token of obedience for the bride. Of course we must assume that the allegory of the Church depicted as a bride is operative all along.

An instance of specular structure available in the three texts consists of the narrator offering to Christ something that already belongs to him. The specular mechanism has its origin in an exchange operated at times outside the text itself. In the text SC, for instance, Christ had removed Saint Catherine's heart and replaced it with his own a few days later; thus the mystic is justified in declaring: "Señor, yo te recomiendo tu corazón."⁴¹ A similar operation must have been implicit in the mystical experience of Santa Maria Maddalena, although no direct explanation is offered anywhere in SMMP: "Ti offerisco, o Verbo, questo tuo sangue . . ."⁴² However, an attentive reading of SC reveals at least two major cases of exchange of bodily parts. The first has been pointed out above:

Después de todas estas cosas dichas le parecía a la sancta virgen que su mismo corazón entrava en el costado de Jesú christo, y que su corazón se hacía uno con el de christo.⁴³

The second case bears a closer relation to the expression of Santa Maria Maddalena and can be even taken as the primal source for that CS trait; blood, in fact, is exchanged between the Passion of Christ and Saint Catherine's gory acts of penance:

Aquí pensemos de quanta perfición era su alma, que tres vezes cada día sangrava su cuerpo para dar al salvador su sangre por la suya.⁴⁴

A sort of vital symbiosis occurs between the mystic and the deity, which stands at the basis of the reciprocal CS features and where no distinction is drawn between subject and object or between cause and effect:

Hija piensa tú siempre de mí; si esto hizieres, yo sin duda pensare en tí.⁴⁵

Entonces, tomado el sancto sacramento, a ella le parecía que así como entra el pez en el agua y el agua en él; así su ánima entrava en Dios y dios en ella: y así se sintió todo trayda a Dios.⁴⁶

This kind of CS trait, implying a reciprocal activity which may or may not be recorded in the written message, is also part of the general use of specular structures in MC:

Conocí que cada alma es juntamente oveja y pastor de sus afectos, que dejando de velar sobre ellos saldrían de Dios, y llevarían al alma a la boca del león.⁴⁷

The soul in MC is often the actant or the main structural component of a reflexive function; in this case, it comprises the performance of the subject (pastor) and object of the action described (oveja).⁴⁸ This, however, does not lead to the freezing of the action, as we have seen already in SC and SMMP, since the two levels of performance are given ample room to differentiate themselves through the verbal links of the récit. The dynamics of the structure CS can be best evaluated if we look at the distribution of the verbal forms with reference to their logical subjects. Pastor, in fact, works as the subject of one action devoid of movement (dejando de velar); afectos support two performances based on verbs of motion (saldrían, llevarían); only alma, being the starter and the receiver of the specular action,

is not defined by any verbal link except es which, as a copulative connection, is neutral par excellence. Furthermore, alma begins and ends the CS trait, thus leaving a perfect specular impression on the reader, even though an interactive movement is taking place inside the CS structure.

Because of the interdependence of the actants including the narrator, possibly the most complex syntactical structure of the type CS is represented by this passage taken from A 97:

Mira y considera, alma mía, si andando por los campos de Belén, tu buena suerte o tu santo angel te condujeran a aquella pobre y humilde cueva donde el unigénito de Dios . . . habiendo tomado carne humana en las puras entrañas de su Madre Virgen, nació al mundo para redimirlo. Si habiendo entrado allí, la misma sagrada Virgen, tomándolo en sus manos, niño tierno, desnudo, blanco y hermoso, te dijera: Mira, este Niño ha nacido para tí . . . Tomalo, alma mía . . . y mira que es de mirra, enjuga sus lágrimas y acompañale en ellas . . . No tenga inmundicias la cama de tu pecho, mira que se apacienta entre lirios. Cécalo de rosas y azucenas, de santos y puros deseos de agradarlo y mortificarte. Mira lo que me dijo en naciendo y lo entendí así: 'Madre mía, imítame.'⁴⁹

Here we can observe several specular structures interacting with each other and all of them depending again on alma, center of the reciprocal interaction. Specifically, the soul becomes an actant independent from the narrator in the first sentence; when it reaches the cave, the Virgin Mary addresses it and, in so doing, appropriates the narrator's soul which becomes, on a syntactical level, the Virgin Mary's soul, as indicated by the vocative alma mía (Tomalo, alma mía . . .). At this point the specular function shifts from an action performed by the actants (the narrator, the soul, the Virgin Mary) to a reflexive structure based on alliterative phonemes (mira, mirra)

which, in turn, generate the agudeza expressed by enjuga sus lágrimas. Since the divine child is made of myrrh, his tears are actually the drops of resin falling from the tree and constituting myrrh itself. After a decorative parenthetical clause in which lirios, rosas, and azucenas are well known borrowings from the Catherinian tradition, we are led to the all-embracing verbal link which delimits the extent of the CS feature, imitame. Thus, by means of shifts involving the subjects within the syntactical structure, Madre Castillo's soul, free from any possible impediment or limitation, can finally imitate Christ in a direct specular interaction.

The concern with Christ and his mother underlying CS functions is not an isolated element in MC; let us take, for instance, this interesting example from A 144:

¡Oh vida de mi alma, si toda fuera dividida en tantas partes
cuantas son en número las gotas del rocío, todas aquellas
pequeñísimas partes estuvieran unidas a Tí, y con otros
tantos corazones, amores, y afectos quisiera unirme a Tí,
vida de mi alma, y apretarte fuertemente con lo más íntimo
de mi corazón y entrañas, y asimismo a tu Madre gloriosa,
en cuyo sagrado tálamo te desposaste, oh Dios, con mi
naturaleza!⁵⁰

The atomization of the reflecting element (in this case, gotas del rocío = mirrors) makes the identification with the symbolic images of Christ and the Virgin easier especially because dew is, at the same time, the implicit vital signifier throughout the CS feature. This becomes particularly clear at the end of the quotation, when the narrator substitutes herself for Mary within a nuptial context (tálamo); furthermore, the use of the optative mood as a censorship regulator denotes a situation which is not allowed to transcend the limits of

an hypothetical predicament.

The self-imposed limitation of the optative statement can be seen again in the following perfect example of symmetrical chiasmus; significantly, the concept that holds the specular period together is love, whose active performance is emphasized by the attribute fuego and the complements entrañas and carne:

¡Oh, cuál fuego de amor tendría aquella virgen Madre en
cuyas entrañas tomó carne aquel fuego inmenso de amor!⁵¹

In one instance the regular structure of the chiasmus A1 $\longleftrightarrow$ A2 appears to be formed by a three-branched specular feature: A1 $\longleftrightarrow$ A2 $\longleftrightarrow$ A3, in which the syntagmatic couple limpia y santa is inverted twice:

Llégate más y más a una tan suma limpieza y santidad,
deseando con ardiente sed ser limpia y santa, para
unirse al santo y limpio y aplacer a su limpia y santa
voluntad.⁵²

* * * *

For an accurate view of the importance of CS traits in MC, the specular and reciprocal structures acting on the phonemic and morphemic level of the written message should not be neglected, although they do not lead directly to a descriptive account of the CS traits to which they belong. It is our intention, however, to trace a comprehensive outline of this special aspect of the CS class since Madre Castillo is particularly fond of alliteration, while this stylistic peculiarity seems to be totally absent in SC and SMMP. Morales Borrero distinguishes five main alliterative systems in the style of the Colombian mystic, of which we give here some descriptive instances:

- a) Alliterative repetitions: "aquel amorosísimo amor;"⁵³ "serán los justos los que se ajustan a la voluntad de su Señor."⁵⁴
- b) Alliterative complements: "excusando con excusaciones;"⁵⁵ "emulando no con emulación de Dios."⁵⁶
- c) Internal accusatives: "me ayudaba a pasar los pasos dificultosos;"⁵⁷ "come una comida."⁵⁸
- d) Completive gerunds: "lloren llorando;"⁵⁹ "benediciendo lo bendecirá."⁶⁰
- e) Phonetic similitudes: "los diferentes afectos o efectos que el alma siente;"⁶¹ "Tú eres mi firmamento, mi firme fundamento."⁶²

Even though we admit that a grammatical distinction within the use of alliteration is useful for statistical purposes and analytic classification, it is our opinion that the stylistic framework in which alliterations occur should not be overlooked, particularly in the case in which alliterations are supported or intensified by a concomitant CS structure.

A case in question could be, for instance, the iconic linkage built on the attributes limpia y santa, which we have just analyzed. This specular structure is supported by alliterations in -mo, -ni, and na- preceding the CS feature ("El que . . . edifica soledades . . . para morar y morir en el nido de su propia nada . . .)"⁶³ and by an alliteration in ma- immediately following the specular structure (" . . . mira que el Señor mandó mandata sua custodire nimis, y que han de ser grandemente honrados sus amigos: tu mandasti mandata tua custodire nimis . . .)."⁶⁴ The fact that the passage is partly in Latin does not affect the circumstance that the author purposefully

chose that particular psalm (Ps. 138, 17) to fulfill a specific phonetic or semantic function, thus appropriating to her own style a morphemic reflexive function which existed independently from the text MC.

Other instances of alliteration are rather common in Madre Castillo's pages and are not necessarily part of an extended specular feature:

. . . cuando vía ir cayendo el sol, temía y temblaba.⁶⁵

. . . en yendo cayendo el sol, me iban faltando las fuerzas . . .⁶⁶

. . . tiembla al ver que se aleja el sol que la alumbraba.⁶⁷

In this unique case the alliteration seems to be induced by an easily identifiable external condition, the setting of the sun in the evening, which produces a psychological reaction similar to a state of panic in our mystic. The mental image of the presence or absence of light (not necessarily connected with the actual visual perception of light), seems to be at the basis of another case of alliteration made more conspicuous because the author was aware of writing poetry:

Fuego, en que el alma se abrasa
hidrópica de su incendio,
solo el remedio apetece
de aññadir, al fuego, fuego.⁶⁸

From our research standpoint, however, alliterations available in poetic texts are highly "artificial," since they reflect a notable concern for an ornate style more than they express the interior necessity of subjective communication. In this respect, another poem by Madre Castillo clearly shows that stylistic imitation leaves no room within the text for anything other than metric and rhythmic experimentation which, in the end, cannot be translated into a set of

intended meanings:

Aquel que te salva, silba
y te de, mil veces, voces,
y de amor con llama llama
para que en sus horas ores.

Sí el velo tu vida vada,
donde solo ayes oyes,
a tu amante guarda aguarda 69
que, cuando te ronda, ronde.

The use of the reflexive pronoun se in conjunction with transitive verbal links can be also analyzed as a stylistic trait of the class CS pertaining exclusively to the text MC. Here, again, this stylistic recourse cannot constitute a direct indicator leading to a set of descriptive contents related to the text; however, it can point out the attitude of the author toward a type of reflexive construction outside a standard set of grammatical models (in this case, the Spanish prose of the Siglo de Oro), and verify the accuracy of our observations on the general significance of CS features in the works of Madre Castillo. This peculiar use of se has been termed "ponderative" by Morales Borrero⁷⁰ and occurs under specific circumstances related to the content of the period:

Las pobres alhajas de la celda, como yame tenían por muerta,
se habían faltado . . . 71

Esta es la casa en que el alma se resiste, fuerte en la fe,
a sus enemigos . . . 12

[el alma], fiada de Él y velando, se resiste fuerte en
la fe.⁷³

The feelings conveyed by the use of this reflexive construction point in the direction of a personification of inanimate objects or abstract entities. The soul, whose action is made reflexive, represents

a less interesting instance than the ornaments of the cell, since the soul is always personified, to some extent, in mystical works. The degree of personification seems to be the semiotic regulator permitting the use of the ponderative construction. All the quotations above, in fact, are organized around verbal links of action implying a human presence. The soul is the dweller of the house which she defends, while in the case of the cell we are confronted with a specular effect enacted on the actants (alhajas) and supported by the ponderative construction. Since the author is apparently dying, the ornaments of the cell are dying (or missing, from the standpoint of the narrator) with her, where this kind of projective semantic action is made possible by the juxtaposition of two meanings in the verb faltar, to be missing and to die.

Notes

- ¹Richard A. Lanham, A Handlist of Rhetorical Terms (Berkeley and Los Angeles: University of California Press, 1968), pp. 70 & 119.
- ²R. A. Lanham, A Handlist of Rhetorical Terms, op. cit., p. 71.
- ³Vida y milagros, op. cit., p. liii, v.
- ⁴Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 154.
- ⁵Madre Castillo, Obras completas, op. cit., p. 494.
- ⁶Santa Teresa, Obras completas, op. cit., p. 725.
- ⁷Santa Caterina, Lettere, op. cit., lett. 226, p. 177.
- ⁸Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 258.
- ⁹Madre Castillo, Obras completas, op. cit., p. 80.
- ¹⁰Madre Castillo, Obras completas, op. cit., p. 173.
- ¹¹Madre Castillo, Obras completas, op. cit., p. 25.
- ¹²Madre Castillo, Obras completas, op. cit., p. 203.
- ¹³Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 265.
- ¹⁴Madre Castillo, Obras completas, op. cit., p. 73.
- ¹⁵Madre Castillo, Obras completas, op. cit., p. 228.
- ¹⁶For the complete account of the episode herein summarized, see V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., ch. LI. The same episode is reported, as a satire of conventual life, by an anonymous libertine author, Le Sr. D., in his Nouvelles Monacales (Cologne, 1763), p. 71. In this respect see E. Dingwall, Very Peculiar People, op. cit., p. 126.
- ¹⁷Santa Caterina, Dialogo, op. cit., LIV, p. 103.
- ¹⁸Santa Caterina, Dialogo, op. cit., LXXIX, p. 156.
- ¹⁹Santa Caterina, Lettere, op. cit., lett. 273.

- 20 Santa Caterina, Lettere, op. cit., lett. 284.
- 21 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 202.
- 22 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 279.
- 23 Madre Castillo, Obras completas, op. cit., p. 411.
- 24 Madre Castillo, Obras completas, op. cit., p. 141.
- 25 Madre Castillo, Obras completas, op. cit., p. 295.
- 26 Madre Castillo, Obras completas, op. cit., p. 363.
- 27 See Carl G. Jung, Psyche and Symbol (New York: Doubleday, 1958), pp. 35-60; and Leo Spitzer, Lingüística e historia literaria (Madrid: Gredos, 1961), p. 228.
- 28 However, it is worthwhile to point out that another Italian mystic, Santa Caterina de' Ricci (1522-1589), presented the same phenomenology of imitation and reenactment of the Passion of Christ twice a week, on Thursdays and Fridays. She was a close friend of Santa Maria Maddalena's to whom she used to write letters. See Enciclopedia Italiana Treccani (Roma, 1949), vol. IX, p. 449.
- 29 Santa Caterina, Dialogo, op. cit., LVII, p. 107. Notice the alliteration in dolce, divino, which might have been fortuitous, considering the stylistic habits of the saint. In MC, instead, alliteration is used on a more conscious basis, as we will see toward the end of the chapter.
- 30 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 202. Of particular interest, in this passage, is the practical application of Helmut Hatzfeld's theory of specular interaction based on the reflection of one's image on the pupils of the interlocutor. See H. A. Hatzfeld, Estudios literarios sobre mística española, op. cit., pp. 55 ff.
- 31 Madre Castillo, Obras completas, op. cit., p. 8.
- 32 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., pp. 33-34.
- 33 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 106.
- 34 Santa Maria Maddalena de' Pazzi, Opere, op. cit., *ibid.*
- 35 N. E. Enkvist, Linguistic Stylistics, op. cit., p. 123.

- 36 Vida y milagros, op. cit., p. xxxiii, r.
- 37 Vida y milagros, op. cit., p. xxxiv, r.
- 38 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 111. This is actually a case of chiasmus (a rhetorical structure in which two terms A1 and A2 of a given proposition are disposed according to a conceptual X), with which the iconic linkage is often easily identifiable.
- 39 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 153.
- 40 Madre Castillo, Obras completas, op. cit., p. 195.
- 41 Vida y milagros, op. cit., p. lii, r.
- 42 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 301. The invocation is repeated three consecutive times as during the celebration of the offertory in the Mass.
- 43 Vida y milagros, op. cit., p. liii, r.
- 44 Vida y milagros, op. cit., p. xxxiii, r.
- 45 Vida y milagros, op. cit., p. xxxi, v.
- 46 Vida y milagros, op. cit., p. liv, r. Cf. Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 204: "Un mare è la verità, un mare è il Verbo, il Verbo sta nella Verità, e la Verità sta nel Verbo, Dio in questo mare della Verità"
- 47 Madre Castillo, Obras completas, op. cit., p. 17.
- 48 The concept of performance, as employed in these pages, should not be confused with Noam Chomsky's linguistic performance, signifying the personal creativity of a speaker or an author with reference to a certain idiom.
- 49 Madre Castillo, Obras completas, op. cit., p. 222.
- 50 Madre Castillo, Obras completas, op. cit., p. 321.
- 51 Madre Castillo, Obras completas, op. cit., p. 219.
- 52 Madre Castillo, Obras completas, op. cit., p. 97. Notice that the attributes limpia y santa derive from the substantives limpieza y santidad of the first line. The syntagm -ad (santidad . . . voluntad) has the function, in this case, of holding together the specular feature.

- 53 Madre Castillo, Obras completas, op. cit., p. 207.
- 54 Madre Castillo, Obras completas, op. cit., p. 143.
- 55 Madre Castillo, Obras completas, op. cit., p. 63.
- 56 Madre Castillo, Obras completas, op. cit., p. 65.
- 57 Madre Castillo, Obras completas, op. cit., p. 101.
- 58 Madre Castillo, Obras completas, op. cit., p. 123.
- 59 Madre Castillo, Obras completas, op. cit., p. 34.
- 60 Madre Castillo, Obras completas, op. cit., p. 36.
- 61 Madre Castillo, Obras completas, op. cit., p. 129.
- 62 Madre Castillo, Obras completas, op. cit., p. 54. For more details and examples, see M. T. Morales Borrero, La Madre Castillo, op. cit., pp. 354-355.
- 63 Madre Castillo, Obras completas, op. cit., p. 96.
- 64 Madre Castillo, Obras completas, op. cit., p. 97. The underlined words are italicized in the text.
- 65 Madre Castillo, Obras completas, op. cit., p. 12.
- 66 Madre Castillo, Obras completas, op. cit., p. 75.
- 67 Madre Castillo, Obras completas, op. cit., p. 26.
- 68 Madre Castillo, Obras completas, op. cit., p. 494.
- 69 Madre Castillo, Obras completas, op. cit., p. 495. Although these verses belong to the poem "Al Santísimo Sacramento" which, for the most part, has been identified as a préstamo from Sor Juana Inés de la Cruz (see "Works of Madre Castillo: Literary Background and Critical Problems," in the present study), they are the indisputable product of Madre Castillo's poetic inspiration.
- 70 M. T. Morales Borrero, La Madre Castillo, op. cit., pp. 338-339.
- 71 Madre Castillo, Obras completas, op. cit., pp. 301-302.
- 72 Madre Castillo, Obras completas, op. cit., p. 45.
- 73 Madre Castillo, Obras completas, op. cit., p. 47.

Chapter VI

6.1 ICD

An exhaustive study of the stylistic implications of ICD style markers in SC would require a book-length investigation which cannot be undertaken in this work, since our interest resides mainly in the corpus MC. Nevertheless, we intend to give a somewhat abridged outline of this problem: first because it involves several questions related to the general approach to the study of mysticism in literature; and, secondly, because it can be helpful in defining, through contrast and the exclusion of some peculiar characteristics, the stylistic extent of the class CD.

The first question to be answered in these pages is whether the class ICD is significant if viewed in a twofold relationship, that of the author and his work and the decoding of the message done by the reader. Anyone interested in a total stylistic analysis of mystical works cannot disregard the degree of aggressiveness constituting the foremost parameter of the class ICD, since the variables contained in the frequency of ICD markers lead to the gathering of invaluable information not so much about the adaptability of the mystic to the outer world (a question which, even in a painstaking examination of biographical or autobiographical writings, would be very difficult to come to handle) but, most notably, the degree of distance between the mystic

and his written message.

The mystic writer has at his disposition two stylistic resources through which the degree of aggressiveness can be expressed in the written medium, namely ICD and CD. ICD is perhaps the most valuable function in a stylistic analysis because it reveals to what degree the author identifies himself with his own work. Thus, ICD markers imply an immediacy of feelings which appears in its stylized form only in the class ICD, where all repressed components of the type CD become sublimated in a series of symbolic patterns, and violence or suffering is not experienced by the author but, instead, is projected upon the highly standardized figure of Christus patiens or, in part, upon his attributes, such as his own blood, his holy heart, episodes of his Passion, etc.

At times the author can reflect upon himself the content of aggressiveness, and we have, in this case, the class CD*; but when inanimate objects or abstract personifications undergo changes in their structures and functions effected by force or violent means, the stylistic indicators thereof are comprised in the class ICD. Structurally, the classes ICD, CD, and CD* present a high degree of contiguity and this explains why most signifiers employed in these classes are defined according to metonymic chains containing images of blood, notably in the corpus SC. Nevertheless, ICD, CD, and CD* represent separate functions which originally stemmed from an undifferentiated class (CD) probably in the early Middle Ages or after the patristic period.¹

The stylistic evolution of the ICD traits from SC to MC shows

that, while their frequency reaches the highest level in SC, the subsequent development of the class ICD gradually declines and stabilizes itself, in SMMP and MC, within fixed patterns of expressions organized around a few signifiers constantly recurring in ICD functions, such as knife, fire, blood, and, among their respective verbal links, to wound and to kill. This means that an examination of the class ICD mainly refers to the corpus SC, while SMMP and MC are only the passive recipients of this stylistic class which gradually evolves toward the class CD, one of the largest groups of stylistic features in devotional literature.

The last but, by no means, the least unimportant question to be considered in the analysis of ICD traits has to do with the way ICD images are used. The corpus SC typically represents the secondary phase in the development of an oral literary work and, consequently, maintains a number of formulaic patterns on which the structure itself of the corpus SC is based.² While there is no doubt that some ICD traits are part of formulaic phrases and, consequently, are not relevant to the analysis of violence-related contents ("... scrivo a voi nel pretioso sangue suo, con desiderio di vedervi arso nella fornace della divina carità, la qual carità consuma l'acqua del amor proprio di noi medesimi"³), it is also true that no stylistic parameters can be employed in order to differentiate the formulaic usage within the class ICD from those ICD features deriving directly from an unmediated relationship between the author and his literary work. For this reason, we will take the ICD features and their related images at their face

value, except for a few cases in which the structure of the text itself shows that the ICD expressions in question are irrelevant to our analysis, being part of a formulaic pattern employed as such, or having a zero degree of communication between the text and the reader.⁴

The extent of the class ICD in SC is such that we are forced to perform a cursory investigation of this stylistic trait. Since ICD denotes an action rather than a state of being, the verbal links indicating a performance of the type ICD are more frequent in the corpus SC than their counterpart of signifiers. The verbal links listed below refer to the ICD traits contained in the quotations:

a) uccidere and synonyms, used most notably along with coltello, have volontà as the usual object of the action.

Le quali virtù dimostrano che la volontà sia morta e continuamente s'uccide sensualmente per affecto d'amore di virtù.⁵

. . . però che ricevendo el sancto batesmo si fortificò e fugli dato un coltello d'amore di virtù, e odio del peccato . . . Sì che avete il coltello, el quale dovete usare col libero arbitrio mentre che avete il tempo, per divellere le spine de' peccati mortali e piantare le virtù.⁶

. . . col coltello di due tagli (cioè con l'odio del vizio e amore delle virtù) per amore tagliavano el veleno della propria sensualità.⁷

. . . unde l'odio col coltello suo uccise la propria perversa volontà . . . e mozzò il capo al principale . . . 8

By means of a metonymic change, words become knives:

. . . gitta (la lingua) parole d'ingiuria, che trapassano ne' cuori de' proximi come coltella.⁹

At times, "knife" can be associated with a metaphorical variation, but the association between signifiers and verbal links is not always

appropriate, as in this case:

Il primo padre loro . . . che gittò la chiave de l'obbedienza nel loto della immondizia, schiacciandola col martello della superbia, arrugginilla con l'amore proprio . . . ;
 . . . lavandola col Sangue suo, dirizzolla col coltello della giustizia, fabricando le iniquità vostre, in su l'ancudine del corpo suo . . . 10

The chain structures on which these complex metaphorical figures are built are, respectively, ICD/ICN and CD/DCI/ICD, where the prominence of Sangue is particularly noticeable and leads to the definition of the CD subtrait.

Uccidere indicates only one of the possible choices of action within ICD; its reflexive variation can be of interest because it points out the existence of a subclass (ICD*) isomorphic or structurally similar to CD*. We have already seen the example of the suicide of man's will (Dialogo, IX, p. 21). In the following passages we have fuoco, one of the fundamental Catherinian symbols along with sangue,¹¹ and nuvola (or the variation nuvula) signifying not only the physical body but, furthermore, the body's association with sin, as elsewhere sin and cloud are frequently used in a synonymic context:

Che tolgano le legna del cognoscimento di sè . . . e mettanle nel fuoco della divina mia carità.¹²

O Trinità eterna, fuoco e abisso di carità, dissolve oggi-mai la nuvula del corpo mio!¹³

In the last example the function ICD is intensified by the use of the imperative, an interesting indicator for a possible analysis of the non-formulaic quality of ICD.

Other verbal links which can occasionally replace uccidere are listed in the next paragraph. In this respect, it is worth noticing

that, with the change of the verbal link, the entire set of signifiers within the metaphor is replaced in such a way that "heart" can only be associated with "to burst," "to drown" with "blood," etc., thus practically creating a secondary sequence of formulaic patterns.

b) annegare, affogare. Although the two verbal links are synonyms, they are often used jointly in SC to emphasize the action of drowning. The instrumental complement by which drowning is performed is usually sangue and, less often, fuoco:

Adunque, come madre, vi conforto nel prezioso sangue del Figliuolo di Dio; e desidero di vedervi annegato a affogato nel fuoco dell'ardentissima sua carità, nel quale amore l'Agnello immacolato si svenò e fece bagno dell'umana generazione del sangue suo.¹⁴

. . . sonno affogati e annegati nel Sangue . . . 15

. . . [vogliano] uccidere e annegare la propria volontà.¹⁶

. . . bagnato e annegato nel Sangue . . . 17

The three excerpts are organized according to a chain structure of the type CD/ICD or ICD/CD.

c) scoppiare and synonyms have cuore as subject of the action:

. . . il cuore, nel caldo d'amore scoppia e dissolvesi . . . 18

Perdonate, padre, alla mia ignoranza, e scoppi e dissolvasi il cuore vostro a tanto caldo d'amore . . . 19

Scoppino e sfendansi i cuori nostri.²⁰

d) bruciare and synonyms are followed by the formulaic "fornace della divina carità:"

[i miei figliuoli], arsi nella fornace della divina carità.²

The letter about Niccolò Tuldo, dealing with an imminent execution and with the heavenly reward thereafter, is particularly relevant

to our analysis since it deals with a concrete occurrence urging the mystic to face an actual event where the symbolization and the abstractization of the metaphorical functions related to ICD/CD/DC* might have been less likely. However, we notice that the chain CD/CD* is much more frequent than ICD, even in this particular case:

E diceva parole tanto dolci, che è da scoppiare, della bontà di Dio.²²

Ma, prima che giugnessi a lei, io mi posi giù, e distesi il collo in sul ceppo; ma non vi venne, che io avessi pieno l'affetto di me.²³

E però non vi maravigliate, se io non v'impongo altro se non di vedervi annegati nel sangue e nel fuoco che versa il costato del Figliuolo di Dio.²⁴

Consequently, we can assume that the drive for symbolization is so coercive in SC as to leave little room for a realistic description within the class ICD, and this confirms indirectly the theory of the formulaic patterns of the type ICD/CD.

e) schiacciare, along with the instrumental complement con i denti, is a hapax denoting a remarkable degree of almost subhuman violence defined as ICD/ICB:

. . . lo schiaccia co' denti . . . cioè con l'odio e con l'amore, e' quali sonno due filaia di denti nella bocca del sancto desiderio, che riceve il cibo schiacciando con odio di sé e con amore della virtù.²⁵

f) percuotere has also been found once, but it has some secondary developments defined as ICD/AC*:

Ma le corna della tua superbia t'hanno percosso dentro ne l'occhio de l'intellecto la pupilla della sanctissima fede e hai perduto el lume . . .²⁶

Compare this statement to the following:

E se fuste fatto indidele, ribattezzatevi nel sangue, e se il demonio v'avesse offuscato l'occhio dell'intelletto, lavatevi l'occhio col sangue.²⁷

How much of the propensity for ICD traits does survive in the handing down of the Catherinian tradition to Madre Castillo? Remarkably little, and this observation indicates once more that the frequency of the ICD class in SC is undoubtedly related to a behavioral and, therefore, non-literary phenomenon. Both SMMP and MC represent a further stage of the assimilation of ICD features into the CD class, leaving to the latter group only a few borrowings and their related verbal links. In SMMP, while the class CD is extremely vast, practically only one verbal link, ammazzare, properly belongs to ICD. The Florentine mystic seems to ignore the verb uccidere, signifying to kill without any noticeable degree of mercilessness or atrocity, and uses instead ammazzare (cf. the etymology of mazza), indicating a violence-related content which, on the other hand, may not match the narrative circumstances in which it is employed:

E sì come è una cosa molto orrenda darsi la morte da sè, così è molto più orribile ammazzare l'anima sua da se stesso.²⁸

The fact that the author uses ammazzare as a highly standardized form without even considering once the synonym uccidere seems to indicate that she might not have been aware of the qualitative difference which separates the two terms in Italian.²⁹ Thus, the ICD denotation is at least dubious. Furthermore, the knives of Saint Catherine are introduced only in one case by Santa Maria Maddalena, namely when, driven almost insane by the "continua vista del demonio," the saint seizes a knife in the convent kitchen and is tempted to commit suicide.³⁰

But the metaphorical element, so clear in SC, is reduced to nothing except that the knife is a real tool in a real kitchen.

The image of the knife as part of the class ICD survives more remarkably in MC, particularly in the case of the metaphorical equation knives = words, which seems to imply the possibility of a recent reading of the corpus SC by Madre Castillo: " . . . las palabras ásperas le son lazo, y las palabras blandas como aceite, talvez le sirven de cuchillo . . . "31 Madre Castillo reworks the previous image in A 164 and the association between attributes and signifiers appears deeply modified:

Blandas son sus palabras como el ólio, mas ellas son cuchillo,
veneno son sus lenguas, y veneno que se pega y cunde como
el aceite, y entra como la maldición hasta lo más intenso
de los gñesos.³²

We can abstract from the above excerpts two theme-words, cuchillo and veneno, which are further defined in their discursive function by other passages of the ICD type:

. . . esta la que ata lo que el cuchillo de la crueldad y
discordia dividió y derramó . . . 33

. . . deleites que en el fin tienen el veneno que muerde y
mata . . . 34

In the following example Madre Castillo creates an image of her own which we can define as (ICD), since the result of the action pointed out by the verbal link herir has agua as a logical sequel instead of a predictable sangre: "Mira cómo es constante la piedra; y herida con la vara de la corrección da agua."³⁵ Only in one case does Madre Castillo report a narrative frame sustained by the theme-words fuego, sangre, and their related verbal links aniquilar, disipar,

quemar, and destruir, which, given the stylistic habits of our author, sounds like a remaking or adaptation of some specific literary borrowings. The presence of a structure of the type MC/ICD might suggest again its derivation form SC, which is rich in war images:

¡Ea, mi Señor, effunde frameam, saca la espada en mi defensa, y desbarata, aniquila y disipa mis adversarios, que no solo son los espíritus malos, mas todo aquello que en mí puede ser contrario a Tí . . . ; pues eres rey pacífico, quema los escudos y las armas de los contrarios, y pon paz hasta los fines de la tierra, aunque sea necesario llevarlo a fuego y sangre, quemando y destruyendo, hasta que todo se te sujete y rinda.³⁶

This possible deduction is also substantiated by the fact that, shortly after the last word of the quotation, the mystic introduces an hapax typical of the ICD class in the text SC:

Divide con tu espada cortadora mi corazón de sí mismo . . .³⁷

Finally, it should be noticed that, although all the expressions mentioned above have their counterparts in the scriptural style, the class ICD in MC is present only within a specific extension, namely from A 32 to A 164, while for the afectos ranging out of this group the class ICD consistently tends to be assimilated to CD, thus indicating a common trend in Baroque literature. How much of the corpus SC might have been known or reelaborated by Madre Castillo is admittedly a question of guesswork; however, in the process of reconstruction of the literary influences operating on the style of the Colombian mystic, our result could be the starting point for a new appraisal of the real stylistic impact of SC on the corpus MC.

6.2 CD / CD*

The abbreviation CD is taken from a literary definition devised by Ludwig Pfandl in his Geschichte der spanischen Nationalliteratur and comprising what Pfandl identified as a subtrend within Spanish Baroque literature: "crueldad devota."³⁸ By this expression the German scholar meant the frequent tendency to incorporate within plays, prose narrations, and poems, details of the Passion of Christ, a morbid concentration on the divine blood and, by extension, on parts of his body considered as replete with symbolic power. Since instances of the CD class are extremely frequent not only in devotional literature (Pfandl himself cites the Flos Sanctorum by Pedro de Rivadeneyra and the Conceptos espirituales by Alonso de Ledesma), but also in non-religious works, such as the literary production of Lope de Vega, Góngora, and Quevedo, Pfandl comes to the conclusion that "crueldad devota" was a typical trait of the Baroque imagination, both in literature and in the visual arts. Today we can affirm that the presence of CD traits, whether in their linguistic or figurative aspects, involves a process of human symbolization and representation that goes well beyond the narrow limits of a style or a period.

In the first place, the class CD seems to originate in the Middle Ages and develop in full scale only later on, during the late Renaissance. The famous syncope sanctum = sanguine tinctum,³⁹ well known to any learned scholar of the Middle Ages, indicates the extent of this pious belief in which two concepts not necessarily interrelated are actually juxtaposed. The Middle Ages is also the period in which

the first letter of St. Peter gained widespread renown along with St. Paul's letters to the Ephesians, to the Colossians, to the Jews, and with St. John's Apocalyps. These works of prophetic literature-- St. Peter's first letter in particular--are believed to be the primary source for the development of CD traits in pre-Renaissance times.⁴⁰

It was up to the preachers of the time to further develop many of the CD images that will be employed and elaborated upon until the late Baroque. Thus, in De Contemplando Deo, William of St. Thierry (d. 1150), a close friend of St. Bernard's, expresses the desire to get into Christ's chest wound and explore it until he finds his heart.⁴¹ In his Vitis mystica (1274), St. Bonaventure proposes the theme of the grapevine producing wine intended as Christ's blood, a metaphor which will become part of the Catherinian tradition and of many emblem books of the Baroque. Meanwhile, the miraculous event of St. Francis' stigmata drove the interest in the five wounds of Christ to an unprecedented climax, setting a precedent for St. Clare's reading of the orison on Christ's wounds on her deathbed⁴² and for St. Catherine of Siena's obsessive blood symbolism.

Examples of this particular aspect of religious spirituality can be found almost ad infinitum. We will limit ourselves to some significant instances which found their way, often unaccountably, into the composition of SC, SMMP, and MC. In Schola Cordis by Peter Paul van Heften, a Benedictine monk, and in Cardiomorphoseon by Francesco Pona, S.J., a freshly palpable heart oozes blood from its pores and refreshes a subjacent garden of flowers. Richard Crashaw,

in his poem "On the Wounds of Christ," asks himself whether the wounds are mouths or eyes. Milton describes the faithful as hidden to drink the blood pouring from the circumcision of the Christ Child in the homonymous epigram. Suffering is often associated with CD features, such as in Giles Fletcher's Christ's Victory and Triumph (1610), where pain is pleasant and delicious:

Sweet are the wounds of love
never so sore.
Ah! might He often slay me so again!
He never lives that thus is never slain.

The identification between blood and wine threw mystics such as St. Philip Neri and St. Catherine of Siena into a state of ecstasy when, sipping the divine liquor, they bit the chalice to the point of leaving the impress of their teeth on the cup.⁴³ Even in mystics well known for their abstention from picturesque and graphic excesses, such as Santa Teresa, the fascination with the blood of Christ becomes irresistible:

El día de Ramos, acabando de comulgar, quedé con gran suspensión de manera que aún no podía pasar la Forma, y teniéndola en la boca verdaderamente me pareció, cuando torné un poco en mí, que toda la boca se me había henchido de sangre; y parecíame estar también el rostro y toda yo cubierta de ella, como que entonces acabara de derramarla el Señor. Me parece estaba caliente, y era excesiva la suavidad que entonces sentía.⁴⁴

The cult of pain in Santa Teresa seems to be clearly related to CD images and their supreme ambiguity of feeling between pain and pleasure:

Aparecíome como otras veces, y comenzóme a mostrar la llaga de la mano izquierda, y con la otra sacaba un clavo grande que en ella tenía metido; parecíame que a vuelta del clavo sacaba la carne. Véase bien el gran dolor, que me lastimaba mucho . . .⁴⁵

Instances of "crueldad devota" are not necessarily related to a devotional background nor, in some cases, even to a generic religious sensibility. The interpretation of blood symbolism as it appears in the episode of the market place in George Fox's autobiography reveals several layers of meanings unrelated to the blood of Christ (the blood shed by the King, by previous wars in the British land, by the martyrs of Diocletian, etc.). In one significant case, the heart of Christ has survived as a signifier of the class CD up to our days in a non-religious context: the decoration of the Purple Heart, awarded by the U.S. Department of Defense for military merit.⁴⁶ This circumstance, on the other hand, is not an isolated one. A thematic analysis of an anthology of Peruvian mystical authors comprising approximately the period between 1500 and 1650⁴⁷ indicates that CD traits show a higher frequency in those mystics who were previously professional soldiers or worked in hospitals at the time they composed their writings.

The theme of the wounds in Christ's chest as a refuge from the wrath of God has been traced back, by Helmut Hatzfeld, to at least four texts:

- a) The liturgical preface to the Day of the Sacred Heart: "Ut apertum cor . . . paenitentibus pateret saluti refugium."
- b) Suspiria Sancti Ignatii: "In tua vulnera absconde me."
- c) Malón de Chaide: ". . . dulce ventana delante de la cual el alma que muere de amor por Él está esperando que Jesús asome su corazón."
- d) Lope de Vega, in whose works CD instances are particularly numerous. We quote here only a few examples taken from the "Soliloquios amorosos.

de un alma a Dios:"

Si estais, mi vida, enojado,
y sois fuerte como Dios,
dejadme esconder en Vos,
en vuestro mismo costado. (IV, 110)

Si todo os miro con cinco mil azotes, parecéis una celosía
de los tesoros de vuestro amor, por donde se ve la riqueza
inmensa de vuestras entrañas. (I, 87)

. . . mis manos homicidas
os causan tantos enojos
que, poniendo en mí los ojos,
darán sangre las heridas. (II, 90)⁴⁸

The stylistic development of CD features includes two phases, imitation of the Passion of Christ and subsequent distinction between the ritual of the Communion and the Passion itself, in which a phenomenological differentiation takes place between wine and bread on the one hand, and blood and flesh on the other, although the faithful are expected to believe in the perfect juxtaposition of matter and symbol.⁴⁹ Some instances of "enacted" prayers dating back to the XV century provide us with the factual link responsible for the stylistic distinction between CD and CD* traits. Let us consider, for instance, the rules set by Francesco de Argenta to recite the Pater Noster during the holy week of Easter:

. . . il lunedì santo il devoto li reciti stando avanti al crucifixo drito in piedi con le mane congiunte resguardando al crucifixo . . . ; il martedì santo . . . mettendosi in terra avanti a lo crucifixo come stete Maria Magdalena a lavare li piedi a Cristo; il mercoledì santo . . . stando con tutto el corpo, et cum la faza extensa in terra avanti a lo crucifixo così come Cristo stete nell'orto con la faccia in terra, pregando il padre che gli togliesse il calice della morte; il giovedì santo . . . con le ginocchia nude come Cristo stete a lavare gli Apostoli; il venerdì santo . . . in piedi con le mani in Croce; il sabato santo li reciti con le ginocchia nude, poi si levi in piedi tenendo accesa una candela in segno della resurrezione di Cristo.⁵⁰

This kind of devotional exercise aimed at a gradual narrowing of the distance between imitation and the physical or spiritual feelings of the faithful, a stage which, objectively speaking, could not be reached in its entirety. However, on the descriptive level of language, this degree of identification was easier to attain, for the writer had at his disposition not only a limited set of physical exercises eventually ending in a withdrawal from action because of the tangible pain involved, but mainly an endless field on which to fantasize and recreate, on the basis of pre-existent topoi, unspeakable torments and horrifying sensations. The act of writing could therefore turn into a means for a closer identification with the divinity, providing the author with imaginary sorrows if not with perceptible pain.

* * * *

The density of CD images or expressions is undoubtedly the highest in our three texts, if compared to the other classes of stylistic traits; it amounts approximately to one fourth of each corpus in SC and SMMP, while MC shows a markedly lower density amounting to about one fifth. The text SC has been considered as referential with regard to the class CD because it represents the source for the other texts; therefore the standard of the class CD is established on the basis of SC.⁵¹

The message of the class DC, as present in SC, has been divided into eight categories defined by their content:

- a) Christ's blood as a dress.
- b) Act of piercing.
- c) Flesh and blood as food and drink.

- d) Blood as a liquid medium.
- e) Blood sweat.
- f) Blood, diamond, and ice.
- g) Hiding in Christ's wounds.
- h) Self-inflicted pain.

Each category has a coherence or logical structure internal not only to the text SC, but also to any possible literary application of CD features, whether in SMMP and MC or in other works of the Baroque tradition. This subdivision in categories has helped us establish a system of reference within the limits of the class CD known as register, defined by N. E. Enkvist as the "type of language that correlates with a given situation."⁵²

Two of these subdivisions will be dealt with briefly as either self-explanatory or belonging to a literary tradition embedded in devotional literature but substantially irrelevant to it, at least with regard to the limits of our analysis. They are the Petrarchan tradition, some topoi of which converge with CD features, and the CD* message implicit in situations built upon cases of self-inflicted pain, whether real or illusory. The Petrarchan tradition is connected with two signifiers, ice and diamond, liable to overlap in the message, which are fractured or annihilated by the power of blood:

. . . in sul cuore [sta] la pietra del diamante che, se
non si rompe col Sangue, non si può rompere . . . ⁵³

. . . nel caldo del sangue distrusse il ghiaccio.⁵⁴

The case of self-inflicted pain of the type CD* concerns the

descriptions of the harsh penance laid by the mystic on herself (" . . . pero en el tiempo que las dichas disciplinas continuava, en cada disciplina ocupava ora y media hasta que le corría la sangre hasta los pies por las espaldas . . .),⁵⁵ and the account of how the saint received the stigmata, two highly repetitive narrative situations which we do not intend to investigate ("Y entonces sus cinco cicatrizes de sus llagas vi descender en cinco rayos de sangre que venían hasta mis manos y pies y hasta mi corazón . . . ").⁵⁶

a) Act of piercing

Of greater interest is the antecedent of the Theresian description of the hand nailing described in the introductory paragraph of the present chapter:

Estiende tu mano a mí; lo qual como de buena gana hize, entonces tomó él con su mano un clavo y puso la punta de él en medio de mi palma, y tan fuertemente apretó mi mano metiendo aquel clavo por ella, que vi mi mano horadada del todo; y tan grande dolor sentí, como si me la horudara con un clavo de hierro dándole muy rezio con un martillo de hierro.⁵⁷

Saint Catherine never presents the episode of the hand nailing with Christ as protagonist; the action, instead, appears primarily as reflected on herself without a CD antecedent, so that the function CD is abruptly changed to CD*, as in the case of the thorns piercing her head:

E dicho esto toma la corona de espinas con sus propias manos de la mano del salvador: y puso la con toda su fuerza sobre su misma cabeza, y con tanta violencia la puso que las espinas le horacaron toda la cabeza . . .⁵⁸

The stylistic insistence on the duplex structure of the shifters indicating the actants (sus propias manos . . . la mano del salvador . . . su misma cabeza) seems to reveal some narrative instability, where the appropriation of the situation on behalf of Saint Catherine has not yet reached a stabilized register. Thus Christ is the main actant in the process of the hand and head piercing, and the reflection of this situation in the Sienese mystic is not yet clearly organized on the syntactical level. A systematic shift from CD to CD* can occur only on the optative level, not on the descriptive one:

Ch'io non mi vorrei mai restare infino a che io mi vedessi
che per onore di Dio mi giugnesse un coltello che mi
trapassasse la gola, sicchè el sangue mio rimanesse sparso
nel campo mistico della Santa Chiesa.⁵⁹

The register is further modified by the introduction of a variation when the act of piercing is directed toward a third actant, as in this case: the saint wisely fought against the devil

traspasando y atravessando las sienes que son las astucias del diablo con el clavo de la fiel oración.⁶⁰

Despite the abstractization effected by las astucias and oración, the repressed cruelty of the passage can hardly be concealed, especially with the two gerunds representing a slowdown in the process of reading. The tragic irony of the narrative is that, although in the passage the act of piercing is transposed onto the devil's brains, in actuality Raymond of Capua described what was happening to the saint herself who, driven almost insane by the abominable proposals of the demons, shouted prayers to drown the enemy's voice by her own.⁶¹

b) Christ's blood as a dress

The logical explanation of this image goes back to a relatively late descriptive development of Christ's Passion, unavailable in the Gospels, in which the son of God, mercilessly beaten, was totally covered with blood. Hence the conceptual substitution blood → dress, characterized by a high degree of paradoxical content. Since most of the blood covering Christ's body came from the wound in his chest, Saint Catherine is able to affirm that Jesus gave her a dress taken from inside his thorax:

Y luego el señor con sus sanctas manos sacó de la llaga de su costado una vestidura de color de sangre, de la qual salían rayos muy resplandecientes, la qual era a la medida del cuerpo de la sancta virgen.⁶²

This is the common symbolic background that explains many of the Catherinian statements concerning the blood of Christ, even the most inconceivable ones, as the following:

Di nuovo mi voglio vestire di sangue e spogliarmi ogni vestimento ch'io avessi avuto per fine a qui. Io voglio sangue; e nel sangue satisfo e satisfarò all'anima mia.⁶³

c) Flesh and blood as food and drink

This case of substitution, having its origin in the ritual of the eucharist, raises at times some interesting rhetorical imperfections. The zero degree of this CD trait can be represented, among others, by a statement of this kind:

[Sancta Catherina] era devota del sanctissimo sacramento del cuerpo y sangre de Jesu Christo nuestro señor . . . 64

However, a few pages later, the author is strangely unable to sustain the substitution at the same level indicated before, for Raymond of Capua says:

y [hizo] la mezcla de una parte de la hostia con la sangre en el calize,⁶⁵

where the syntagmatic couple hostia/sangre should appear instead as hostia/vino in order not to cause a state of ambivalence in the code. A deficiency of this kind accounts for the propagation of a faulty textual register without a specific content underlying the ambivalence itself. In other words, Saint Catherine may not have been aware of confusing beveraggio with cibo, but this error might very well be at the basis of a new development within the class CD/CD*:

Il sangue c'è fatto beverage a chi 'l vuole, e la carne cibo; però che in neuno modo si può saziare l'appetito dell'uomo, nè tollersi la fame e la sete se non nel sangue.⁶⁶

Two different evolutions of the modified register blood/food should be pointed out within the corpus SC. One consists of a projective structure by which a fictional actant (the child) is introduced into the metaphor; later the identification between the child and the soul is completed by means of a style marker of the type ICB indicated by the implicit verbal link mangiare and activated in the text by the locative tenendo nella bocca:

Sì come il fanciullo che pacificato . . . traie a se il lacte col mezzo della carne, così l'anima . . . si riposa al pecto della divina mia carità, tenendo nella bocca del santo desiderio la carne di Cristo crocifixo . . . ⁶⁷

The other variation within the register can be actually viewed as the opposite of a projective device. We are in fact presented with

a process of interiorization in which the attribute of Christ (that of having flesh and blood to be eaten on a symbolic stylistic level of experience) is first ascribed to a tertius quis in order to be assimilated in a later phase of the verbal process. This is the case of Saint Catherine's solicitude toward her fellow men, which often takes the descriptive form of "la brama delle loro interiora."⁶⁸

d) Blood as a liquid medium

This subdivision is actually contained in nuce in the previous one; in fact, since Christ's blood is a vivifying liquid, it can be identified by extension with any vital fluid, such as water, wine, etc., and have the same range of applicability. Thus the divine liquor is not only presented in the stylistic form of an ICB trait ("En esto el señor la tomó por la mano derecha; y llególe la boca a la llaga del costado diciendo: 'Beve, hija mía, este liquor de mi lado . . . ' Ella, viéndose puesta al manadero de la fuente de la vida . . . bebió aquel tan preciosísimo beber por un gran espacio sabrosa y abundantemente . . . "),⁶⁹ but it can substitute wine and water, depending on action contemplated by the narrator:

Annegatevi nel sangue di Cristo, bagnatevi nel sangue, inebbriatevi del sangue, saziatevi del sangue, e vestitevi del sangue.⁷⁰

Adunque corriamo, carissimo e dolcissimo figliuolo; gettiamci tutti nel glorioso e prezioso sangue di Cristo: e non rimanga punto fuori di noi.⁷¹

The divine blood can even take the regressive aspect of a sacrificial rain:

Estando ella ansí orando y demandando esto a dios con grande instancia, sintió caer una lluvia sobre su ánima, y que corría por su ánima un río muy abundante, no de agua ni de otro algun liquor acostumbrado, mas solamente de sangre mezclada con fuego . . . 72

e) Blood sweat

Despite their similar symbolic function, blood and water seldom mix in the register of the class CD. If this happens, the mystic clearly shows contempt for what she considers, quite literally, a watering down of spiritual energy:

. . . ella [i.e., the soul] lo spregiava [i.e., sweat, consisting of water] per grande desiderio che aveva di vedere escire del corpo suo sudore di sangue.⁷³

The saint wished, instead, that

. . . el corpo suo gittasse sangue per forza del santo e affocato desiderio, non parendogli che il sudore dell'acqua fosse sufficiente a soddisfare; e però voleva sudore di sangue . . . 74

However, some ambivalence cannot be totally absent from the message since, according to the Gospel, blood mixed with water shed from Christ's chest wound: The following expression, where the feature OX is only apparent, has to be interpreted in this light:

E però volsi che vedeste il secreto del cuore, mostrandovelo aperto . . . Gictando sangue e acqua, vi mostrai el sancto baptesmo de l'acqua, el quale riceveste in virtù del Sangue: e però versava sangue e acqua.⁷⁵

We must keep in mind, in this respect, that water in SC is more likely to have a negative connotation than a positive one, as we have seen with the symbol of dead water and with the mutually identifying ice and diamond, remnants of the Medieval rime petrose.

f) Christ's wounds as a hiding place

This image, developed over an extended number of register variations in Baroque literature, reflects a phase of immobility in the stylistic awareness of the corpus SC. We present it here merely as a reference point for future variations:

. . . la piaga del costato è la cella dove l'anima si
rifugia, la bottega aperta sul ponte che collega la terra
al cielo . . . 76

. . . me io mi nascondarò nelle piaghe di Cristo croci-
fixo e bagnarommi nel sangue suo . . . 77

* * * *

The class CD, as applied to the text SMMP, shows some major alterations in the transmission of the register. Two of the subdivisions observed in SC are no longer present, namely piercing⁷⁸ and sweating. Blood is still considered as food and drink; the latter is hinted at either with a euphemism expressed by liquore ("I vasi non sono altro che il nostro spirito e il nostro corpo, i quali hanno a ricevere il liquore . . ."),⁷⁹ or by dealing with it in terms of hot wine and the state of drunkenness caused by it:

. . . quasi in un torchio amoroso stretto 'l suo cuore,
nell'orto, ne diede quelle goccioline così grosse, e così
spesse, che cadevano dopo aver bagnate le vestimenta sopra
'l suolo, quasi una pioggia amorosa e una vendemmia dove ne
dette il pretiosissimo vino del suo sangue che, per essere
come molto caldo e bollente, bisogna esser messo ne gli
otri e vasi nuovi di cuore che si rinnovi.⁸⁰

The ambiguous unravelling of the image, half metaphorical and half realistic, proves far from effective, with the result that, instead

of enhancing the CD effect of the whole, the unstable equilibrium between blood and wine leaves the reader bewildered and indifferent. One reason for this kind of stylistic uncertainty may lie in the decodification of blood either as a symbol or as a concrete referent. We know that blood as a realistic referent is never employed in SC, even in circumstances which would require it, such as the beheading of criminals or the plans for the crusade where, despite the extreme urgency exerted on the narrator, blood turns into a transcendental symbol. The same cannot be said of SMMP, in which the ambivalence of the decodification is much greater and, in the end, proves to be a stylistic problem even for the mystic herself: "Ma come lo [i.e., Dio] potranno amare quelli che si cibano del sangue loro?"⁸¹ Despite the oddness of the expression, sangue is clearly not transcendental in this case.

The subdivision of blood as a dress is represented by a few instances, the most original of which presents blood as armour: ". . . l'anima è vestita di sangue quale armatura."⁸² The introduction of the amplificatio with regard to garments taken from Christ's body (usually, in the Medieval tradition, from the wound in the chest), leads Santa Maria Maddalena to make use of all the lacerations suffered by Christ, whether in his head or in his hands:

. . . avendo fissi gli occhi a quella vidde tosto uscire dal costato una preziosissima tonaca, dalla man destra uno scapolare; dalla sinistra una cintola, dal capo spinato un candido velo, e dalla piaga del collo (fatta quando portave la Croce) un mantello luminoso.⁸³

Elsewhere the register dealing with clothes gets further modified by the introduction of elements pertaining to the class AC which determine a deep qualitative alteration of the textual tradition as contained in SC:

(Gesù) . . . aveva le mani e il costato pieno di preziosissime anella . . . (Santa Maria Maddalena) gli chiese uno degli anelli che egli haveva nel costato . . . 84

The missing agreement between mani and pieno shows how the descriptive element of the hands holding rings is secondary with respect to the wound, as demonstrated by the final alogical association between anelli and costato, while the text SC keeps the two signifiers separate. 85

Nevertheless, the most conspicuous transgression of the code and, consequently, the deepest modifications of the register occur when blood is treated as a manifold liquid medium. Thus blood not only replaces water when the function indicated refers to swimming, bathing, or washing, but also, inexplicably from the standpoint of the textual tradition, it becomes a medicine for the believer's eyes:

Il sangue caldo e pollente di questo Verbo è buono e ottimo collirio; nè solo apre gli occhi, ma accende il cuore . . . 86

Blood is also useful as ink and, in this respect, SMMP develops a topos already present in SC as a hapax dealing with St. Peter:

Unde, nella estremità della morte, venendoli meno la voce e lo 'nchiostro, avendo ricevuto il colpo, egli intinse il dito nel sangue suo: non ha carta questo glorioso martire, e però s'inchina e scrive in terra, confessando la fede, cioè il 'Credo in Deum.' 87

This topos already has illustrious antecedents for Santa Maria

Maddalena when she dictates her writings. The blessed Battista Varani (1458-1527) had written:

Mi dulce Jesús, cuánto deseo entrar en vuestro corazón,
pues Vos me habéis mostrado mi nombre escrito en letras
de oro. ¡Oh, qué bellas me parecían en vuestro corazón
empurpurado las letras de oro en capitales antiguas!⁸⁸

Vittoria Colonna, in her religious poems, wants to write on her own heart the Passion of Christ using her blood as ink.⁸⁹ These three thematic instances of "crueldad devota" point out the transition, within the register, from a narrative situation in which Christ receives the pain (CD) to the shifting of pain to the believer (CD*), while the object of the action, the heart, does not undergo any stylistic or syntactical change in the écrit.

The case of SMMP is closely related to this projection of pain outside the actants of the narrative, since the Florentine mystic never seems to be aware of the subclass CD* except when St. Augustin writes on her heart the words "Verbum caro factum est," of which Verbum is in gold characters and the rest of the sentence in blood letters.⁹⁰ This case exemplifies the final stage of the evolution from CD to CD*, and Santa Maria Maddalena reaches it after a painstaking exercise involving this topos seen as a CD marker, as witnessed by these elaborations on the same theme:

O Sposo amantissimo, dà alle Spose tue il tuo Sangue, e
con esso scrivi ne' lor cuori il tuo amabilissimo nome.⁹¹

. . . però non mancare di scriverlo nel cuore delle Spose'
tue co 'l tuo sangue.⁹²

. . . Però deh non mancare di scrivere il nome tuo ne'
cuori loro, e metti ad ogni sentimento loro una lettera
del nome tuo.⁹³

With reference to hiding in Christ's wounds, the text SMP shows an insistent use of the pattern of invasion I, which has already appeared as a peculiar stylistic trait of the Florentine mystic:

. . . e 'l cuore stesso che fu ferito, aperto con questa ferita è una finestra da poter vedere l'immensità dell'amor suo, e una porta da poter entrare a nostra voglia a prendere i più ricchi tesori . . . ⁹⁴

Here the wounded heart takes the shape of a house in which the presence of doors and windows is significantly emphasized. Even when the heart is not transfigured into a building (let us not forget that one of Santa Maria Maddalena's favorite metaphors is la fabbrica, which we have grouped in the class MC), the pattern of invasion is revealed through the specific description of spaces to be filled, whether by walking into them or otherwise:

. . . quella corona di spine ha fatte nel tuo divin capo, tra l'altre aperture, sei dignissime caverne . . . con tutto ciò sei grandissime bocche, particolarmente a guisa di caverne, quivi si vedevano. ⁹⁵

Thus the narrator can say: ". . . e mirando ad una ad una quelle amorose piaghe, invitava tutte l'anime ad entrare in esse." ⁹⁶ The subsequent reworking of the register dominated by I includes not only the seemingly Petrarchan figure of the safe harbor ("sicurissimo porto dell'ampia piaga del tuo costato"), ⁹⁷ but also a repetitive "visiting" of blood and wounds which could be accounted for in an imitative dimension of the message. The mystic, that is, "visits" the loci of Christ's Passion whenever she thinks of him, and the precise timing indicated in the scene seems to refer indirectly to one of the mystic's raptures:

Da quell'ora che io mi partii dalla mia pura Madre, cioè alle vendidue ore fino a che hai a ricevermi, starai in continova offerta della mia Passione . . . e fra di e notte visiterai il corpo e sangue mio trentatre volte.⁹⁸

* * * *

A comparison between the class CD in MC and the same stylistic marker in SC and SMMP reveals many points in common but also a fundamental difference in the literary application of the register. If we consider the images and expressions of the class CD as literary signs, there is no doubt that in the three texts the signs are the same (the wounds of Christ, his divine blood, etc.). However, as soon as we examine the way CD signs are made part of the literary structure of each corpus, we realize that a significant qualitative difference separates SC and SMMP on one hand from MC on the other.

The fundamental divergence is imputable to the fact that for Saint Catherine and Santa Maria Maddalena de' Pazzi the components of the Passion of Christ, which ultimately constitute the core of the class CD, are treated as abstract entities changing their face values at any given time because their meaning is grounded in something other than a realistic appraisal of the Passion as a factual situation. Thus, as we have seen, Christ's blood is water and/or wine, his wounds are shelters or caves, etc.

It goes without saying that Madre Castillo could not have possibly broken away from this long-established tradition of iconic meanings and contents, and, in this respect, the text MC partly shows her own dependence on the standard register of the class CD. Nevertheless, we cannot help noticing that in MC the beaten body of Christ or the

blood running from his chest are no longer turned into allegorical objects having well defined layers of abstract interpretations. Madre Castillo, probably through a literary application of the Ignatian mental exercises, seems to be the first to discover the meaning of pain as transposed into the written message,⁹⁹ even though Saint Catherine had already done so on a purely abstract level three centuries before. In this connection, Santa Maria Maddalena is still heavily conditioned, in her application of CD markers, by the trend of the Catherinian tradition, although she fully belongs to the Baroque sensibility. It becomes clear that, if we intend to define the class CD as one of the components of the Baroque *Zeitgeist*, it is necessary to take into account not so much the frequency of the CD markers in a given text (the corpus SC presents the highest frequency of CD markers, although it lies outside the chronological boundaries of the Baroque), as its intensity and possible drive toward a descriptive humanization of torture and pain.¹⁰⁰

Madre Castillo exemplifies this stylistic tendency better than SC and SMMP because both components, the abstract and the concrete, are available in the text MC, thus clearly indicating the progression from the Medieval to the Baroque sensibility. Only three out of the eight categories into which the class CD has been subdivided persist in the text MC, namely the act of piercing, flesh and blood as food and drink, and blood as a liquid medium. Each of these subdivisions refers back to the preexisting tradition established by SC and SMMP. Thus the topos of writing on the heart with the divine blood of Christ

might indicate an appropriation from SMMP:

. . . me parecía que vía escribirse en el corazón de nuestro Señor con su miama sangre aquellos sentimientos que él misma daba a mi alma.¹⁰¹

¿Quién me diera, alma mía, que se escribieran estas palabras con estilo de hierro, y quedarán impresas en lo íntimo de mi corazón como en bronce?¹⁰²

It is interesting to point out that blood, in this passage, is a mere attribute of Christ (since blood used as ink does not gush outside the heart, its natural vessel, as described in the first quotation), while the act of violence that might originate the blood shedding not only lies outside the figure of Christ, but is directed against the narrator herself by means of heavy metals probably designating weapons on a figurative level of meaning (hierro, bronce). This way we are presented with a descriptive dichotomy between the act of violence and its recipient.

a similar stylistic procedure is used again to describe Christ as wading through an arm of the sea made of his own blood:

Pues estando allí, me parecía que, desde el sagrario hasta el lugar en que yo estaba en el coro, había un mar de sangre y que Nuestro Señor Jesucristo descubría sus pies y brazos como para entrar en él . . . Paréceme me dio a entender que si fuera menester volver a entrar en el mar de su Pasión por el alma, lo haría, y la sacaría de todo lo que a ella le parecía un mar sin fin.¹⁰³

What we have grouped under the act of piercing follows the same model, for Madre Castillo is the character receiving the act of violence which leads to the blood shedding:

. . . pues llegando a recibir Nuestro Señor vía con los ojos del alma que de mi garganta salía mucha sangre y que la recogían los santos ángeles en una toalla o paño que tenía puesto delante de mi pecho.¹⁰⁴

The act of piercing may not be literally expressed as in Saint Catherine, but the descriptive effect is identical:

. . . me faltaba casi nada para reventar sangre por los ojos . . . 105

. . . parecíame que me desgarraban las entrañas o el alma con peines ardiendo. 106

It may be interesting to indicate the main difference between descriptions of the class CD and those of the subclass CD*. When the body or the organs of the narrator are concerned (CD*), the presence of blood is never emphasized; what is underlined, instead, is a general sense of deterioration of the flesh, often accompanied by macabre overtones:

Toda llaga y dolor me ha cercado: desde la piel a los gúesos enfermaron y descaecieron. 107

. . . salga por los ojos el corazón deshecho. 108

The figure of Christ, instead, related by definition to the class CD, appears to be inseparable from the description of blood, and this descriptive element, devoid of allegorical connotations, increases the possibility of reading the stylistic components of the class CD in a realistic key:

Tres días antes de ella, estando mirando con los ojos de mi alma a Nuestro Señor crucificado, me parecía que su cuerpo difunto caía sobre mi alma, y la dejaba toda bañada en su sangre. 109

Así estuvo tu Señor, pobre y desnudo, despojado de todos los bienes de la tierra, no solo de su pobres vestiduras, mas hasta de su propia piel y movimiento, desamparado de su propia virtud o fuerza corporal, y de la luz de sus ojos, escurecidos con el polvo, lágrimas y sangre . . . , falto de sangre, de vigor y aliento, de defensores, de amigos ni abogados, y hasta de la propia vida. 110

The only exception found in MC deals with the exchange between the narrator and Christ of those parts of his body which define the class CD. Thus Christ eats Madre Castillo's heart and drinks her blood, enacting the reverse process pointed out in A 39, where the flesh and blood of Christ are considered as a medicine:

Sintiendo aquellas ansias de darle el alma y el corazón
a Nuestro Señor, entendía: ¿Qué tuve yo que no te diera?
¿cuántas veces te entrego mi cuerpo, mi pecho, y mi corazón?
no es tuyo cuando lo comes? . . . ¿no bebes allí mi sangre?111

A partial conclusion to be drawn from the examination of CD/CD* style markers in MC would point to the absolute supremacy of CD* over CD. The Passion of Christ, in fact, occupies a subordinate place if compared to Madre Castillo's manifest self-preoccupation with her own body. This is particularly noticeable not so much in expressions involving blood, since the mystic may in effect operate a sort of specular inversion of symbolic value and meditate on Christ's blood as if it was her own, as in those statements in which the desire for suffering is associated with an ambivalent image of Christ as inflicting and receiving pain or death:

Sucedíame por aquel tiempo, cuantas veces tomaba algún sueño,
ver en él que se prevenía la cruz para clavarme en ella;
y muchas veces despertar con el susto, estremeciéndome,
en particular algunas que parecía llegar a las manos los
hierros con que había de ser clavada . . . 112

. . . me parece vía a mí misma, despojadas las espaldas, atadas
las manos con cadenas de fierro y los pies y los ojos ven-
dados; y que Nuestro Señor mandaba azotarme, y así se hacía.113

Aunque el Señor te mate, espera en él.114

These fictional predicaments subsist only in a conditional dimension

which never transcends the "as if" phase; but this is sufficient for Madre Castillo to test the humanity of Christ and, from our standpoint of the content of the message, to prove the biunivocal nature of the CD and CD* style markers.

Notes

¹ This evolution is probably best represented by the first epistle of St. Peter, from which St. Catherine seems to have derived most of her ICD images. See F. Valli, Saggi su S. Caterina da Siena, op. cit., p. 180.

² For a definition of the problem in mystical and devotional literature see Robert C. Cully, Oral Formulaic Language in the Biblical Psalms (University of Toronto Press, 1967), pp. 3-27 and 112-119. See also Georg Heike, Sprachliche Kommunikation und linguistische Analyse (Heidelberg: Winter, 1969), passim, for the technical aspects of stylistic analysis in the transition from oral to written dimension.

³ Santa Caterina, Lettere, op. cit., lett. 322, p. 234. This example is a typical formulaic trait in her epistles. It is interesting to notice that in Saint Catherine's biography no formulaic features appear throughout the text, originally conceived as a written edifying chronicle.

⁴ This is the case of ch. CXVII (Dialogo, op. cit., pp. 236-237), where sangue is repeated nine times in two pages, resulting in a high degree of expressivity and in a zero degree of communication.

⁵ Santa Caterina, Dialogo, op. cit., IX, p. 21.

⁶ Santa Caterina, Dialogo, op. cit., XXII, p. 46. It is worth noticing the use of the chain ICD/DCI, where negative and positive denotations face each other bearing opposite signs (+, -).

⁷ Santa Caterina, Dialogo, op. cit., XLVII, p. 89.

⁸ Santa Caterina, Dialogo, op. cit., CLIX, p. 381.

⁹ Santa Caterina, Dialogo, op. cit., CXLIV, p. 329.

¹⁰ Santa Caterina, Dialogo, op. cit., CLV, p. 367.

¹¹ The reader will probably be familiar with the motto of the Salvation Army, "blood and fire," of possible Catherinian derivation.

¹² Santa Caterina, Dialogo, op. cit., CLXII, p. 392.

¹³ Santa Caterina, Dialogo, op. cit., CLXVII, p. 405.

- 14 Santa Caterina, Lettere, op. cit., lett. 141, p. 124, Fuoco and sangue can be taken as synonyms in the writings of Saint Catherine with reference to their syntactical performance.
- 15 Santa Caterina, Dialogo, op. cit., LXXXIV, p. 163.
- 16 Santa Caterina, Dialogo, op. cit., CIV, p. 210.
- 17 Santa Caterina, Dialogo, op. cit., CXXXI, p. 288, repeated twice in half a page.
- 18 G. Bertoni, Lingua e pensiero, op. cit., pp. 104-105.
- 19 Santa Caterina, Lettere, op. cit., lett. 226, p. 198.
- 20 Santa Caterina, Lettere, op. cit., ibid.
- 21 Santa Caterina, Dialogo, op. cit., CXIX, p. 241.
- 22 See footnote no. 24.
- 23 The action described should be actually classified as (ICD*) because it implies a reflexive content.
- 24 Santa Caterina, Lettere, op. cit., lett. 273, p. 231, from which the three excerpts are taken.
- 25 Santa Caterina, Dialogo, op. cit., LXXVI, p. 145.
- 26 Santa Caterina, Dialogo, op. cit., CXXIX, p. 281.
- 27 Santa Caterina, Lettere, op. cit., lett. 159, pp. 106-107. Occhio, in the corpus SC, is the standard form replacing the more common pl. occhi. Other locutions can denote violence and yet be unrelated to the class ICD. In the following examples the underlying functions are ICB/IM/ICN, but the meaning of violence is conveyed by the verbal link alone defining the mode of expressivity: ". . . por tanto ve muy presto, amado hijo, al confessor y lança y vomita la pudredumbre de tus peccados." (Vida y milagros . . . op. cit., p. lxx r.); ". . . e perchè essa non riceva solamente il lacte della dolcezza sprizzato da me nella faccia dell'anima sua . . ." (Dialogo, LXX, p. 135). It should be noted that, in the latter quotation, the violence-related content is determined by the milk being squirted in the face (ICD), instead of being assimilated through the mouth (ICB).
- 28 Santa Maria Maddalena de' Pazzi, Opere, op. cit., XXI, p. 257.
- 29 Cf. the popular expression "morire ammazzato," in the sense of dying a violent death.

- 30 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., XLI, p. 48.
- 31 Madre Castillo, Obras completas, op. cit., p. 290.
- 32 Madre Castillo, Obras completas, op. cit., p. 370. Cf. Ps. 54,22.
- 33 Madre Castillo, Obras completas, op. cit., p. 140.
- 34 Madre Castillo, Obras completas, op. cit., p. 348. Notice the rhythmical alliteration of the initials (d-d-d; m-m) in the two passages.
- 35 Madre Castillo, Obras completas, op. cit., p. 349.
- 36 Madre Castillo, Obras completas, op. cit., p. 93. The underlined words are italicized in the text.
- 37 Madre Castillo, Obras completas, op. cit., ibid.
- 38 Ludwig Pfandl, Geschichte der spanischen Nationalliteratur in ihrer Blütezeit (Freiburg im Breisgau: Herder & Co., 1929). Crueldad devota is the Spanish translation of the original expression used by Pfandl, kultische Grausamkeit. For an extensive definition of it, see op. cit., pp. 218-219.
- 39 T. M. Charland, Artes Praedicandi, op. cit., p. 201.
- 40 Cf. F. Valli, Saggi su S. Caterina da Siena, op. cit., pp. 180-187.
- 41 J. P. Migne, Patrologia latina, op. cit., vol. I, t. CLXXXIV, p. 368.
- 42 There are reasons to believe that someone had read to Madre Castillo episodes of Christ's Passion in a vivid fashion, not unlike St. Clare's pious practice, as we can infer from chs. XXXIX and LIII of the Vida, in which the Colombian mystic describes herself as seriously ill. Cf. M. T. Morales Borrero, La Madre Castillo, op. cit., pp. 47 ff.
- 43 Cf. Austin Warren, Richard Crashaw, a Study in Baroque Sensibility (Ann Arbor: University of Michigan Press, 1957), p. 209.
- 44 Santa Teresa, Obras completas, op. cit., Relación XXVI, p. 280.
- 45 Santa Teresa, Obras completas, op. cit., XXXIX, p. 240.

- 46 For the relationship between religious and military groups, see Sigmund Freud, Group Psychology and the Analysis of the Ego (New York: Norton, 1959), pp. 25-32 and *passim*.
- 47 Los místicos (Paris: Desclée, De Brouwer, & Cie, 1938).
- 48 Quoted by H. Hatzfeld, Estudios sobre el Barroco (Madrid: Gredos, 1966), pp. 336-436.
- 49 For Madre Castillo the Communion has a meaning of peace, security, and quiet, while the Passion consists mainly of scenes that fill her heart with compassion and horror. Cf. M. T. Morales Borrero, La Madre Castillo, op. cit., pp. 237 ff.
- 50 From Pater noster gratiae predicati per maestro Francisco de Argenta, predicatore in Sancto Petronio a Bologna, 1489. Quoted by M. Petrocchi, Una 'devotio moderna' nel Quattrocento italiano? op. cit., pp. 40-42. Cherubino of Siena dictated harsher rules for the praying of the Pater Noster, in which the faithful was to kneel and have his hands tied behind his back (op. cit., p. 43).
- 51 The reader is invited to keep in mind the warnings about the formulaic quality of much of the CD traits in SC, as they have been formulated in the previous paragraph with reference to the style markers of the type ICD.
- 52 N. E. Enkvist, Linguistic Stylistics, op. cit., p. 17. Cf. also the definition by M. A. K. Halliday, "a configuration of the semantic resources that the member of a culture typically associates with a situation type" (in Language as Social Semiotic: Towards a General Sociolinguistic Theory [Columbia: Hornbeam Press, 1975], p. 26). On the same subject see Nils Erik Enkvist, John Spencer, and Michael Gregory, Linguistics and Style (London: Oxford University Press, 1964), *passim*; and Michael Gregory and Susanne Carroll, Language and Situation (London: Routledge & Kegan Paul, 1978), pp. 64-74.
- 53 Santa Caterina, Dialogo, op. cit., IV, p. 9.
- 54 Federico Tozzi, ed., Santa Caterina: le cose più belle (Lanciano: Carabba, 1947), lett. 299, p. 87.
- 55 Vida y milagros, op. cit., p. xxxiii r.
- 56 Vida y milagros, op. cit., p. lv v.
- 57 Vida y milagros, op. cit., p. lv v.
- 58 Vida y milagros, op. cit., p. xlvi r.

- 59 Santa Caterina, Lettere, op. cit., lett. 226, p. 177.
- 60 Vida y milagros, op. cit., p. xxxiii r.
- 61 Cf. Roland Barthes, Elements of Semiology (Boston: Beacon Press, 1964), p. 87. Barthes would say, in this case, that the message is the inverse of the code.
- 62 Vida y milagros, op. cit., p. xli r.
- 63 F. Tozzi, Santa Caterina: le cose più belle, op. cit., lett. 102, p. 49.
- 64 Vida y milagros, op. cit., p. lxxxiii r.
- 65 Vida y milagros, op. cit., p. lxxxv r.
- 66 F. Tozzi, Santa Caterina: le cose più belle, op. cit., lett. 299, p. 87. Cf. Dialogo, op. cit., CXXIV, p. 258: "E rimaseti, per admirable modo, sì come piacque a la mia bontà, l'odore del Sangue nella bocca e nel gusto del corpo tuo per più di, sì come tu sai . . .," where odore and bocca do not match in the code.
- 67 Santa Caterina, Dialogo, op. cit., XCVI, p. 190.
- 68 Cf. G. Bertoni, Lingua e pensiero, op. cit., pp. 104-105.
- 69 Vida y milagros, op. cit., p. xlviii v.
- 70 Santa Caterina, Lettere, op. cit., lett. 159, pp. 106-107. In one instance blood fulfills the function of filling an abstract container represented by memory: "La memoria s'è empiuta di sangue . . ." (Lettere, op. cit., lett. 25, p. 18).
- 71 Cf. F. Valli, Saggi su S. Caterina da Siena, op. cit., p. 172. An interesting case of external projection within the specular limits of the class CS is represented by the lamb which, being here an independent actant, is sacrificed by Christ: ". . . ma convennesi che sopra la spalla sua riposasse il capo e, come ebbro d'amore, vi fa bagno del sangue suo, aperto il Corpo di questo Agnello, che da ogni parte versa." (Dialogo, op. cit., CLI, p. 353). In the official iconology of the Church the lamb is a symbol of Christ and has therefore no independent existence from Him.
- 72 Vida y milagros, op. cit., p. liv v.
- 73 Santa Caterina, Dialogo, op. cit., XIX, p. 41.
- 74 Santa Caterina, Lettere, op. cit., lett. 178, p. 166.

- 75 Santa Caterina, Dialogo, op. cit., LXXV, p. 142.
- 76 G. Bertoni, Lingua e pensiero, op. cit., p. 106.
- 77 Santa Caterina, Dialogo, op. cit., LXVI, p. 126.
- 78 The only exception found in SMMP does not establish a trend:
 "O bella e pretiosa corona, che ai toccato i capelli del Verbo umanato, che sei stata bagnata dal sangue di quello, che ai penetrato il cervello del mio Giesù con tanta pena e dolore . . ." (Opere, op. cit., p. 53). It is, however, important with reference to MC, where this particular kind of verbal association (i.e., penetrare, cervello, and sim.) is further developed.
- 79 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 115.
- 80 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 271.
 See also p. 202, ". . . come per inebriamento dolcissimo di sangue, come introdotte nella cella vinaria dell'amore."
- 81 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 281.
- 82 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 158.
- 83 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 64.
- 84 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 29.
- 85 The mystic's preoccupation with Christ's wound can be ultimately connected with her everlasting desire for pain. Cf. E. Underhill, Mysticism, op. cit., p. 222: "Always to suffer and to die, cries St. Teresa; always to suffer, yet not to die, corrects St. Magdalena dei Pazzi."
- 86 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 265.
- 87 Santa Caterina, Dialogo, op. cit., CLIX, p. 377.
- 88 Quoted by M. T. Morales Borrero, La Madre Castillo, op. cit., p. 35.
- 89 Quoted by H. Hatzfeld, Estudios sobre el Barrocco, op. cit., p. 436.
- 90 Previously the mystic had said to St. Augustine, "Il sangue c'è, il calamaio è aperto, non tardate, Agostino." (V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 27). The identification in the message between caro and blood, both having the

same color (caro, as a signifier of the type CD, indicates bleeding flesh), does not need to be underscored.

- 91 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 294.
- 92 Santa Maria Maddalena de' Pazzi, Opere, op. cit., ibid.
- 93 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 295.
- 94 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 205.
- 95 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 53.
Bocche is clearly metaphorical, as in the Italian expression la bocca della caverna, and has therefore no indirect decodification.
- 96 V. Puccini, Vita di Santa Maria Maddalena de' Pazzi, op. cit., p. 32.
- 97 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 301.
- 98 Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 156.
Italics mine.
- 99 Santa Teresa was probably instrumental in the development of this trend within MC, as we have seen in some Theresian examples reported in the introduction to this chapter.
- 100 Frequency is merely a numerical variable, while intensity refers to the position of the CD trait in question with reference to the syntactical construction of the period.
- 101 Madre Castillo, Obras completas, op. cit., p. 44.
- 102 Madre Castillo, Obras completas, op. cit., p. 35.
- 103 Madre Castillo, Obras completas, op. cit., p. 81.
- 104 Madre Castillo, Obras completas, op. cit., p. 62.
- 105 Madre Castillo, Obras completas, op. cit., p. 119. Cf. A 173, where the act of piercing is very clearly depicted, probably after SC: "El hombre . . . es aquel traidor que, abrazando con señas de amistad, esconde el punal con que quita la vida al que aborrece, y traspasa las sienas al dormido." (op. cit., p. 400). The topic of blood pouring out of the eyes can be also found in St. Catherine of Bologna's Le armi necessarie alla battaglia spirituale (ca. 1475): ". . . (le lagrime) abbondavano in tanta copia che . . . ad essa pareva impossibile che li occhi non li fussero descolati del capo; peroche già li advenne che . . . parendo che più aqua non li fusse,

in luoco di quella gli venne sangue et dal pianto non se potea
 retenero per la indicibile tristitia che piagato li havea il core
" Quoted by M. Petrocchi, L'estasi nelle mistiche italiane
 della Riforma cattolica, op. cit., pp. 21-22.

- 106 Madre Castillo, Obras completas, op. cit., p. 207.
- 107 Madre Castillo, Obras completas, op. cit., p. 358.
- 108 Madre Castillo, Obras completas, op. cit., p. 26.
- 109 Madre Castillo, Obras completas, op. cit., p. 157.
- 110 Madre Castillo, Obras completas, op. cit., p. 263.
- 111 Madre Castillo, Obras completas, op. cit., p. 151.
- 112 Madre Castillo, Obras completas, op. cit., p. 195.
- 113 Madre Castillo, Obras completas, op. cit., p. 107.
- 114 Madre Castillo, Obras completas, op. cit., p. 12.

CONCLUSION

In the previous chapters we have undertaken a comparative stylistic analysis by using, as a referential text, the corpus MC to which SC and SMMP are compared. We made use of twelve classes of style markers to show a possible direct or indirect influence originating in the Catherinian tradition, represented by SC and SMMP, and becoming part of the textual structure of MC.

Each class of style markers, at times together with other classes --but not necessarily so--has a meaning other than strictly literary or related to the decodification of the texts. While this meaning does not characterize in any way the literary and stylistic appreciation of the texts, it is nevertheless significant because it indicates a secondary dimension hidden in the text itself and, at the same time, open to a wider humanistic perspective than a strictly literary examination based on stylistic linguistics. Accordingly, the following outline points out the general human reactions connected with groups of stylistic features or with single style markers employed in our analysis:

AS - symbolic representations from the unconscious.

CS - identification.

CD/CD*	}	- aggression, ambivalence between pleasure and pain.
ICD		
ICN		

MC/MC* - idealized environment

AC/AC* }
IM } - family ties

IC }
EN } - surrender of personality

OX - written reduction of symbolic representations

ICB - feeding process, survival

However, our analysis is mostly concerned with finding stylistic common denominators which would enable us to define the text MC as belonging to the Catherinian tradition. In this respect, we can summarize the results of our investigation by indicating, as follows, the fundamental elements common to SC, SMMP, and MC:

ICN - trees, lilies, plants, dung, unclean animals.

IM - the Christ child, the Virgin Mary, other maternal functions.

EN - the two trends of EN features, although present in the three texts, diverge respectively in SC and SMMP on one hand and MC on the other. A remote common origin of the EN traits could be postulated.

AS - while dreams and visions with a positive referential figure (Christ, God, etc.) have elements in common with SC and SMMP, the same cannot be said as far as negative referential figures are concerned (the devil, evil spirits, etc.).

MC/MC* - possible common Renaissance influence on interiorized landscapes in MC.

AC/AC* - the tradition is shown through Petrarchan topoi. Some uncertainty

in other cases.

- OX - structural similarity with SMMP.
- CS - the image of the mirror, structural analogies.
- ICD - the image of the knife, cutting bodily parts.
- CD/CD* - act of piercing, flesh and blood as food and drink, blood as a liquid medium.

In two cases, respectively the classes ICB and IC, no direct affinity could be ascertained. This notwithstanding, the results of our stylistic examination clearly indicate that we can actually speak of direct influence of the Catherinian tradition on the corpus MC.

What our analysis cannot determine with a high degree of certainty, however, is the definition of Renaissance and Baroque style within the writings of Madre Castillo and, consequently, we cannot set any kind of stylistic limitations pointing in either direction. The difficulty inherent in a definition of Renaissance vs. Baroque in a transitional text such as MC (fully belonging to the Baroque sensibility but deeply imbued, at the same time, with rhetorical components derived from the Renaissance and the Middle Ages), lies in the universal nature of the metaphors and stylistic constructions that we have analyzed in this work.

In this respect, we have seen that metaphors of the type AC/AC*, far from being limited to specific literary styles or historical periods, have their origin in conflicts encompassing family groups. Likewise, the class CD/CD*, considered at one time as a certain

indicator of Baroque virtuosity, can be actually traced back to the Christian rhetoric of the Middle Ages. Only in very few cases, such as MC/MC*, can metaphors be taken as temporal indicators of the period in which the text was written; this, however, does not take into account the problem of a direct textual influence which can bypass the topoi related to the times of composition and favor, instead, literary expressions of a remote period, a circumstance which should not be overlooked, particularly in the case of the direct influence of the Bible on more recent mystical works.

Thus, if we intend to assign the text in question to a specific period of literary development, whether Renaissance or Baroque, style markers other than metaphors and images should be examined. Several methods can be worked out, but all of them have in common a total dependency on the structural mutability of metaphors and of subordinate and coordinate linkages, rather than on metaphors and subordinate or coordinate clauses per se. We will describe, in the following pages, three of the soundest and most reliable procedures devised in the area of stylistic differentiation between Renaissance and Baroque.

Helmut Hatzfeld distinguishes between two kinds of enumeration applied respectively to the Renaissance and Baroque prose. In the first case, the Renaissance enumeration is seen as an accumulation of single elements which do not refer to any sort of unit, whether conceptualized or clearly indicated in the text (typical examples of Renaissance enumerations are contained in Rabelais' works). The

Baroque enumeration, instead, is characterized by a strong emotional content expressed by qualifying links (adjectives, adverbs, etc.) which create a sense of structural subordination with respect to a unity enunciated or implied in the text (typical example, Calderón de la Barca).¹ Another element that helps to draw a distinction between Renaissance and Baroque is the progressive alteration in the structural pattern of metaphors which, in the best instances of Baroque poetry and prose, change from a basically metaphoric texture to a series of metonymies.²

Dámaso Alonso and Carlos Bousoño base their stylistic analysis on the temporal mutability in the use of bimembration, correlative syntagmatic order, and parallel syntagmatic order,³ thus indicating that each age of Spanish literature has its own peculiar way of dealing with syntagmatic arrangements.

A stylistic application of the interaction between the two interlocutors of a dialogue, however fictional the colloquy may be, especially in mystical literature, has been explored by Lance K. Donaldson-Evans in his essay on Jean de La Ceppède.⁴ The shift in person of the speakers, of which Mr. Donaldson-Evans gives only the basic example of the transition from the shifters je and tu to nous, could be compared with the dialogic progression of a text taken as a pattern for a specific literary age.⁵

Thus, regardless of the methods used, the object of a stylistic examination whose main intent is the differentiation between styles grounded in historical development, such as Renaissance, Baroque,

classicism, realism, etc. is always the transmutation of a stylistic structure, not the structure itself. We will present in the following pages some examples of this kind of stylistic investigation taken from the texts SMMP and MC. The implicit assumption underlying this stylistic analysis is that the structural links holding together the prose of the two mystics can be assigned to either the Renaissance or the Baroque age, or even to both literary periods at the same time, when the author in question assimilated the elements of both styles.

The first analysis concerns the metaphor of the thief in SMMP.⁶

Four significant passages can be singled out from the text:

- 1) "E io ardirò di dire, che non vidi mai il maggior ladro di te . . . " (followed by a paradox: ". . . che rubasse cosa tanto importante quanto quella che a noi donasti.").
- 2) "Dammi licenze di così dire . . . "
- 3) "Non dico che lo rubasti . . . ma lo rubasti, dirò così, per noi . . . " (followed by a paradox: ". . . l'amore, che ti fece ladro per noi, ti condusse ancora a morir fra' ladri come ladro.").
- 4) "Dunque (conclusion) non rubi, nè rubasti, e pur rubi . . . perchè 11 tutto è tuo." (paradox).

The structure supporting the extended metaphor of the thief shows that three constructions of the concessive or attenuative type (non dico che . . . , dirò così) are employed, and two out of three are followed by a paradox. This peculiar combination of concessive propositions and paradoxes is typical of the Baroque and cannot be

found in Renaissance texts under normal circumstances.⁷

The second instance concerns the linkage between one metaphor, Christ as a thief, and the rise of a new metaphor from the old one.⁸ The passage from the metaphor of the thief to that one of the sheep is syntactically justified by the presence of the tenor "sheep" on p. 183 of the text. Three significant passages are to be examined in the formation of the new metaphor:

- 1) "Le chiami con la soave voce mutando loro il nome, domandandole non pecore, ma colombe e spose." (shift of appellative).
- 2) "Mostra ben la Sposa [che] . . . darebbe le viscere per entrare in te, e per onorarti." (use of cross attributes: le viscere refers to pecora, while entrare and onorarti implies the subject Chiesa).
- 3) ". . . entra nel soave . . . ovile della sua Chiesa, la si è fatta uscio e ovile. Ovile dove dà alle pecorine la limpidissima acqua della grazia sua, e uscio per cui s'entra poi nella gloria." (the allegorical language is explained and sheep become real animals to which water is given).

The structure of the metaphor formation presents three phases:

- 1) use of name shifters (sheep —→ doves —→ brides); 2) intermediate phase (the bride is given the attributes of the sheep);
- 3) stabilization of the metaphor. This type of metaphor mutation can be linked to the Renaissance style since it appears as a common practice in Petrarch and Poliziano where, to mention one significant example, the book containing epigrams or the ballad gradually turns into a character pleading clemency before the reader.

Let us now examine A 109 of Madre Castillo, in which we have the opportunity to analyze a different kind of metaphor mutation.⁹ The spiral-like development of the metaphor of prayer in this afecto has been already pointed out; prayer is compared to the sun, a key, a city, etc. We will concentrate on two of these comparisons, prayer as comprehension and as a key.

A) "Es la oración para el alma como el entendimiento que la alumbra . . . como la luz de los ojos . . . " (Development follows, including the effect of darkness on a blind man) —————> " . . . toda la tierra la cubre en tinieblas . . . " (generalized effect) —————> "hasta la esperanza de verla (both tierra and alma) se aleja y esconde como en un seno secreto y cerrado." (mixed metaphor).

Structure: 1) use of simile (como . . .); 2) concrete development (blind man) with negative connotation; 3) generalization from man to macrocosm (tierra); 4) mixed metaphor and reduction to microcosm (seno).

B) "Es la oración una llave . . . " —————> what the key reaches and takes (tesoros, riquezas, etc.) —————> "Pues cuando se aparta de ella esta oración . . . " (ella = alma, use of metaphorical shift). Negative statements involving the sky (nube negra) and the landscape (camino cerrado) " . . . me lo disteis y franqueasteis, y los andaba como corriendo . . . " (positive connotation as counteraction) —————> "están cerrados y desbaratados en mi desolación . . . " (again, negative connotation).

3) pronoun shifter ella leading to el alma and not to llave. No

intermediate phase; 4) negative connotation and end of the metaphor of the key; 5) positive connotation as remembrance; 6) negative connotation.

The presence of affective indicators in the passages A and B (changes from positive to negative connotations and vice versa, as described in Hatzfeld's theory), along with the absence of an intermediate phase after the pronoun shifter, points to the higher complexity of these Baroque metaphors and to the greater flexibility of their structures, capable of sustaining an entangled set of subordinate clauses, while the same cannot be said about the extended metaphors of the thief and the sheep in SMMP.

This stylistic comparison between the Renaissance configuration of SMMP and the Baroque structure of MC, if carried to a further extent, could be instrumental in defining the stylistic function of Renaissance and Baroque as well as their areas of influence in Madre Castillo and Santa Maria Maddalena de' Pazzi, even though the two mystics historically belong to the same Baroque age.

Notes

¹ Cf. H. Hatzfeld, Estudios sobre el Barroco, op. cit., pp. 292-293.

² Cf. H. Hatzfeld, Estudios sobre el Barroco, op. cit., p. 329. The same phenomenon characterizes the stylistic patterns of contemporary poetry as opposed to the French symbolism of the turn of the century.

³ Cf. Dámaso Alonso and Carlos Bousoño, Seis calas en la expresión literaria española (Madrid: Gredos, 1970), pp. 29 ff., 35, 90, 159, and *passim*.

⁴ Cf. Lance K. Donaldson-Evans, Poesie et méditation chez Jean de La Ceppède (Genève: Droz, 1969), pp. 164-168.

⁵ Saint Catherine and especially Santa Maria Maddalena de' Pazzi show in their writings unexpected changes in the dialogic pattern due perhaps to unaccountable alterations in verbal automatism.

⁶ Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 183.

⁷ Cf. Rosalie L. Colie, Paradoxia Epidemica. The Renaissance Tradition of Paradox (Princeton: Princeton University Press, 1966), pp. 145-215.

⁸ Santa Maria Maddalena de' Pazzi, Opere, op. cit., p. 184.

⁹ Madre Castillo, Obras completas, op. cit., p. 243 ff.

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