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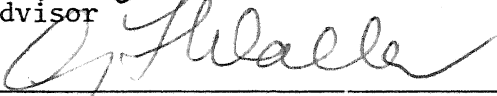
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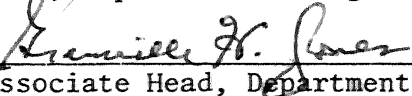
Title A SEPULCHRE OF LANGUAGE: THE METAPHORICAL NETWORK OF
THERESA'S INTERIOR CASTLE


Presented by DENISE A. TROLL

Accepted by the Department of ENGLISH

 10/11/84
Advisor Date

 10/15/84
Head, Department of English Date

 10/16/84
Associate Head, Department of English Date

 10/11/84
Dean Date

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Submitted in Partial Fulfillment of
the Requirements for the
Degree of Master of Arts in English

by

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Denise A. Troll

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Abstract

The purpose of this study was to determine how Teresa of Avila uses metaphor as a rhetorical strategy to argue for God in *The Interior Castle*. Writing under obedience to her confessor, Teresa's task is to communicate the structure and reality of the mystical life of prayer. The rhetorical situation of sixteenth-century Spain, specifically the Inquisition and the quandary of Spanish mysticism, lead her to clothe her exposition in military and impersonal language that will not incriminate her before the Tribunal. Apologizing for her lack of education, Teresa resorts to metaphor to convey her understanding of God's grace working within the soul.

This study classifies the important or recurring metaphors in *The Interior Castle* as major, subsidiary or isolated metaphors according to their role in the plot of Teresa's story. The metaphors are diagrammed and analyzed to reveal their function: to establish the reality of Christian prayer as a stance before God that is a disposition to cooperate with grace. She uses metaphor as a semantic phenomenon to establish relations between the known and the unknown. The metaphors are networked in such a way that meaning derives from their interaction. The meaning evoked by the metaphorical network calls for the reader's participation in a hermeneutical circle that transcends reason. Her argument is inaccessible without the interpretation required by metaphor because it defies rationality and by its very nature cannot be fully known.

Teresa's efforts to articulate her mystical experiences are facilitated by her use of metaphorical relationships which structure non-logically a reality that argues for the expansion of human possibilities.

Dedication

To Ed, Ryan, Bronwyn, Isaac and assorted friends who tolerated my moods and got me through this. To those who listened to my eccentric rambling about rhetorical strategies and semantic transformations, you mean more to me than you can ever know.

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I wish to thank my advisor and mentor, Richard Leo Enos, for his guidance and encouragement with this work. He believed in me enough to support my study of religious discourse at a university renowned for its science and secularity. May his reward be great one day.

My thanks also go to the faculty and graduate students at Carnegie-Mellon University who continue to stimulate and inspire me, and to the computers that have befriended me by reducing the tedium and increasing my efficiency and productivity.

I am indebted to the many libraries and librarians in Pittsburgh who endured my questions and my strenuous use of the interlibrary loan program, as well as those who maintain the xerox machines.

Finally, my praises go to the God who sustained me during all the hours alone and in tears, in Baker Hall and elsewhere, when I was afraid I did not have what it takes to finish.

D.A.T.

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INTRODUCTION

This work examines the emotional and persuasive rhetoric of Teresa of Avila in *The Interior Castle*. Rather than penetrating the book's theology, experimentally exercising its spirituality, or even appreciating its literary merits, this study focuses on the structure and strategy of her argumentation for God. Specifically, concentration will be centered on Teresa's use of metaphor. Her metaphors function as the sign and product of a non-logical thought process; not the conveying of demonstrable proof but rather mystery and obscurity that invites an encounter with a possible new world. Teresa's use of metaphor is crucial to her success as a mystical theologian and spiritual guide, as well as her literary recognition.

The Interior Castle is a sepulchre of language where words are sacrificed to something larger than themselves, their meanings broken and reborn. It is this capacity of metaphor to project a world that requires interpretation, and thus creativity and participation, that makes *The Interior Castle* such a vibrant testimony to the faith. Cast in obscurity and ambiguity, Teresa's metaphors invite us into their depths where life takes on new form and content.

According to Wayne C. Booth, metaphor is part of an intended communication whose purpose can be paraphrased but meaning cannot¹; for example, we can express in literal language whether a metaphor is meant to clarify something or communicate truth, but we cannot express the semantic content of that metaphor in literal language. What a metaphor means depends on the rhetorical situation. As with all

¹Wayne C. Booth, "Metaphor as Rhetoric: The Problem of Evaluation," in *On Metaphor*, ed. Sheldon Sacks (Chicago: Univ. of Chicago Press, 1978), pp. 50-51.

deliberate rhetorical deviations, metaphor communicates more than it literally says, i.e., an energy that forces the reader into the hermeneutical circle of interpreting this new form and its mysterious content. Studying Teresa's metaphors is not merely a discussion of the nomenclature of the images that illustrate her concepts, but a study of semantic transformation and ontological transfiguration as a rhetorical strategy.

Using Lloyd Bitzer's categories of exigence, audience, and constraints, Chapter One explores the rhetorical situation that called *The Interior Castle* into being.² The exigence is primarily that of the Spanish Inquisition and the quandary of Spanish mysticism, to which Teresa responded in lieu of her religious commitment. The audience is viewed in terms of Teresa's purpose and goal: from instructing the small circle of her Sisters and reporting her spiritual progress to confessors, to edifying the rank and file members of the Church. The inevitable problems of religious knowledge and discourse, her training (or lack of it), and her writing in obedience to her confessors while under the threat of the Inquisition are considered as constraints on her composition. Chapter One ends with a discussion of *The Interior Castle's* rhetorical influence: the reasons why its rhetoric merits investigation both as a theological and literary accomplishment, but more specifically, as an exemplary text composed by a non-rational, symbolic method of persuasive argumentation.

Chapter Two constructs a heuristic and taxonomy for explaining and interpreting Teresa's metaphors, beginning with her ideas about "comparisons" and what she was doing (intending), followed by an application of contemporary semantic and interactive theories of metaphor. These theories will aptly construct a hermeneutical circle for explaining and interpreting the persuasive strategies and semantic shifts of her metaphors in Chapter Four, metaphors that invite imaginative and ontological participation, in this case, participation in the Christ "dwelling" within human personality.

²"The Rhetorical Situation," *Philosophy and Rhetoric*, 1 (January 1968), pp. 1-14.

Chapter Three examines Teresa's method of non-logical argumentation in *The Interior Castle*. In practice she uses basic, often borrowed, patterns and paradigms that she augments and clarifies with original "comparisons" to communicate her special vision and understanding. The resulting arrangement is various clusters or what Helmut A. Hatzfeld calls "nosegays" of metaphor.³ The size of each cluster or "nosegay" varies. For example, the "castle" cluster is large and binds the text as a whole. The "castle" is both the method and the theology of *The Interior Castle*. The "living water" and "journey" clusters are likewise broad and sweeping, appearing periodically throughout the "castle." In contrast, the "silkworm" and "mystical marriage" clusters extend only over the fifth, sixth and seventh "dwelling places." Associated metaphors add detail to the major ones, like the "mud and dust" on the "journey" and the "tree of life" sustained by "living water." The "wine cellar" is associated with both the "castle" and the "mystical marriage" metaphors as the place of union. Six of the seven "dwelling places" (units in the text associated with levels of the castle) also have one or two isolated metaphors distinct from the associations of the others that concretely communicates the experiential possibilities of that "mansion" of the soul. The isolated metaphors function at the level of the paragraph rather than the sentence in the supernatural "rooms," somehow requiring more words in their intimate effort to communicate what is ineffable. Regardless of the metaphorical overlaps and inconsistencies, each of the seven "dwelling places" is its own argument, its own semantic stage and ontological phase in the "journey" to the center of the "castle."⁴

Chapter Three presents an overview of the seven major metaphor clusters in *The Interior Castle*, along with associated and key isolated metaphors, juxtaposed with a brief exegesis of the non-logical argument comprised by the metaphorical network.

³"The Literary Method of Santa Teresa," *Santa Teresa de Avila* (New York: Twayne Publishers, 1969), p. 28.

⁴Teresa's use of "places" to develop and store her arguments is indicative of the sixteenth-century rhetorical tradition of commonplaces.

The bizarre form of argument that metaphor is is revealed by the meandering and repetition to which literal language succumbs in its attempt to translate and paraphrase metaphor in its own form.

Chapter Four explores seven metaphor clusters functioning at different levels within *The Interior Castle*. Referred to by the vehicle that carries the tenor of the metaphor, in I.A. Richard's terms,⁵ they are: (1) the "interior castle," (2) the "walk" or "journey" through the "castle", (3) the "war" with the "serpents" and the "devils", (4) the "remedy" for the soul's "wounds," (5) the "living water," (6) the "silkworm," the "cocoon" and the "butterfly," and (7) the "spiritual betrothal" and "mystical marriage" to Christ.

The exegesis of the metaphor clusters in Chapter Four proceeds in two phases: an explanation of the predication and an interpretation of the reference and self-reference of the discourse. Teresa's predication is explained with the help of two diagrams and a chart. The major, associated and isolated metaphors are diagrammed to show their distribution in the seven "dwelling places" in the "castle." A chart illustrates the development of each metaphor as it approaches the "center" of the "castle" and its relation to or interaction with the other metaphors at each "level" of the "castle." Just as each of the seven "levels" in the "castle" is an argument, each metaphor cluster is an argument: a non-logical but highly motivated and semantically rich symbolic communication. The clusters are interpreted psychologically according to their intention as a description of and instruction in interior journeying: what the metaphors are about. This exegesis is necessary to grasp what Teresa accomplished with her method: the cognitive spell she cast that continues to translate into an influence on Christian spirituality and, thus, Church history.

The Conclusion argues that Teresa's use of metaphor, as both argumentative

⁵*The Philosophy of Rhetoric* (New York: Oxford Univ. Press, 1936), pp. 89-138.

strategy and practice in the mystical theology of *The Interior Castle*, is effective not only because her metaphors continue to illustrate Church doctrine concretely and psychologically, rather than abstractly and metaphysically, but because her metaphorical network synthesizes intellect and intuition in a structure that captures the imagination. Her metaphors are flexible and potent semantic forces that speak directly to the imagination from a rhetorical structure modeled on reason organizing and controlling universal knowledge: the "commonplace" tradition of spatially locating knowledge. The metaphors establish a reality that reason alone cannot penetrate.

Metaphor is an enduring, non-rational, symbolic method of argumentation in the domain of religious discourse because it is the linguistic strategy most fitted to the task. Non-logical thought processes and methods of argumentation may be the only means to communicate intimate, concrete knowledge that rational demonstration cannot accomplish because of its formal boundaries. What may be required to communicate experiential knowledge is indeed a "sepulchre" of language. Teresa managed to create or compose apt metaphors for the spiritual life using the devices of sixteenth-century rhetoric; few have accomplished it since with better tools.

CHAPTER ONE:
THE RHETORICAL SITUATION AND INFLUENCE
OF THE INTERIOR CASTLE

The Rhetorical Situation

Exigence

The Spanish Inquisition. Picture a bloody, burning, ferocious world: the world of sixteenth-century Spain. Hired assassins and witches travel the dusty roads. There are massacres, stabbings and stranglings in the forests, and poisonings in the castles. The divine mission of the Counter-Reformation has made any horror legitimate. People live and die daily for the faith. Heretics are stoned, broken on the wheel or drowned as criminals. The funeral pyres of the *auto de fes* "preserve the faith" in Toledo, Seville and Valladolid with the festive atmosphere of a bullfight. The Inquisition is efficiently eradicating heresy by forcing baptism. Talk in convent parlors compares the fires of the stake to the fires of hell.

Jews are being expelled under the edict of 1492 in order to eliminate the middle class and hold on to the feudal society of nobles and peasants,⁶ but the Jews control commerce and their expulsion cripples business and industry. Trade is being taken over by foreigners, primarily Italian, and "the internal management of the country [is falling] under the control of foreign money because the ethics and ideals of Reconquest Spain refuse to compromise with the new age."⁷ Avila remains "irremovably anchored in the Middle Ages," living on "in a changeless atmosphere of war and religion."⁸

⁶ According to Henry Kamen, the Inquisition was a class weapon to impose the Catholic ideology of the upper class; in *The Spanish Inquisition* (U.S.: New American Library, 1965), p. 7.

⁷ Kamen, p. 12.

⁸ Rodolphe Hoornaert, *Saint Teresa in Her Writings* (London: Trend, 1931), p. 26.

Religious reform and counter-reform rage violently. The Spanish see Protestantism as "an international menace to nation and faith."⁹ Religious and missionary fervor descend to fanaticism and intolerance because the common people are ignorant of Church doctrine. There are no catechisms, only preachers and popular devotions. Consequently deviant practices prompt superstition and draw the attention of the Inquisition. Fear of reprisals curtails the writing of devotional texts. The atmosphere is thick with suspicion and punishment. Mystical theology is in danger of becoming an esoteric pocket of Christianity.

One cannot but feel that fear of the Holy Office [makes] many lay aside their pens. They prefer to republish old books or to translate approved ones.

Some spiritual persons [go] even so far as to say that mystical subjects should not be written about, or at least that such doctrines should not be published in the vernacular, and that the faithful should be kept in the ways of simple devotion and pure asceticism.¹⁰

Intellectually, Erasmus, Luther and Calvin are contributing to the atmosphere of religious disorder. Erasmus weakens ecclesiastical discipline with satire; Luther and Calvin wound it with rationalism. The neo-platonists use figurative and precocious language that illudes the masses. Subjectivism is being fostered and accelerated. The result is the rationalist individualism of the intellectuals, and the sentimental mysticism of the uneducated.¹¹

Meanwhile Don Quixotes and Sancho Panzas have been wandering the countryside in search of fair maidens in distress, that they might do epic deeds in the name of love and fidelity. Young men have left aboard ships for the New World. On the high seas, pirates are usurping the King's treasure. Yet the luxury of the courtiers, the romance of conquistadors and knights errant, is leading to disillusionment. In

⁹ Paul J. Hauben, ed., *The Spanish Inquisition* (New York: John Wiley and Sons, 1969), p. 10.

¹⁰ Hoornaert, pp. 74, 75.

¹¹ Hoornaert, pp. 37-40.

their disenchantment they flee to the cloisters. The result is a revival of asceticism, equally suited to the idealistic Spanish mentality. "In effect, this mystical movement entail[s] an unconscious flight from the exterior world of change and disintegration to a still manageable world."¹²

Spanish Mysticism. Impose over this violent picture of a world another layer of reality: a veil of mysticism that exerts a qualitative and quantitative influence on life, permeating doctrine, manuals, Biblical commentaries, ascetic prose, and sacred and secular verse.¹³ This mysticism is an "experiential religion,"¹⁴ "the direct and experimental awareness of the presence of God in the depths of one's person."¹⁵ Spanish mysticism has little to do with metaphysics, but is obsessed with the concrete and substantial. Action is significant, not speculation.

In the heat of religious fervor and confusion, the common people are pre-occupied with mysticism and the possibility of imposters. The characteristic Spanish temperament embodied in both the Inquisition and mysticism is intensely idealistic and loathes compromise. People fix their gaze on the object of desire and allow nothing to deflect them from their purpose. Life and character are permeated with honor, will power, devotion and a spirit of adventure.¹⁶

Specifically, Castilian mysticism proceeds from introspective knowledge: To know the self is to know God, for the soul and God to live in unity consciousness.

¹²Thomas M. Gannon and George W. Traub, *The Desert and the City* (U.S.: Macmillan, 1969), p. 230.

¹³Spanish mysticism had a powerful influence on Spanish life from the beginning of the Spanish Renaissance to the end of the Golden Age, roughly 1500-1675.

¹⁴Edgar Allison Peers, *Saint Teresa of Jesus and Other Essays and Addresses* (London: Faber and Faber, 1953), p. 141.

¹⁵Gannon and Traub, p. 126.

¹⁶Hatzfeld, p. 10.

Castilian mysticism is "intensely fervid, realistic and personal,"¹⁷ the product of an ardent and militant people. Faith is active; one presses ever onward.

The intense and devotional character of "Illuminism," a heretical form of Castilian mysticism championing private enlightenment apart from Church ritual, creates suspicion of mysticism. Suspicion leads to investigations and trials; to be suspect is virtually to be condemned.

The trials and tribunals of the Inquisition are little more than witch hunts because mystical experience is self-validating, having no demonstrable proof. It is accompanied by at least psychological and perhaps bodily "concomitant phenomena" such as visions, ecstasy, levitation or schemata.¹⁸ These phenomena are side-effects of a secret exchange that transcends physics and psychology. The "test" of authentic mystical experience is the quality of action afterward which should indicate an increase in charity and humility: love is known by its fruits.

The essence of Christian mysticism is prayer as a personal response to the exigence of the human condition. Prayer is the "expression of our spiritual status" and "the name of the mysterious intercourse of the created spirit with the uncreated Spirit." It is the opening of the human personality to divine activity, a "cleansing and a quickening."¹⁹ Prayer is a state of being before God, disposed to God's presence, waiting for grace. It is an ontological stance.

In the special context of mystical experience, language functions on different levels, with the power to both discover and reveal meaning. According to Howard G. Coward, the language of mystical experience occurs at two levels: (1) an intuitive

¹⁷ Edgar Allison Peers, *Spanish Mysticism* (London: Methuen, 1924), p. 42.

¹⁸ These "concomitant phenomena" use the psychic mechanisms of hallucinations that may appear in totally different contexts than that of contemplative prayer in the very persons with a psychological propensity for such hallucinations.

¹⁹ Evelyn Underhill, *The Golden Sequence* (New York: Harper and Brothers, 1933), pp. 147, 191, 147.

flash that reveals the essential or eternal meaning of the whole, and (2) words uttered in time that break the unitary idea apart and lead to discovery.²⁰ Words uncover deeper, more meaningful levels of experience and prepare the way for mystical encounters. Language is a major component of mystical experience, in fact, the event may be aptly expressed as a mystical experience of language, i.e., a communication shrouded in mystery that is the "coming to language of a world."²¹

Though mystical experience and intuition are rare, they are neither irrational nor incompatible with scientific reasoning. Similarly, though mystical arguments for God are not logically demonstrative, neither are they irrational, only different.

The Rhetor and Her Audience

Teresa de Ahumada y Cepeda is born of noble ancestry into this world of violence and veils in Castile on March 28, 1515. She enters the convent of the Incarnation, the Carmel of Avila, in 1536. Distressed by uncertainty about her vocation, in August of 1539 she gives way to catalepsy, is unconscious for four days--given final unction and believed dead--and spends eight months as an invalid. She is afflicted throughout her life with (probably psychosomatic) physical pains and "noises" in her head.²²

In 1545 the Council of Trent begins to call for religious reform. In 1556 Teresa experiences her first rapture and mystagogic (deepening) conversion. By 1557 she fears persecution by the Inquisition as an Illuminist. Another experience of rapture, in 1558, motivates her active reform of Carmel.

Teresa wants to reform the Carmelite Order because it has mitigated its rule--

²⁰"Levels of Language in Mystical Experience," in *Mystics and Scholars*, ed. Harold G. Coward and Terence Penelhum, Proceedings of the Calgary Conference on Mysticism, Supp. 3 (n.p.: n.p., 1976), p. 103.

²¹Paul Ricoeur, "Metaphor and the Central Problem of Hermeneutics," in *Hermeneutics and the Human Sciences*, ed. John B. Thompson (London: Cambridge Univ. Press, 1981), p. 178.

²²Peers, *Essays and Addresses*, p. 150.

allowing foundations in cities and common meals--and thus weakened discipline to her ascetic mind. In 1559 she is threatened with the Tribunal but seems not to be afraid. (Years later, in 1575, when her *Life* falls into the hands of the Inquisition, she is greatly distressed.) By 1562 she has founded her first convent in the eremetical spirit of prayerful solitude at Saint Joseph's. With creative vigor she founds convent after convent of "discalced" (shoeless) Carmelites who abide by the rigorous discipline of the earlier rule. Though she is discouraged and challenged by such government officials as Nuncio Filippo Sega, who helps and protects the "calced" Carmelites, from 1562 to 1582 she founds seventeen houses for women and several for men. She starts the convents without endowments, in the spirit of poverty of the unmitigated rule.²³ "Teresa envision[s] her convents as places of prayer fueling the work in the New World as well as the work of the Counter-Reformation now underway in Europe."²⁴ Her reform is not external and does not end in separation from the Church. Rather, her effort is toward an interior reform culminating in the soul's union with God. She yearns ardently for the salvation of souls and prayer is her primary response to the exigency of sixteenth-century Spain.

In 1572 Teresa experiences the "mystical marriage" she later writes about in *The Interior Castle*. She is sent to Castile in 1575 and told to remain. In 1576 she gives an account of her spiritual life to the Inquisition at Seville (now extant in *Spiritual Testimony* 58) and narrowly escapes imprisonment. Later that year Father Jeronimo Tostado orders her not to leave her monastery. The reforms she has worked for over fifteen years are threatened with suppression. From 1576 to 1580 no new convents are founded; the reform is persecuted, the leaders shut up in monastic dungeons. Father Tostado has decreed the fusion of the two branches of the Order. Teresa refers to the strife as the battle of the eagles and the butterflies. A

²³Peers, *Essays and Addresses*, p. 150.

²⁴John Welch, *Spiritual Pilgrims: Carl Jung and Teresa of Avila* (New York: Paulist Press, 1982), p. 46.

scurrilous pamphlet appears denouncing Teresa and connecting her confessor and friend Father Gracian with a number of crimes.²⁵

In 1577, in the midst of persecution, Father Gracian orders Teresa to write another version of her spiritual knowledge and experiences, her previous effort, her *Life*, having been turned over to the Inquisition and perhaps irretrievably lost. He requests that she write in a general way because of the threat of the Inquisition, not mentioning that she personally had these experiences. Teresa commences writing what becomes *The Interior Castle* on June 2nd in Toledo, at the age of sixty-two, when Tostado has ordered all Discalced houses to have Calced superiors. Surrounded by this turmoil, she proceeds as far as the fourth chapter of the fifth dwelling place (there are seven dwelling places in the castle) in little more than a month. In mid-July she travels to Avila to transfer jurisdiction of Saint Joseph's from the Ordinary to the Carmelite Order. To her relief she is ending her term as Prioress at the convent of the Incarnation. Yet in October, 1577, she is re-elected Prioress. The Calced friars are determined to prevent it and call for a re-vote. P. Juan Gutierrez de la Magdalena, the Calced Provincial, excommunicates the fifty-five Sisters who continue to support Teresa (though they are later restored to grace).²⁶ She finishes *The Interior Castle* in another month of writing, on November 29 of that year, after a three month interruption and without rereading the earlier chapters. Four days later her young disciple, the future Saint John of the Cross, is kidnapped and imprisoned for nine months. Teresa immediately writes a letter of protest to King Philip II.

From June to July, 1580, Teresa, Father Gracian and Dominican Father Yanguas meet at Segovia to discuss *The Interior Castle*. Corrections made by them are later expunged by the critic Ribera who attempts to restore the original text.²⁷ Final

²⁵Peers, *Mother of Carmel*, (New York: Morehouse-Gorham, 1948), p. 146.

²⁶Edgar Allison Peers, *Handbook to the Life and Times of St. Teresa and St. John of the Cross* (London: Burns Oates, 1954), p. 50.

²⁷Peers, *Mother of Carmel*, p. 147.

victory freeing the Reform from the Observance comes in a Brief from Rome, June 22, 1580, when Gregory XIII recognizes the Discalced as a separate Carmelite province.

Teresa dies on October 4, 1582. Shortly after her death the Spanish Armada is vanquished by the British (1588) and the mystical life deteriorates. Teresa's autobiography is denounced by the Holy Office during her lifetime, though it is later examined and commended. After she dies the Spanish Inquisition and the Inquisition in Rome try to condemn her writings because she was female, because she wrote in the vernacular, and because of alleged resemblances between her work and the teachings of the Illuminists.²⁸

Though she was haunted by doubts, Teresa's mystical experiences brought her fame and influence that span centuries. Her experimental mysticism continues to emphasize prayer and good works as the fullest expression of Christian life. Her mystical states are "a kind of deep structure of inner personal experience which achieves expression, often through image and metaphor, in her writing."²⁹ This inner life is non-rational, intuitive and transcendent, as is the method used to communicate it.

Constraints

Religious Discourse. Discourse about the ineffable exemplifies linguistic principles important to human life. According to John Hick, the cognitive value of religious experience must be embraced and probed because it would be irrational to deny such an "intrusive, persistent and coherent experience."³⁰ Robert H. Ayers defines religious discourse as

²⁸ Edgar Allison Peers, *Studies of the Spanish Mystics* (London: S.P.C.K., 1951), III, p. 98.

²⁹ Kathleen McIntosh, "Intellect and Intuition: Tension and Synthesis in Santa Teresa of Avila," *Revista de Estudios Hispánicos*, 16 (January 1982), p. 13.

³⁰ "Mystical Experience as Cognition," in *Mystics and Scholars*, ed. Harold G. Coward and Terence Penelhum, Proceedings of the Calgary Conference on Mysticism, Supp. 3 (n.p.:n.p., 1976), p. 52.

the oral or written expression of the beliefs of a group and/or individual concerning the object (or objects) of devotion considered to be of greatest value and reality, and in light of which the group and/or individual finds life's most significant purpose and direction to establish its or his own existence.³¹

According to Kenneth Burke, all language is symbolic, motivated action.³² From this perspective, religious discourse cannot be considered separate from profane because it borrows words from the secular world. Religious discourse occurs at the intersection of other discourse forms. Its meaning derives from interanimation with these other forms. Words for the supernatural are taken from everyday experience but are simultaneously discounted as inadequate to the task; their meaning in the new context is "recalcitrant."³³

For Catholics such as Teresa, life is sacramental, that is, it is doubly significant, referring to both a natural and a supernatural realm. This double significance is the source of the tension and richness of religious discourse, specifically of prayer. "[T]he mysterious intercourse between Creator and created is the origin and substance of our prayer."³⁴ Prayer itself, as dialogue or intercourse, is a metaphor for our stance before God, a semantic innovation for moving beyond the known and the ordinary, for embracing what is beyond words. The tension and ambiguity of prayer is indeed the tension and ambiguity of metaphor itself: an opening out to new possibilities in form and content.

Language about "God" can only assert properties or relations of "God." Properties describe "God" and are thus beyond experience, i.e., taken on faith. Relations instead

³¹ "Religious Discourse and Myth," in *Religious Discourse and Knowledge*, ed. Robert H. Ayers and William T. Blackstone (Athens: Univ. of Geo. Press, 1972), p. 81. Note the relational sense of the definition: religious discourse is a rhetoric of relation to an entity that engenders meaning.

³² *The Rhetoric of Religion* (Berkeley: Univ. of California Press, 1970), p. 1.

³³ Kenneth Burke, "Rhetoric, Poetics, and Philosophy," in *Rhetoric, Philosophy, and Literature: An Exploration*, ed. Don M. Burks (West Lafayette: Purdue Univ. Press, 1978), p. 20.

³⁴ Underhill, *Golden Sequence*, p. 191.

name a situation in which "God" is involved, a knowledge by acquaintance or direct experience. What Joseph M. Bochenski calls the "epistemological situation of the users of R[eligious] D[iscourse]"³⁵ is that most talk from faith not experience. A few talk from direct contact, but they can only discuss their relations with God, not God as He is in His essence.

John Hick explains that the significance of the religious experience, which is essentially cognitive, is living in relation to the Transcendent, not some practice or technique. Recall that mysticism is the experiential core of religion. "[R]eligion consists primarily in experiencing our life in its relation to the Transcendent and living on the basis of that experience."³⁶ The "religious" or "mystical" consciousness recognizes objects and situations by means of concepts and metaphors,³⁷ but lives at an epistemic distance from the "object" known. In short, religious discourse is the instrument, religion the system, by which we filter the Transcendent and reduce it to forms with which we can cope.

In discussing the languages of religious discourse, Frank Burch Brown proposes the concept of "transfiguration" as one fruitful way of envisioning the manner in which the dual semantic procedures of metaphorical and conceptual discourse together explore, imagine, and give utterance to the realities fundamental to the languages of religious belief.³⁸

The language of metaphor "interprets, reflects, and shares the vital experiential dimension undergirding theological concepts and reasoning."³⁹ Metaphor is equipped to engender the experiential understanding and personal transformation crucial to

³⁵"The Structure of Religious Discourse," in *Religious Language and the Problem of Religious Knowledge*, ed. Ronald E. Santoni (Bloomington: Indiana Univ. Press, 1968), p. 125.

³⁶Hick, p. 41.

³⁷The historical development of faith's self-understanding indicates that a full understanding of Christianity requires a dialogue of metaphor and concept.

³⁸*Transfiguration: Poetic Metaphor and the Languages of Religious Belief* (Chapel Hill: Univ. of North Carolina Press, 1983), p. 12.

³⁹F.B. Brown, p. 165.

religious life and faith. "[T]he dynamics of metaphor, in principle, serve to incorporate and help create the vital tensions and awareness fundamental to the religious dimension of human existence."⁴⁰ Metaphor is a linguistic paradigm of semantic transformation that elucidates the structure of religious knowledge.

Symbols in religious statements do not obey the ordinary rules of language. Rather than literal meanings referring to empirical truths, religious symbols provide meaning "through a glass darkly," to borrow Saint Paul's phrase. Religious models, parables, images, stories and pictures are not literally true. The essential characteristic of such discourse is that it is "semantically opaque."⁴¹ Talk of God is indirect and symbolic, an analogical mode of arguing, because God is transcendent.

As regards truth, Frank Burch Brown explains, "Religion has to do with praise, confession, celebration, ritual, promises, decisions, and acts of love and justice—all of which transcend simply the question of truth or knowledge."⁴² According to Timothy Binkley, "Metaphors can be true, but only indirectly. . . . [and] there is no reason to suppose that truth has to be literal."⁴³ Religious discourse need not be literally true to be meaningful.

Metaphor is a practical necessity in religious discourse. Thomas Aquinas insisted that it was helpful and desirable for the mind to use the known to rise to the unknown.⁴⁴ According to Stephen J. Brown, "Metaphor to mystery—that is the normal process whereby God has chosen to reveal to mankind truths that lay beyond its

⁴⁰F.B. Brown, p. 173.

⁴¹William T. Blackstone, "The Status of God Talk," in *Religious Language and Knowledge*, ed. Robert H. Ayers and William T. Blackstone (Athens: Univ. of Geo. Press, 1972), p. 7.

⁴²F.B. Brown, p. 150.

⁴³"On the Truth and Probity of Metaphor," in *Philosophical Perspectives on Metaphor*, ed. Mark Johnson (Minneapolis: Univ. of Minn. Press, 1981), pp. 142, 149.

⁴⁴*Summa Theologiae*, I, 1, 9 ad. 1.

ken."⁴⁵

Style and Training. Teresa is acutely conscious that she has no training as a mystical theologian and laments the weakness of her womanhood. "She understands that the basis of her credibility lies in the authenticity of her own experiences, and its particular reference to the needs of her sisters in religion."⁴⁶ She has no authority but that of personal experience.

Teresa's knowledge of Scripture comes from popular devotions, sermons and confessions. The Bible is not yet available in the vernacular, and the Latin Mass is impenetrable to her. She is not a scholar but a mystic, not interested in reason but action. In keeping with the Spanish temperament, she avoids theory and abstraction. Concerned with the special dangers of the souls around her, her mysticism is built on a simplified conception of the world: God and nothingness. Such mysticism quickly becomes psychological, dealing with vital, tangible phenomena. Her work supplants traditional neo-platonic concepts, prevalent in Christian writers, with "concrete, sensuous, homely images."⁴⁷

Teresa writes in the conversational style of Spanish women, with many diminutives, superlatives and ellipses. The oral style gives her work a popular tang and affects her syntax, her striking features being apostrophe, repetition (primarily for emphasis) and alliteration. Her work is condensed, concrete and brief; her style "syntactically rebellious and lexically rich."⁴⁸ She is spontaneous, pragmatic and morally austere. From the threads of her emotions she spins long, involved, parenthetical sentences in variation with short, staccato, emphatic sentences. She uses antithesis in her main

⁴⁵"Metaphor and Theology," *The World of Imagery* (New York: Russell and Russell, 1966), p. 256.

⁴⁶McIntosh, p. 7.

⁴⁷McIntosh, p. 9.

⁴⁸Hatzfeld, p. 147.

themes, oxymoron, paradoxes, strings of dependent clauses, rhetorical questions, and complicated word play adapted to her subject. She improvises and rambles, finding it necessary to move from one set of metaphors to another, to mix them, to offset one with another, in order to attain her didactic goal. Teresa's "comparisons" form a meta-structure of analogical thinking rather than a lexicon of language. In doing so her writing expresses a plethora of imagination and insight.

Because she writes from experience rather than technical training, Teresa "eschews learned words."⁴⁹ Her vocabulary is natural and suited to her audience. "She has no other standard than usage."⁵⁰ Her vocabulary is closely connected with her use of imagery, which excels in variety and effectiveness.⁵¹ She approaches images, "whether they originated with her psyche or in the world around her, with the attitude that they spoke of the unknown as well as the known."⁵² At a loss to explain something, she turns to simile or metaphor as a means to convey her ideas: "I did nothing in my efforts to make myself understood, but draw comparisons" (*Life*, XXVII). These "comparisons" multiply as her experiences become more difficult to explain. "Like all good Castilian writers of whom the greatest is Cervantes, she continually uses popular metaphorical expressions and expressive proverbs, some of which are traditional, while others she made up herself."⁵³

Teresa's oral style is simple, lively and natural because she is preoccupied with conveying exact ideas. Ideas govern her style. She employs images abundantly for the sake of her ideas. The images serve a utilitarian and pedagogical function and

⁴⁹ Peers, *Essays and Addresses*, p. 84.

⁵⁰ Hoornaert, p. 188.

⁵¹ Peers, *Essays and Addresses*, p. 87.

⁵² Welch, p. 154.

⁵³ Peers, *Mother of Carmel*, p. 202. Teresa's use of popular metaphors and proverbs supplies further evidence of the "commonplace" tradition in Renaissance rhetoric.

are never merely artistic. "Teresa thinks in images and the perusal of a list of all the figures she uses reveals a range nothing less than amazing in one of such comparatively restricted experience."⁵⁴ According to Hoornaert,

As she writes she simply follows the movement of her images according to the logical link supplied by her imagination, and we may note that the logic of this faculty, which is woman's logic, is often closer to reality than the logic of the understanding.⁵⁵

Teresa's imagery is, in a sense, the substance of her message, arranged in such a way that an overall image chosen at the start undergoes a considerable extension, and produces a galaxy of accompanying images taken from quite different domains to make the experimentally gained insights clearer and clearer.⁵⁶

These galaxies or clusters are networked in such a way that the meaning of the whole text derives from their interaction. "[T]he method of subordinating all kinds of metaphors to larger symbols and of subordinating to those symbols new expository comparisons, corresponds to Teresa's habit of thinking."⁵⁷ Her syntax runs parallel to her thinking, with dependent clauses producing primary and secondary subordinate clauses. Hatzfeld calls this method of thinking and expression "concatenation."⁵⁸

In *The Interior Castle* Teresa explicates a treatise on prayer in didactic prose that is an ideological concatenation of changing stresses on penance, humility and love, and the mystical graces that enable the soul to do apostolic work. To do so she uses symbols and metaphors to comment on her ideas, "ideas primarily expressed motivisitically."⁵⁹ Remember that she is reforming the Church from within at the time of the Inquisition.

⁵⁴ Peers, *Mother of Carmel*, p. 203.

⁵⁵ Hoornaert, p. 288.

⁵⁶ Hatzfeld, p. 23.

⁵⁷ Hatzfeld, p. 39.

⁵⁸ Hatzfeld, p. 40.

⁵⁹ Hatzfeld, p. 40.

Teresa writes rapidly, often after communion, with both spontaneity and attention to method.⁶⁰ Her prose is that of the experimental contemplative aimed at teaching nuns the distinction between active meditation and passive contemplation by distinguishing stages. “[H]er metaphorical onomatology becomes most adequate to the phenomenon involved, as well as most pleasant in aesthetic presentation.”⁶¹

Because she never rereads what she writes, her work is full of digressions, disconnected remarks, ellipses, and spelling errors.⁶² She often spells phonetically.⁶³ Her tendency not to reread, combined with her pronounced *ethos* of admitted weakness (memory lapses) and ignorance, create a sense of direct contact with the author by the reader being taken into her confidence. This sense of intimacy is sustained by the metaphorical network that calls for participation and interpretation.

Teresa is convinced that words are very poor symbols to express human emotions; that God is best addressed in the eloquent language of silence.⁶⁴

Obedience. Teresa writes unwillingly, under obedience to Holy Mother Church. She is determined and characteristically pragmatic in her obedience to the Church, to superiors, confessors and learned men who represent the Church, but ultimately (and obstinately) she is obedient to God’s initiative at work in her personal experience.

Teresa does not consider herself a writer and gives no conscious attention to artistic composition. She claims she does not have the health or intelligence for writing, that she steals the time for it, and that she wishes she could write with both

⁶⁰Peers, *Mother of Carmel*, p. 150.

⁶¹Hatzfeld, p. 142.

⁶²Peers, *Mother of Carmel*, p. 190.

⁶³Teresa’s phonetic spelling is a key source for sixteenth-century Spanish pronunciation.

⁶⁴Hoornaert, p. 190.

hands because her thoughts come too fast.⁶⁵

Though she suffers from insecurities as a writer, the frequent apologies and lamentations of inadequacy are primarily "a manifestation of the individual's attempt to define herself in a role which has been assigned to her (that of writer) within an existing cultural framework--a role, moreover, which she perceives as alien to her own identity and capabilities."⁶⁶ Her lamentations are formulaic statements inherited from a tradition that esteemed unworthiness. While Teresa's *ethos*, her projected self, is deliberately and consciously insecure and deferential, a more assertive self emerges from the texture of her writing--a texture constructed of metaphors.

Teresa resorts to metaphors and images because she is afraid of error in her efforts to clarify mystagogical specifications for herself, her confessor and her nuns. "Her aim [is] practical and experiential. . . practical advice on how to draw near to God in prayer."⁶⁷ Her aim is also moral and spiritual: to profit those who read. She "compose[s] for her daughter's edification."⁶⁸ She wants to teach the nuns the distinction between active meditation and passive contemplation by distinguishing stages. Her religious reforms are an attempt to restore the religious orders to their duty of direct communion with the transcendental world.⁶⁹

Teresa makes statements about man's contact with God. Her statements "do not aim at being literally original. . . but at illustrating a method,"⁷⁰ a method to prepare the soul to receive grace. In the spirit of Ignatius, Teresa strives to provoke

⁶⁵Peers, *Mother of Carmel*, p. 190.

⁶⁶McIntosh, p. 9.

⁶⁷Margaret Lewis Furse, *Mysticism: Window on a World View* (Nashville: Abingdon, 1977), p. 114.

⁶⁸Evelyn Underhill, *Mysticism* (New York: Noonday Press, 1955), p. 88.

⁶⁹According to Helmut A. Hatzfeld, "Atonement for the Protestant Reformation and missionary zeal for the Indians in America are the major incentives of Teresa's religious activities"; p. 11.

⁷⁰Hatzfeld, p. 23.

spiritual progress by mental images of Christ's life and suffering that compel responses of love. She teaches "the primacy of prayer, not only for the soul's union with God, but for the sake of the apostolate; for the good of the Church."⁷¹ In *The Interior Castle* her intention is "to make known His mercies that His name might be more praised and glorified."⁷²

Rhetorical Influence

The mystical life is a life of moral integrity instilled by contact with God; it is a dialectic of metaphor and concept, of creating and transcending the self in a strenuous, continual passage.

The mystical life is a life of the sternest endeavor directed towards the least easily attainable, though the most clearly pictured, of goals, and as a general rule those who have the fullest and profoundest experience of it speak about it least. . . .and only such mystics as unite profundity of experience and facility of expression are ever likely to leave a record of their contacts with Reality.⁷³

The mystical experiences, religious genius and rhetorical skills necessary for a vivid communication of this contact converged in Teresa of Avila.

Teresa expresses and analytically describes her psychological experiences and thus provides perhaps the decisive clarification of the mystical life. According to Evelyn Underhill, an eminent scholar of Catholic mysticism, Teresa's self-analyses provide the classic account of the mind's attempt "to translate transcendental intuitions into concepts with which it can deal,"⁷⁴ though Teresa distinguishes clearly between the ineffable reality she experiences and the image under which she describes it.

⁷¹ Titus Cranny, "Teresa: Daughter of the Church," *Spiritual Life* (Spring 1965), p. 69.

⁷² Kieran Kavanaugh and Otilio Rodriguez, trans., *The Interior Castle* (New York: Paulist Press, 1979), VII, 1, 1. This translation was selected on the advice of Teresian scholar Rev. Michael D. Griffin, O.C.D., Washington D.C., and the Carmelite Sisters of Latrobe, Pennsylvania. From here on references to *The Interior Castle* will be placed in parentheses in the text.

⁷³ Peers, *Essays and Addresses*, p. 142.

⁷⁴ Underhill, *Mysticism*, p. 79.

Based on her physical and psychic experiences, Teresa provides the "fullest and most valuable information available on the subject of visions and locutions."⁷⁵ These psychic reverberations from the bestowal of grace are side-effects of the secret exchange between the soul and God. They are unnecessary gifts described by Teresa as imaginary and intellectual encounters when God addresses the personality through the various faculties.⁷⁶

Teresa "has done much by her teaching and example to make the road to sanctity seem easier and less impregnable."⁷⁷ According to Kathleen McIntosh,

Teresa's success as a reformer who was canonized rather than condemned lay in her ability to achieve a synthesis between two conflicting realms of religious experience: the intellectual realm of theology, dogma, and the scholastic tradition on the one hand, and the intuitive realm of mystical experience on the other.⁷⁸

In other words, Teresa is profoundly accessible because she belongs to both the empirical and spiritual worlds.⁷⁹ This synthesis enables her to reconcile the demands of her inner experiences with the constraints imposed by the Church. Teresa is able to accomplish this synthesis using one of the primary rhetorical devices of the Sixteenth Century: the "commonplace." The "commonplace" tradition organizes knowledge in specific locations where it can be found, explored and developed according to reason. In placing her experiential knowledge in specific "dwelling places" Teresa takes advantage of the sixteenth-century mentality that, paradoxically for her subject, views knowledge as objective and located in books, in essence a matter of local motion.

Though, ironically, Teresa does not have a great influence on the mystical writers

⁷⁵ Edgar Allison Peers, *Studies of the Spanish Mystics* (London: S.P.C.K., 1951), I, p. 153.

⁷⁶ The metaphors of visions and locutions are not included in this study of Teresa's metaphorical network because they are, by her own admission, unnecessary by-products of the plot of her story.

⁷⁷ Grace Anthony Gairey, "St. Teresa—Psychologist," *Cross and Crown* (March 1954), p. 43.

⁷⁸ McIntosh, p. 3.

⁷⁹ J.H. Elliott, *Imperial Spain, 1469-1716* (London: Edward Arnold, 1963), p. 380.

of the next generation, she plays an important part in the theological teaching and spiritual life of the Church. According to Sebastian V. Ramge, "Teresa's influence reaches far beyond the limits of her own century. Her role in the Mystical Body is a prominent one and her influence will be felt in the Church until the end of time."⁸⁰

As a mystic, Teresa's influence "surpasses that of any of her contemporaries in force. . . . [I]t might be said that she found Spanish mysticism a movement and left it a school."⁸¹ She focuses on the personal and individual nature of mystical experience. The rich content of Spanish mysticism is due to this injection of personal experience, chiefly from Carmel. Though Spanish mysticism slowly declines, the influence of the Carmelites remains.⁸²

The aesthetic and literary value of *The Interior Castle* is one of spontaneity and proportion, but "most of all [Teresa] belongs to literature because she knows how to clothe her unique mystical experiences in an overwhelming and impressive imagery."⁸³ For Teresa, God offers creatures knowledge of Himself through loving intuition. "What the Saint wants to describe through her imagery is the development of this love exchange due to the progress in prayer of a purified soul."⁸⁴

Teresa's *Life* and *The Interior Castle* are as well known as Cervantes' *Don Quixote*. "What Don Quixote is to chivalry, the most stainless and fearless knight, Teresa is to religion and the cloister."⁸⁵ Both suffer heroic, uncommon trials with love and fidelity. "[T]he dominant leit-motivs of chivalric idealism are also Teresa's, and

⁸⁰ *An Introduction to the Writings of Saint Teresa* (Chicago: Henry Regnery, 1963), p. 16.

⁸¹ Peers, *Essays and Addresses*, p. 148.

⁸² Peers, *Essays and Addresses*, p. 148.

⁸³ Hatzfeld, p. 23.

⁸⁴ Hatzfeld, p. 24.

⁸⁵ Hoornaert, p. 178.

both reproduce the idealism of their age and country.”⁸⁶ Her appeal is in the power of her teaching and her example of a sanctified life.

The surprising fact is that a woman who was no scholar, and who wrote much as she spoke, to be read by only the few, should have won such a reputation as a writer, and become one of the classics both of the literature of Spain and of the world-wide literature of Christian devotion.⁸⁷

The Second Vatican Council asserted that Christian mystics penetrate God’s revelation, enrich our comprehension of it, and thus contribute to the Church’s living tradition. On September 27, 1970, Pope Paul VI proclaimed Teresa a Doctor of the Church.

Writing out of an oral tradition when “commonplaces” organized knowledge in the hope of spawning fluency and copiousness, when decorum and style called for sententious sayings and the wielding of tropes and figures, Teresa composes an argument for contact with God in a phenomenal network of metaphors that continue to accomplish her purpose.

⁸⁶ Hoornaert, p. 179.

⁸⁷ Peers, *Mother of Carmel*, p. 190.

CHAPTER TWO: THE THEORY OF STRATEGIC METAPHOR

Teresa's Theory of Metaphor

In fitting, if not always original, metaphors, Teresa explains why and how mystical life unfolds. In her own words, "the comparisons do not concern what happens, but out of them come many other things" (III, 2, 6). By "comparisons" she can only mean the implication of sameness and difference inherent in metaphor as its natural and essential tension. What are these "many other things" that come out of the tension of metaphor?

Oddly for an ascetic, the first "other thing" Teresa mentions specifically that "comes out of" the castle metaphor is comfort. Discussing the "first dwelling places" in the "castle," she writes, "By speaking about this heavenly interior building and explaining and considering it in many ways we shall find great comfort" (I, 2, 7). There is comfort in the many forms of sameness and difference disclosed by her metaphor(s).

Teresa does not explain her use of comparison again until the "fifth dwelling places," written after a three month interruption. In the "fifth dwelling places" she reveals her strategy in using "comparisons": "To explain things better I want to use a helpful comparison; it is good for making us see how, even though we can do nothing in this work done by the Lord, we can do much by disposing ourselves so that His majesty may grant us this favor" (V, 2, 1). The tension of metaphor, its absurdity in the face of the ordinary and forced interpretation, "is good for making us see" that we can "dispose ourselves" toward grace. She uses metaphor "to explain things better." What "comes out of" the metaphor, then, is an explanation, perhaps an explanation that comforts. In offering both explanation and comfort,

Teresa's metaphors intend this intellectual and emotional meaning to be a motive for action.

Also in the "fifth dwelling places," Teresa recognizes that using metaphor is characteristic to her: "In accordance with my style, I shall draw a comparison" (V, 4, 2). Teresa uses "comparisons" throughout her written work, often associating them with an intellectual weakness of "illogical thinking" she presumes in women. Thus she employs "comparisons" apologetically, even if motivistically.

I shall have to make use of comparisons, though I would like to avoid them; because I am a woman and should like to write down simply what I have been ordered to do (*Life*, XI).

It may seem very impertinent for me to explain myself by means of comparisons, but I said to myself that they would, perhaps, be useful, and especially for you, my daughters, because, as you are without letters, they are necessary for us women to help us to reach an exact knowledge of these things (*The Way of Perfection*, XXVIII).

This recognition of her style, confirmed by scholars, indicates that a rhetorical study of her metaphors is significant for understanding her arguments for God, or for human relations with God, as an example of skillfully wielded non-logical argumentation.

By the "sixth dwelling places" Teresa does not "know any comparison that will fit": "These are impulses so delicate and refined, for they proceed from very deep within the interior part of the soul, that I don't know any comparison that will fit" (VI, 2, 1). Yet she has no recourse other than "comparison" or metaphor in this supernatural terrain, so she presses on:

I have been wanting to find some comparison by which to explain what I'm speaking about, and I don't think there is any that fits. But let's use this one: You enter into the room of a king or great lord, or I believe they call it the treasure chamber, where there are countless kinds of glass and earthen vessels and other things so arranged that almost all of these objects are seen upon entering. . . . [T]he soul, while it is made one with God, is placed in this empyreal room that we must have interiorly. . . . After it returns to itself, the soul is left with that representation of the grandeurs it saw; but it cannot describe any of them, nor do its natural powers grasp any more than what God wished that it see supernaturally. (VI, 4, 8)

Teresa laments the inadequacy of similitude to communicate the "majestic capacity" of the "interior castle" of the soul: "These are inelegant comparisons for something so precious, but I can't think up any others" (VI, 6, 13). Her dilemma is that she "would like to be able to explain more about this, but it is unexplainable" (VI, 10, 6). These metaphors, then, do not provide apt explanations. Rather, it could be said that they point in the direction of an explanation. Teresa is aware "that no concept of reality adequately describes that reality."⁸⁸ She can only try to establish that reality through analogical reasoning that invites audience participation.

In the "seventh dwelling places" Teresa debates ending the saga "with just a few words" because she is "covered with confusion." "There are so many and such delicate things in the interior that it would be boldness on my part to set out to explain them" (VII, 1, 2 & 11). Distraught, Teresa prays, "I want to make one or more comparisons for you. Please God, I may say something through them." She is vitally concerned with communicating meaning even if she can only point in its direction. To "say something" is to make a denomination or predication or to express a response that refers to something other than the words themselves: to an extra-linguistic reality. Teresa aspires to make meaningful discourse about her contact with God that she might report to, instruct and edify her audience. She wants to persuade them that her relationship with God is real and fully human, i.e., what Christ meant and intended. To gain conviction she appeals strongly to the imagination and emotions with her "comparisons."

Teresa invites the reader to enter and take "delight in this interior castle since without permission. . . you can enter and take a walk through it any time" (Epilogue, 1). Besides comfort, then, and explanations, the "castle" and its contents afford delight.

True, you will not be able to enter all the dwelling places through your

⁸⁸ Silvio E. Fittipaldi, "Human Consciousness and the Christian Mystic: Teresa of Avila," in *The Metaphors of Consciousness*, ed. Ronald S. Valle and Rolf Eckartsberg (New York: Plenum Books, 1981), p. 327.

own efforts, even though these efforts may seem to you great, unless the Lord of the castle Himself brings you there. Hence I advise you to use no force if you meet with any resistance, for you will thereby anger Him in such a way that He will never allow you to enter them. He is very fond of humility. By considering that you do not deserve even to enter the third you will more quickly win the favor to reach the fifth. And you will be able to serve Him from there in such a way, continuing to walk through them often, that He will bring you into the very dwelling place He has for Himself. You need never leave this latter dwelling place unless called by the prioress, whose will this great Lord desires that you comply with as much as if it were His own. Even though you are frequently outside through her command, you will always find the door open when you return. Once you get used to enjoying this castle, you will find rest in all things, even those involving much labor, for you will have the hope of returning to the castle, which no one can take from you. (Epilogue, 2)

Through the strategic use of metaphor, Teresa wants her audience to participate in the delights of the life of prayer.

Contemporary Semantic and Interactive Theories of Metaphor

To study metaphor today is to study the genesis of thought, to approach the logical, epistemological, and ontological issues of human experience. How we recognize, comprehend and use metaphor is intimately connected with epistemology and metaphysics. According to Paul Ricoeur, all discourse, including metaphor, "is realised as event and understood as meaning."⁸⁹ Words acquire meaning in context, where their semantic fields interact. A semantic event is produced at the intersection of semantic fields. Metaphoric meaning "emerges as the unique and fleeting result of certain contextual action."⁹⁰ As such, a semantic theory of metaphor means "an inquiry into the capacity of metaphor to provide untranslatable information and, accordingly, into metaphor's claim to yield some true insight about reality."⁹¹

⁸⁹ "Hermeneutics," p. 167.

⁹⁰ Ricoeur, "Hermeneutics," p. 169.

⁹¹ Paul Ricoeur, "The Metaphorical Process as Cognition, Imagination, and Feeling," in *On Metaphor*, ed. Sheldon Sacks (Chicago: Univ. of Chicago Press, 1972), p. 141.

A rhetorical study of Teresa's metaphor can be conducted in an English translation of an originally Spanish text because metaphor is a semantic entity, not a lexical one. In his essay "Metaphor" Max Black writes:

If the [metaphorical] sentence about the chairman's behavior is translated word for word into any foreign language for which this is possible, we shall of course want to say that the translated sentence is a case of the *very same metaphor*. So, to call a sentence an instance of metaphor is to say something about its *meaning*, not about its orthography, its phonetic pattern, or its grammatical form (to use a well-known distinction, "metaphor" must be classified as a term belonging to "semantics" and not to "syntax"--or to any *physical* inquiry about language.)⁹²

By referring to something about reality a metaphor is a heuristic for discovery. According to Max Black, metaphor is a heuristic fiction transferred to reality as a redescription or detour that enables us to perceive new connections. We only reach the new reality (untranslatable information) by denying ordinary vision and language. Metaphor is a heuristic device for presenting something "as if," for discovering something about reality through the metaphor's reference. Thus metaphor is the principal device for altering or restructuring our concepts and categories, and metaphors that alter our concepts alter our experience in a process of transfiguration.⁹³

Metaphoric transfiguration is intrinsically related to a transforming mode of *knowing* that alters and expands one's finite understanding of self and reality and a transforming mode of *experiencing* that affects one's mode of being in the vision of new possibilities.⁹⁴ In relation to modes of knowing and understanding, F.B. Brown writes,

. . . the primary epiphonic transfiguration--because of its basis in the realm of the familiar and the understood--profoundly affirms what we already are and orients us toward living more abundantly within our established

⁹² *Proceedings of the Aristotelian Society*, N.S. 55 (1954-55), 273-294; rpt. in *Philosophical Perspectives on Metaphor*, ed. Mark Johnson (Minneapolis: Univ. of Minn. Press, 1981), p. 66.

⁹³ Black, pp. 63-82.

⁹⁴ F.B. Brown, p. 171.

orientation in the world.⁹⁵

I.A. Richards likewise holds that metaphor is not an ornament but a human movement toward discovery in the co-presence of two contexts, the tenor and vehicle brought together or "compared."⁹⁶ Because metaphor is an interaction of the unknown and the known that creates new meaning, it may be seen as the omnipresent principle of language and thought.⁹⁷ According to Ian T. Ramsey, metaphor is born in and intended to evoke an inspired disclosure associated with the tangential meeting of two different contexts.⁹⁸ Similarly, Nietzsche considered metaphor a process of encountering the world, not merely a linguistic entity. In other words, reality is experienced metaphorically.

According to John Middleton Murry,

metaphor appears as the instinctive and necessary act of the mind exploring reality and ordering experience. It is the means by which the less familiar is assimilated to the more familiar, the unknown to the known: it "gives to airy nothing a local habitation and a name," so that it ceases to be airy nothing.⁹⁹

Metaphor has to do with quality not quantity. "All metaphor and simile can be described as the analogy by which the human mind explores the universe of quality and charts the non-measurable world."¹⁰⁰ Religious discourse, specifically mystical theology, may be said to deal with the quality of relations with God.

The world of metaphor is a projected world ("as if") which meaning derives from

⁹⁵ F.B. Brown, p. 173.

⁹⁶ Richards, pp. 93-100.

⁹⁷ Richards, pp. 92, 94. Recall Aquinas' notion that we use the known to move toward a grasp of the unknown.

⁹⁸ "Models and Mystery," in *Essays on Metaphor*, ed. Warren Shibles (Whitewater: Language Press, 1972), p. 163.

⁹⁹ "Metaphor," in *Essays on Metaphor*, ed. Warren Shibles (Whitewater: Language Press, 1972), p. 28.

¹⁰⁰ Murry, p. 33.

interaction. For Paul Ricoeur, imagination is semantic and reality can be remade. We do not passively encounter the world, but project ourselves into it according to our personal interests, purposes, values, beliefs and language. Metaphor is naturally involved in creating and interpreting the world and our projection into it.¹⁰¹ As such it is cognitively irreducible but not cognitively inferior to literal language. Any attempt to translate a metaphor into literal language will lose cognitive content.

Ricoeur argues that "the strategy of discourse by means of which the metaphoric utterance obtains its result is absurdity,"¹⁰² but the absurdity does not bear fruit in a literal interpretation. "Thus a metaphor does not exist in itself, but in and through an interpretation."¹⁰³ A process of transformation in metaphorical utterances imposes a twist of words and an extension of meaning. As interpretations in tension, metaphor is inconsistent, even semantically impertinent. According to Kenneth Burke, metaphor establishes a perspective through "casuistic stretching" or analogical extension and this stretching is "the very essence of language."¹⁰⁴ While the semantic movement of metaphor is from the known to the unknown, the world is not comprised solely of the knowable and the unknowable; there is also the partially knowable. According to Earl R. MacCormac, metaphor is an experiment with the partially known, with the semantically opaque or obscure. Again metaphor is a heuristic process for forming an imaginative hypothesis, a speculation creating meaning and expressing emotion that cannot be reduced to ordinary language.¹⁰⁵

¹⁰¹ Mark Johnson, "Introduction: Metaphor in the Philosophical Tradition," in *Philosophical Perspectives on Metaphor*, ed. Mark Johnson (Minneapolis: Univ. of Minn. Press, 1981), p. 41.

¹⁰² "Metaphor and Symbol," trans. David Pellauer, *Interpretation Theory: Discourse and the Surplus of Meaning* (Texas: Texas Christian Univ. Press, 1976), p. 50.

¹⁰³ Ricoeur, "Metaphor and Symbol," p. 50.

¹⁰⁴ "Rhetoric, Poetics, and Philosophy," pp. 20-23.

¹⁰⁵ "The Language of Metaphor," in *Metaphor and Myth in Science and Religion* (Durham: Duke Univ. Press, 1976), p. 83.

Metaphors point to the mystery and elusiveness of what has been disclosed.¹⁰⁶ "Mystery" implies endless unravelling. In a discussion of fluid language, Philip Wheelwright defines "epiphor" as the "transference" of meaning in a metaphor, a semantic movement (*phora*) from something on to (*epi*) something else. "Diaphor," on the other hand, connotes a semantic movement through (*dia*) a group of several particulars. Every good metaphor is a combination of epiphor and diaphor. A metaphor cannot be translated (reduced to literal language) because of its diaphoric component.¹⁰⁷ Such tensive language calls for imagination and participation to relate it to reality.

According to Paul Ricoeur the metaphorical theories of I.A. Richards and Max Black imply assigning semantic functions to psychological features of the imagination.¹⁰⁸ Classical rhetoric, aimed at persuading and pleasing, closely linked imagination and feeling with theories of metaphor.¹⁰⁹ Feelings are involved in assimilating or participating in the untranslatable information communicated in metaphor. Feelings accompany and complete the work of the imagination. Ordinary feelings must be suspended and transformed, denied and transfigured, just as ordinary (literal) meaning is suspended, transformed, denied and transfigured. Ricoeur claims "that feeling as well as imagination are genuine components in the process described in an interaction theory of metaphor. They both *achieve* the semantic bearing of metaphor."¹¹⁰ Imagination and emotion, then, accomplish the meaning of the metaphor in conjunction with the interaction of semantic fields wrought by the words.

¹⁰⁶ S. J. Brown, p. 163.

¹⁰⁷ Philip Wheelwright, "Semantics and Ontology," in *Metaphor and Symbol*, ed. L.C. Knights and Basil Cottle (London: Butterworths, 1960), 1-9; rpt. in *Essays on Metaphor*, ed. Warren Shibles (Whitewater: Language Press, 1972), p. 67.

¹⁰⁸ "Metaphor as Cognition," p. 141.

¹⁰⁹ Aristotle, *Rhetoric*, 1405a; *Poetics*, 1459a.

¹¹⁰ "Metaphor as Cognition," p. 153; authors italics.

In the suspension and preservation of ordinary (literal) sense and reference, a new meaning emerges. Here the imagination functions in the *suspension* of old worlds and the *projection* of new ones.

To say that a metaphor is not drawn from anywhere [in language] is to recognize it for what it is: namely, a momentary creation of language, a semantic innovation which does not have a status in the language as something already established, whether as a designation or a connotation.¹¹¹

The new meaning and experience are somehow projected from an ontological suspension of feeling and belief. According to Ted Cohen, metaphor is "the language's intrinsic capacity to surpass its own (putative) limits," a device for saying something new out of existing meanings.¹¹² Metaphors are a gratuitous invention of discourse, "show[ing] how new possibilities for articulating and conceptualizing reality can arise through an assimilation of hitherto separated semantic fields."¹¹³

Metaphor, then, is a discourse design that strategically generates semantic ambiguity through the interaction of semantic fields. Treated as semantic events, metaphors occur at the level of the sentence, beyond the reach of mere lexical code. Metaphor is deviant predication at the level of the sentence, not deviant demonination at the level of the word; that is, metaphor is a strange assertion about reality, not a misnomer. It is new predication, a semantic innovation that "makes sense" as a whole. The imagination assimilates through sameness and difference the likeness of the two contexts interacting in metaphor. There is a shift in logical distance. "The interplay of similarity and dissimilarity presents, in effect, the conflict between some prior organization of reality and a new one just being born."¹¹⁴ The copula of metaphor reveals both "what is" and "what is not." Metaphor is a bizarre linguistic procedure for structuring reality.

¹¹¹ Ricoeur, "Hermeneutics," p. 174.

¹¹² "Figurative Speech and Figurative Acts," in *The Journal of Philosophy*, 71 (1975), 669–684; rpt. in *Philosophical Perspectives on Metaphor*, ed. Mark Johnson (Minneapolis: Univ. of Minn. Press, 1981), p. 184.

¹¹³ Ricoeur, "Metaphor and Symbol," p. 57.

¹¹⁴ Ricoeur, "Metaphor and Symbol," p. 56.

Metaphor is structured and functions as a predication relaxing the rules for the use and range of concepts. It is a proposed re-description of reality, an expressed extraordinary combination, with a variety of purposes. Though the rules of conceptual realms are relaxed, the conceptual structure is not arbitrary but is related to an order that measures its adequacy. Religious discourse presupposes an ontology of knowledge. According to Calvin O. Schrag,

Cognitive attitudes and methodological procedures, if they are to be anything more than arbitrary constructions, are referential to regions or orders of being and intentional structures within these orders which determine their adequacy or legitimacy of application.¹¹⁵

"Only if the metaphor is treated as a speech-act can the special kind of predication that it is be discovered."¹¹⁶ This speech act is a semantic event that transfigures consciousness. It is predication with an ontological function supremely suited to the transfiguration and incorporation of persons in Christ.

According to Karsten Harries, metaphor has an ontological function in that it is "about" a transcendent reality. "Metaphors speak of what remains absent. All metaphor that is more than an abbreviation for more proper speech gestures towards what transcends language. Thus metaphor implies lack."¹¹⁷ Metaphor is not a vacation from reality—not an embellishment—but its revelation, a revelation that requires interpretation.¹¹⁸

Paul Ricoeur argues that metaphor demands an interpretation that involves a special reciprocity between interpretation of the text and self-interpretation called the

¹¹⁵"Ontology and the Possibility of Religious Knowledge," in *Religious Language and the Problem of Religious Knowledge*, ed. Ronald E. Santoni (Bloomington: Indiana Univ. Press, 1968), 201.

¹¹⁶Herwi Rikhof, *The Concept of Church: A Methodological Inquiry into the Use of Metaphor in Ecclesiology* (London: Sheed and Ward, 1981), p. 120.

¹¹⁷"Metaphor and Transcendence," in *On Metaphor*, ed. Sheldon Sacks (Chicago: Univ. of Chicago Press, 1978), p. 82.

¹¹⁸According to Aquinas, metaphor is the beginning, not the end, of revelation. It requires interpretation because it is necessarily veiled, inadequate and irreducible.

hermeneutical circle. The circle is subjective and self-implicating. Apprehending and comprehending metaphor involve knowledge of the speaker, the situation and the world. The hermeneutical circle is "an avoidable structure of interpretation." It is not empathy or sympathy but "the coming to language of a world." Appropriation is the counterpart of disclosure: the reader's self-understanding is enlarged. The hermeneutical circle occurs not at the subjective level, but on the ontological plane. "The circle is between my mode of being--beyond the knowledge which I may have of it--and the mode opened up and disclosed by the text as the world of the work."¹¹⁹

Furthermore, interpretation is not explanation. The problem of *explanation* deals with the sense or predication in the pattern of the discourse. "The decisive moment of explanation is the construction of a network of interactions which constitutes the context as actual and unique." The construction makes sense of the words, makes them both event and meaning. *Interpretation* deals with a metaphor's multiple reference to extra-linguistic reality, the speaker and her audience. Interpretation is concerned with the power of a work or metaphor to project a world and set in motion the hermeneutical circle "which encompasses in its spiral both the apprehension of projected worlds and the advance of self-understanding in the presence of these new worlds," i.e., both knowledge and experience. The aim and goal of discourse is to push back the boundary between the expressible and the inexpressible. Interpretation lies on this nebulous frontier. A theory of interpretation places emphasis on opening up a world, for letting new worlds shape our self-understanding. "Interpretation thus becomes the apprehension of the proposed worlds which are opened up by the non-ostensive references of the text."¹²⁰

In essence, metaphor is the medium to convey the dynamic qualities of the life

¹¹⁹ Ricoeur, "Hermeneutics," pp. 165, 178, 178, 178.

¹²⁰ Ricoeur, "Hermeneutics," pp. 174, 171, 177.

experience and actions it shapes and interprets. The understanding conveyed by metaphor is rooted in existential awareness more than a word event. Metaphors "tell *about*, even as they *re-create*, realities and possibilities." The semantic properties of metaphor are correlated with unique epistemic and pragmatic potentials. Such transformations of language, thought, and experience are not duplicated by other linguistic strategies. Extended metaphorical structures have "the capacity to augment, transfigure, and reinterpret meanings already a part of language and experience-- meanings vital to the self as it seeks a comprehensive meaning in the patterns of existence as a whole."¹²¹

Dynamic processes are involved in creating and responding to the ambiguity generated by metaphor. As Ted Cohen points out, one issue not related to the question of cognition or the aesthetic character of metaphor is that of the intimacy between its creator and the one who encounters it with appreciation. A metaphorical experience is one of intimate psychological contact, not merely a deviant use of language. The "speaker" issues a concealed invitation, the "hearer" exerts some effort to accept the invitation, and that transaction acknowledges a community of sorts to which not everyone is privy. Not everyone can make or accept the offer of shared knowledge and belief in the hermeneutical circle.¹²²

According to Ricoeur, the "hearer" must be open to the re-description of reality predicated by the metaphor in order for it to enlarge his or her understanding. For Booth, "To *understand* a metaphor is by its very nature to *decide* whether to join the metaphorist or reject him, and that is simultaneously to decide either to be shaped in the shape his metaphor requires or to resist."¹²³ For some people, then, the semantic content of a metaphor will remain hermetically sealed.

¹²¹ F.B. Brown, pp. 180, 6.

¹²² "Metaphor and the Cultivation of Intimacy," in *On Metaphor*, ed. Sheldon Sacks (Chicago: Univ. of Chicago Press, 1978), p. 6.

¹²³ Booth, p. 63.

Metaphor is the resolution of an enigma, of semantic dissonance, in an invention or semantic innovation. Metaphors are not translatable because they create meaning; they are not ornaments of discourse with mere emotive value because they enlarge understanding.

These semantic and interactive theories of metaphor are useful for understanding what Teresa is doing: creating and projecting a world that her readers must enter of their own volition. The theories provide a framework for comprehending her use of metaphor as a rhetorical strategy. Teresa's practice of "comparisons," her metaphorical network, will be presented in Chapter Three and interpreted in Chapter Four. According to a semantic, interactive understanding of metaphor, Teresa's work communicates untranslatable information that yields insights into human reality through an interpretation.

CHAPTER THREE:
THE PRACTICE OF STRATEGIC METAPHOR

In practice, Teresa borrows paradigms from other writers and clarifies them with original "comparisons." Her lack of originality is unimportant. Rather, the issue is how she structures common symbols and images in a strategic metaphorical, that is to say non-logical, argument form.

According to Edgar Allison Peers, eminent Teresian scholar, *The Interior Castle* is Teresa's richest work in metaphor, with 472 images in 153 pages, a ratio of 3:1.¹²⁴ Figure after figure is fired at the reader in the hope of explaining the inexplicable. The images are presented and extended with skill, though Teresa "discovers her plans as she writes. [S]he arranges her ideas in an ascending scale of sublimity, in seven series of chambers within one and the same castle of light."¹²⁵ Subsidiary ideas are in various states of disorder, in a robust and penetrating array.

Teresa's metaphors form clusters or "nosegays" of varying sizes. Several major metaphors are extended, embracing associated metaphors in their movement. Isolated metaphors, seemingly unrelated to the clusters though surfacing within them, appear in the network to condense and communicate the experiential possibilities indigenous to certain "rooms" in the "castle." For example, the seven "dwelling places" in the "interior castle" are also "mansions" and "rooms" through which we "walk" in "mud and dust" among "snakes" toward the central "treasure chamber" of our "King." In one "room" our experience is that of a man drinking small amounts of poison to test an "antidote." In another we are "fledgling birds"; in the seventh level we are "slaves" of the Lord.

¹²⁴ *Essays and Addresses*, p. 92.

¹²⁵ Hoornaert, p. 257.

The plot of *The Interior Castle* is Christian individuation; it is "a testimony to the emergence of full personhood in response to a transcendent God experienced within the human personality."¹²⁶ Teresa assumes that religion has psychic roots and psychic relevance. A major "premise" of her non-logical argument is that human beings are created for God. Sanctity is more than a moral concept; it is an ontological reality. Sanctity is the life of God in some of God's creatures: the goal of the journey through the castle.

Teresa's spirituality is Christocentric, a discovery and experience of God *in* and *through* Jesus Christ. Her mystical doctrine has a metaphysical structure captured in metaphor. Union with God is not mere intellectual union "but an ontological incorporation" (p. xvi). If the creature is to be united with God it must be divinised, meaning the power of God must replace self-importance. Being must be reduced to "ontological silence" (p. xvii). The ascent of Carmel is really the descent of God into human persons. The goal "is not to organize heaven on earth, but to move earth into heaven" (p. xix). Such is the theological content and context of *The Interior Castle*.

Based on her experiential knowledge of God, Teresa uses metaphor to argue for contact with God. In arguing she both acknowledges and surrenders to Him. "Her argumentation, without syllogisms or erudite exegesis, is always clear, full and conclusive as good sense itself."¹²⁷ Each level of "rooms," "mansions," or "dwelling places" in the castle is a location for arguing and storing knowledge of the successive aspects or phases of the spiritual life of prayer. There are seven levels arranged concentrically, with many rooms on each level. The means to the ontological end of the spiritual marriage is a journey to the center of the castle. The journey involves battles with serpents and devils and refreshment from living

¹²⁶ Welch, pp. 210-211.

¹²⁷ Hoornaert, p. 263.

water. In the process voyagers are mortally wounded, die and rise again to new life. Over time--the years it takes to traverse the castle--God's grace develops each one to the full plenitude of human being.

"Closing the door of the castle on the outer preoccupations and setting off for the center is a step into the reality of a fragmented inner world." The interior life is characteristically strange. "It is fundamentally an unknown world and the experience of this terrain is a disconcerting encounter for the person who thinks she knows herself."¹²⁸ Within the castle, polarities produce the tension and rhythm of the journey: good and evil, peace and war, water and aridity, wakefulness and sleep, light and dark, strong and weak, up and down, inside and outside.

"[T]he movement into the castle from the outer environs is a movement from structure into the anti-structure. And the experiences within the castle are liminal experiences, experiences of passage."¹²⁹ Image is the only language left in the anti-structure where experiences are powerful and rich, feelings are abundant, but ordinary "words cannot as yet carry the weight of the new meanings being born in the darkness of the anti-structure."¹³⁰ Images, i.e., Teresa's comparisons, help her hold on to her experience and communicate it. They capture the intuitive, feeling side of her experience and give it some manageable form:

"The Interior Castle, as a document of religious experience, is describing a series of conversions or transformations. It is Teresa's own story. The call of God move[s] her into the unknown, into the anti-structure with its liminal experiences.¹³¹

Teresa's exigence is both religious and psychological; for her they are one journey, one experience, both private and communal. For her, the individuation process is a

¹²⁸ Welch, pp. 125, 125.

¹²⁹ Welch, p. 24.

¹³⁰ Welch, p. 24, 24.

¹³¹ Welch, p. 25.

journey into community. "Movement toward the self is a movement into a common life. . . . Service in the world is the outcome of the journey through Teresa's castle."¹³² The quality of the service is the test of union with God. Individuation takes place within a community for a community, in keeping with the Catholic notion of the "people of God" called as a group.

Preparation for the spiritual marriage of the seventh chamber requires ascetic practices to detach the self from worldliness. Self-knowledge and humility grow as the soul moves toward the center of the castle. The first three mansions deal with the ascetic life and active meditation, or what can be accomplished through human efforts and the ordinary help of grace. They represent imperfections in the spiritual life. The remaining four mansions deal with the passive or mystical elements of the complex spiritual life unfolding in the castle. They represent the life of contemplation, dealing with passive trials, the "dark night" of Christian faith, and infused prayer. The door of the castle is prayer; its foundation is humility.

According to Ruth Burrows,

In Teresa's terminology, the first three mansions are the old testament of the soul, the preparation for the visitation of God; it is the religion of the 'flesh'. The fourth, fifth and sixth are the soul's encounter with the suffering Son of Man, a sharing in his death. The seventh is the risen life, the age of the Spirit, when all is Spirit.¹³³

What follows is an overview of the metaphorical network functioning as a non-logical argument in *The Interior Castle* juxtaposed with a brief exegesis of that argument. The overview tries to capture the voice and spirit of Teresa, following her digressions and repetitions. Remember that the argument is not logical. The overviews of the seven dwelling places are an illustrious array of shapes and movements, not unlike art, that speak to the heart and imagination more than to

¹³²Welch, pp. 105, 107.

¹³³*Fire Upon the Earth: Interior Castle Explored* (Denville: Dimensions Books, 1981), p. 55.

reason.¹³⁴ Even the exegesis provides no explicit premises, no systematic deductions. The reader is forced to interpret, to participate, to fill in the gaps by following in the direction of what is evoked, otherwise cognitive content is lost. Teresa's meaning derives from contextual interaction within the metaphorical network.

The First Dwelling Places

Overview

The soul is a shining castle, a diamond or crystal, a pearl. The soul is a paradise of marvelous capacity, a garden in which God walks. We enter this interior castle for secret exchanges from our exile as paralyzed and crippled bodies. We are foul-smelling worms in the outer courtyard behaving like brute beasts. Beware of reptiles in the lower rooms.

The castle is a fruit-bearing tree of life planted in living water. Legions of devils can make life wretched and filthy; we must fight to defend ourselves against snakes, vipers and poisonous creatures. We will be bitten. Temptation is a black cloth placed over a crystal that cannot reflect the sun. Even with the light from the sun--the King in His central royal chamber like a palmetto--we still cannot see because of the mud in our eyes and our distraction with the wild animals. Like the busy bee we must be always at work because the devil wages battles incessantly and as noiselessly as a file. The world consists of light and darkness.

Exegesis

To traverse the gamut of human plenitude there is a great need for self-knowledge. We must consider the mystery of sin to learn humility. Reptiles represent our worldliness.

Sin and evil hinder our passage to full personhood and obscure the presence of grace within us. The situation is urgent; lethargy is dangerous. Ordinary service in the world will sanctify us.

¹³⁴ Paragraph breaks in the overviews correspond to chapter breaks in the text.

The Second Dwelling Places

Overview

In the first dwelling places we were like deaf-mutes, unable to hear or speak. Now, amid the noise and danger of poisonous beasts we can hear God's call. His sweet voice dissolves the soul. The blows from the devil's artillery threaten us to go back outside. Evil gathers all of hell together against us. We must not be conquered, but must fight the devil with the weapons of the cross, the weapons of our future Spouse. We are wounded and seek a remedy in a land of wild animals. Sometimes we are bitten and forced outside, but we may re-enter the castle through prayer. God will turn our weakness to good, "as does the seller of an antidote who drinks some poison in order to test whether his antidote is effective" (II, 2, 9). If we don't find peace in our own house we'll not find it outside. Let the war be ended.

Exegesis

We feel fear and enticement, threat and comfort. Books, sermons, good friendships, and trials make us receptive to the promptings of grace. God communicates with us indirectly, through the body. A severe struggle with temptation calls for perseverance. We must resolve to pray in earnest. The grace offered is conversion. Prayer is a state of being, not a particular activity. Prayer is not mercenary; it is not self-culture but self-forgetfulness. Everything depends on generosity. Pride is the obstacle that calls for careful watchfulness. Only faith keeps us from retreating.

The Third Dwelling Places

Overview

It is important that we win battles against our enemies to grow secure rather than constantly carrying weapons and fearing for our fortress. The King beckons us toward the interior rooms, sending us dryness in prayer that we may be humbled. The devil aims to change dryness into disquiet, to turn us back outside.

Humility is the ointment for our wounds. If we are humble, the surgeon will heal us. The journey is wearisome, walking among snakes, in mud and misery, but we must ascend to the remaining rooms. Following the example of others, "we also will make bold to fly, as do the bird's fledglings when they are taught; for even though they do not begin to soar immediately, little by little they imitate the parent" (III, 2, 12).

Exegesis

Complacency is dangerous. A concern for honor demonstrates a lack of humility. The obstacle is pusillanimity. We must not linger. We experience a settling and quiet, a certain gracefulness and awkwardness. We begin to long not to offend God and to grow fond of ascetical practices. We seek to avoid the occasion of even venial sin and engage in works of charity.

Perserverence will produce greater security against temptation. Obedience and imitation of perfect persons will develop humility.

The Fourth Dwelling Places

Overview

The devil wages war on us with temptation. We must proceed on the path to the center of the castle and our King out of love regardless of the thousand wild and poisonous beasts. In the midst of these interior battles we must find peace.

Like water drawn two ways, through aqueducts or straight from the source, the grace of God reaches us foolish shepherds with the offer of peace, quiet, sweetness and delight. We do not understand the great secrets within us. The water flowing within swells and expands our whole interior. A brazier gives off warmth and sweet-smelling perfumes. "The very experience of it makes us realize that it is not of the same metal as we ourselves but fashioned from the purest gold of the divine wisdom" (IV, 2, 6).

The King is a shepherd calling us with His whistle. We hear the power in His voice and enter the castle. Here we are like hedgehogs curling up or turtles withdrawing into our shells, preparing to listen to the Lord. We must beg like the needy poor before a rich emperor. The fountain of water within us expands and dilates our souls. Water collecting in a basin is the product of both work and gift. We are as suckling children dependent on the Lord for alone we cannot combat the devil.

Exegesis

Temptations become more subtle and powerful. We are constantly given a clearer revelation of our sinfulness and a summons to change. Because we have been given more, we have greater responsibility for others. We must love God without motive of self-interest.

At this point in the development of consciousness the seeker becomes more deeply aware of the intertwining of work (the prayer of recollection) and gift (the prayer of quiet), human effort and grace, in the quest for reality. We experience increased recollectedness. Consolation and delicate delight in the Lord begin. Passive prayer is infused below the level of the conscious mind. A new dimension of being is evolving that transcends materiality. Flesh cannot know the divine contact. We cannot know where we are on the journey or if we have received grace. The proof of this infused contemplation is the effect it has on one's life, effects apparent in action.

The Fifth Dwelling Places

Overview

Here are riches, treasures and delights. The greatest is the "precious pearl of contemplation." By begging we dig for hidden treasures. We must die to ourselves to live in God. Tiny lizards poke their slender heads in anywhere. The difference between this prayer and the previous prayer is the difference between "feeling on the rough outer covering of the body or in the marrow of the bones" (V, 1, 5). The Lord is present to us in the wine cellar. He appears in the center of the soul without going through any door.

A fat, ugly silkworm feels the heat of the Holy Spirit and seeks a remedy for its wounds. It builds a house or cocoon in which it will die in order to become a little white butterfly. The cocoon is Christ in Whom the worm dies. The emerging butterfly flies quietly on its new wings to wine and treasure. But pain breaks and grinds the poor little thing as in the wine cellar it is impressed with the King's seal. "The wax doesn't impress the seal upon itself; it is only disposed by being soft" (V, 2, 12).

Here the dove catches and spreads fire. All worms must die. Crawling does not fulfill our obligation. The devil still tempts with wiles and deceits and slender lizards; no desert or fenced enclosure can keep him out. If we are to advance to the spiritual espousal we must walk in fear.

Exegesis

A new depth or region of intimacy is attained. Rapture instills certainty but spiritual "favors" are not essential to growth. No comparisons are valid. Thoughts do not wander. The Lord is experienced not through the faculties but in His resurrected form.

The castle metaphor is abandoned for that of the silkworm becoming a butterfly. A new stage in the evolution of personality is beginning, but not without pain. God's grace effects a relative transformation. A personal encounter with the Lord provides growth in understanding and the effective resolution to enter into the death and suffering of Jesus Christ.

The Sixth Dwelling Places

Overview

Wounded, we behold our Spouse. The devil wages an interior war, a tempest of storm and cloud without remedy. We emerge from the dangerous battle victorious, into the sunlight, because we have weapons to fight our enemies. We have a spark of the holy fire. We will find a remedy.

The dove now flies. Quick as a falling comet, as a silent thunderclap, we are called by God. The soul dissolves in pain. The Lord draws the arrow out. Fire is enkindled on the brazier and one spark sets the soul aflame. Such pain awakens the soul to interior delights and perfumes.

From this spark in the interior the soul is burnt up, renewed like the phoenix, suspended. Here the Lord brings us into His treasure chamber, the central empyreal room. Enraptured with our Spouse, all castle doors are closed and we experience the Kingdom. Compared to such treasure all else is loathsome dung. Still, dust could blind us, specks like tiny pebbles in our eyes could eventually drive us from the castle.

A movement at fearful speeds, the flight of the spirit takes us up and out of ourselves like a giant snatching up a straw. Living water flowing within has become a sea. A huge wave tosses the soul like a tiny bark. The movement is as fast and silent as the sun and its rays, as a ball shot from an arquebus. Betrothed to the Spouse, His jewels become ours.

Exegesis

The adoring soul is in pain with love. There are no consolations and the trials are unbearable. There is new life and new purity that only God and the soul can understand.

The soul experiences intellectual visions of divinity. Returning from ecstasy, having seen marvelous things, nothing can be recalled. The Lord woos us in darkness and secrecy. The betrothal is an irrevocable promise. An experience of rapture acts out the inner event of secret surrender. The mysterious encounter communicates a living knowledge that permeates the person. Union is experienced as ecstasy. Of such experiences nothing can be said.

Though suspended in acceptance of total dependency and trust that God will act, full union is still transitory. Loving behavior deepens.

We experience both joy and hard work, distress and oppression, because the goal is still out of reach. The bittersweet struggle caused by the polarity of human and divine, ego and soul, is most intense. Both figuratively and chronologically the betrothal entails suffering. The result of these experiences is an increased desire for union with God and a growing disregard for self.

The Sixth Dwelling Places continued

Overview

A fire is enkindled and the little butterfly soars toward a remedy. Still bound with some chains, it cannot go where it wills. Fire and tears and dry earth call for watering, digging and bearing fruit. The soul is as if drunk or melancholy.

The favors of God are the waves of a large river. Sin sticks like thick mire to the banks; such is our cross. We will die in the fire, but living sparks will enkindle other souls.

It is as though we had in a gold vessel a precious stone having the highest value and curative powers. We know very certainly that it is there although we have never seen it. But the powers of the stone do not cease to benefit us provided that we carry it with us. Although we have never seen this stone, we do not on that account cease to prize it, because through experience we have seen that it has cured us of some illnesses for which it is suited. But we do not dare look at it or open the reliquary, nor can we, because the manner of opening this reliquary is known solely by the one to whom the jewel belongs. Even though he loaned us the jewel for our own benefit, he has kept the key to the reliquary and will open it, as something belonging to him, when he desires to show us the contents, and he will take the jewel back when he wants to, as he does. (VI, 9, 2)

God's presence heals like a streak of lightning. Infused light is a diamond sparkling.

The little butterfly dies in pain and joy in a smoking fire. A sharp wound made by a fiery arrow, a flash of lightning, and everything is reduced to dust. Souls hang suspended, on fire with thirst for living water. Even a drop of such water purifies through suffering. Fire is the remedy for our pain.

The Seventh Dwelling Places

Overview

The spiritual marriage is consummated in an interior world. We are made blind and deaf, only able to see ourselves near God, Who removes the scales from the eyes of our souls. At this extreme interior we perceive the divine company of the Trinity. Even when our vision isn't clear, we know God is present, like being in a room with people when the lights go out and we know they haven't left.

Let us say that the union is like the joining of two candles to such an extent that the flame coming from them is but one, or that the wick, the flame, and the wax are all one. But afterward one candle can be easily separated from the other and there are two candles; the same holds for the wick. In the spiritual marriage the union is like what we have when rain falls from the sky into a river or fount; all is water, for the rain that fell from heaven cannot be divided or separated from the water of the river. Or it is like what we have when a little stream enters the sea, there is no means of separating the two. Or, like the bright light entering a room through two different windows; although the streams of lights are separate when entering the room, they become one. (VII, 2, 4)

Exegesis

Our experience is total gift, God's self-bestowal, a state of love alert to action. The separation between the person and reality (the soul and God) is dissipated. Union is a peaceful, perpetual condition experienced at the center of our being. God becomes the habitual companion of the soul; the partners cannot be separated. The inmost chamber of the castle is a permanent abode representing the full growth of the creature. Its feature is security.

Christ is identified as the spouse in the marriage. The butterfly image is no longer sufficient. The journey through the castle results in oneness with God and the emergence and integration of the plenitude of human personality. There is peace and perfect quiet, though spiritual combat on earth still continues.

Mystical prayer imparts wisdom that is a transforming knowledge of God. We experience Christ in the living out of our "for-Godness." There is nothing that can be said about this experience. Transforming union with Christ is not an intellectual insight which intimacy is dependent on the faculties. The mansion is characteristically expressed in terms of visions that are essentially a transference of life.

The call is to service, to good works, to do what we can for the love of God. The inner journey is also a journey to fellowship because we love God in and through one another.

The Seventh Dwelling Places continued

Overview

Here the little butterfly dies with joy in Christ. The divine breasts sustaining the soul send forth streams of milk to comfort those in the castle. The Lord shoots arrows into the interior depths. There is sun and light. Now pain and penance come from the roots where the tree is planted. There is peace amid trials and suffering. The tree bears fruit. War and pain continue in the Kingdom, but not in the King's palace at the center.

The little butterfly dies happily in Christ. The fire enkindled moves from the center to awaken the faculties. A certain interior impulse, the Lord's note or letter, touches us. All is quiet. Through a small crevice we observe what is happening. The groom kisses the bride. Water rushes to the deer that was wounded. The dove will not survive the tempest, the flood, the war. Like a ship heavily laden it fears it will sink on the waves.

The poisonous creatures on the outskirts of the castle plot revenge. The spiritual marriage gives birth to good works. We become slaves of the Crucified, marked with the brand of the cross.

Fix your eyes on the Crucified and everything will become small for you. . . . Do you know what it means to be truly spiritual? It means becoming the slaves of God. Marked with his brand, which is that of the cross, spiritual persons, because now they have given Him their liberty, can be sold by Him as slaves of everyone, as He was. And if souls aren't determined about becoming His slave, let them be convinced that they are not making much progress. . . . (VII, 4, 8)

Either we build the castle on a good foundation or we remain dwarfs. From here we wage more war because of our new strength. Drinking wine with our Spouse in the cellar strengthens us. He shoots us with fiery arrows. Our fire must enkindle and awaken other souls. We must not build castles in the air.

CHAPTER FOUR:
INSIDE THE HERMENEUTICAL CIRCLE OF THE INTERIOR CASTLE

Chapter Four explains and interprets Teresa's practice of metaphor in *The Interior Castle* in light of the semantic and interactive theories presented in Chapter Two. Within the hermeneutical circle, Teresa's metaphorical network strategically moves entire personalities to the limits of language and a vision of new possibilities *if* those personalities consent to, and are capable of, that movement.

Explanation

Though Teresa's metaphors are semantic events dispersed throughout *The Interior Castle*, they function together in a network. According to Paul Ricoeur,

One metaphor, in effect, calls for another and each one stays alive by conserving its power to evoke the whole network. . . . The network engenders what we can call root metaphors, metaphors which, on the one hand, have the power to bring together partial metaphors borrowed from the diverse fields of our experience and thereby assure them a kind of equilibrium. . . . Root metaphors assemble and scatter. They assemble subordinate images together, and scatter concepts at a higher level.¹³⁵

Besides constituting a network, Ricoeur argues, "a set of metaphors presents an original hierarchical constitution."¹³⁶ Teresa's "castle" is a hierarchy with seven levels. Her metaphors reveal what things are like because of their organization into a network with hierarchical levels.

Teresa's rhetorical effect is explained by mapping the movements and details of her important or recurring metaphors. Though all of the metaphors in *The Interior Castle* are associated with the castle by virtue of location within it, a distinction is drawn between those crucial to the story (major metaphors), subsidiary attempts to bolster the plot (associated metaphors) and efforts to convey the traveler's status in a

¹³⁵ "Metaphor and Symbol," p. 64. What Ricoeur calls here "root metaphors" are the major metaphors of *The Interior Castle* in this study. The "subordinate images" refer to the associated metaphors.

¹³⁶ "Metaphor and Symbol," p. 64.

particular mansion (isolated metaphors). The effect is achieved by casuistic stretching.

The major metaphors are those essential to the plot of the story, specifically the existence of and movement through the castle. Seven major metaphors will be treated. Referred to by the vehicle that carries Teresa's untranslatable information they are: (1) the castle, (2) the living water, (3) the journey, (4) the war with the serpents and devils, (5) wounds and remedies, (6) the silkworm, cocoon and butterfly, and (7) the mystical betrothal and marriage to Christ.

The associated metaphors are linked to the major ones in several ways. They may be a lesser or parallel treatment of the same untranslatable information, for example, the tree of life that eventually bears fruit parallels movement to the center of the castle. Another link is the addition of detail to a major metaphor, such as the mud and dust of the journey that may get in our eyes and drive us from the castle, and the fiery arrows with which God wounds us in the upper rooms. Several metaphors are associated to the others only by their situation in certain mansions, for instance, the fire enkindled on the brazier giving off sweet perfumes and the begging and digging for treasure in the fourth, fifth and sixth levels of the castle. The associated metaphors are additional attempts to communicate knowledge that is beyond conceptualization. They form an experiential sub-system through which each traveler must pass.

The associated or subsidiary metaphors surface in more than one mansion in the castle, as opposed to the isolated metaphors that appear only at one level, crystallizing the experiences of the dwelling places. While these metaphors are crucial to a comprehensive grasp of Teresa's meaning, they are not extended; they do not create semantic shifts from one level to another, but rather focus attention within a particular mansion.

Refer to Appendix A. Figures 1 and 2 are diagrams depicting the distribution of metaphors within the seven mansions of *The Interior Castle*. Figure 1 maps the seven major and eight associated metaphors. Major metaphors are indicated by capital letters and the associated ones in lower case. Figure 2 shows the placement of the isolated metaphors. Starting with level four, the mansion of transition to the supernatural levels, metaphor is heaped upon metaphor in a creative and diligent attempt to communicate the richness and sublimity of the workings of God's grace within the soul.

Figure 3, Appendix B, is a chart of the metaphorical network of *The Interior Castle*, detailing the depth dimension of the metaphors as they approach the central chamber (level seven). Again the major metaphors are in capital letters, the associated ones in lower case. The isolated metaphors are not included in the chart because they are quoted directly in the Overviews in Chapter Three. Reading the rows on the chart from left to right details the extension and development of the major and subsidiary metaphors, while reading the columns from top to bottom reveals the nature of a particular level of dwelling places in the castle.

From the chart Teresa's meaning becomes clear: contact with God involves a painful interior movement from animality to spirituality. Travelers come to know their true selves by confronting sin, being hurt and frightened, but persevering in prayer until the Lord—who is always present but for human ignorance—reveals Himself, only to personally invite each voyager to sacrifice self-importance, to die to selfishness, in order to rise with Him, in Him, to new life, new experience, new meaning. According to Hatzfeld, Teresa's principles of open and anacoluthic concatenation—the changing sequence of metaphors that shift her meaning—the motive of ascetic effort is the desire for genuine humility and love.¹³⁷

¹³⁷Hatzfeld, pp. 40–41.

According to a semantic, interactive understanding, the predication accomplished by Teresa's metaphorical network cannot be reduced to literal language. Even the above attempt had recourse to metaphor to articulate the content of her argumentative structure. Teresa's meaning derives from interaction within the network. The grasp of her predication is an event that transforms both knowledge and experience. As a semantic and ontological event, Teresa's metaphors transfigure consciousness. They are heuristic devices for plumbing the depths of the castle, heuristics for finding comfort, explanation and delight in the life of prayer.

Interpretation

To understand Teresa's predication is to follow the movement from what is said to that about which it is said: the private, incommunicable "being" of human personality in its brush with God. Teresa predicates the working of grace within human life and only those who know about or are aware of such phenomena can grasp the real content and intent of what she presents in metaphor. Since the door of the castle is prayer, anyone who has prayed even once has already entered the castle. Any experience or appreciation of prayer, at present or in the past, enables the hermeneutical circle to function, giving Teresa an audience as broad as the world's religions and the primeval hope of humankind.

Recall that the language of mystical experience both discovers and reveals meaning. Teresa's "comparisons" or images not only tell her story but *are* her story. They are more closely related to her experiences than mere pedagogical or didactic contrivances. "Rather than translating her thought into images, she gives the impression of one who is thinking in images, and these images are natural expressions of her experiences." According to Jungian psychology, "Teresa's images may have meaning in themselves which is the result of realities and conditions that are prior to her personal experience."¹³⁸ These symbols may both shape her experience and convey her meaning.

¹³⁸ Welch, pp. 21, 21.

Analysis of the Castle Metaphor. Whether or not the castle image came to Teresa in a vision as Father Diego de Yepes wrote to Father Luis de Leon, it is not an original idea. Scholars have traced the source of this metaphor to Ludolph of Saxony's *Vita Christi*, Francisco de Osuna's *Terçer abecedario espiritual* and *Ley de amor santo*, and Bernardine de Laredo's *Subsida del monte Sion*, among others.¹³⁹ As with all her metaphors, she fused various sources together, borrowing from the theological and literary tradition that preceded her.¹⁴⁰

The symbol of the mystical castle has forerunners in hagiographical and ascetical literature, and in the romances of chivalry *a lo divino*. The only new feature is the use she makes of it: it is rather an intellectual find than a piece of creative imagination.¹⁴¹

The use of architectural symbols in theology was well-established in the Patristic period and Middle Ages in order to organize material of increasing complexity. For example, Ludolph, Osuna, and Laredo use architectural symbols to organize systematic presentations and explanations of interior realities. Teresa borrows the castle symbol from her predecessors but uses it in a unique way: as the organizing principle of the whole work. "In the *Castillo* St. Teresa uses the architectural symbol of the castle not as part of another methodology but as *the* method of her work."¹⁴²

Recall Teresa's several motives for writing *The Interior Castle*: to systematize higher mystical stages not treated in her autobiography; to be obedient to her superiors who wanted another record of her experiences because they feared her *Life*, in the hands of the Inquisition, would be lost, and, finally, to instruct her nuns in the spiritual life. The instructional function of *The Interior Castle* lends itself to a consideration of the architectural symbol as a memory device. Joseph

¹³⁹ Joseph F. Chorpensing, "The Literary and Theological Method of *Castillo Interior*," *Journal of Hispanic Philology*, 3 (1979), p. 122.

¹⁴⁰ The origin of Teresa's metaphors will not be pursued further because it is not germane to the structure of her argument. Scholars have traced her sources elsewhere: see Hatzfeld and Hoornaert.

¹⁴¹ Hoornaert, p. 287.

¹⁴² Chorpensing, p. 126.

F. Chorpenning refers to Frances Yates' claim in *The Art of Memory* that the Middle Ages transformed the rhetorical art of memory from Antiquity into a didactic and ethical art by using architectural symbols "to define, organize, and classify the increasingly complicated material of Christian doctrine, moral teaching, and spirituality." The basis of the art was an "imaginative organization of space and of spatially arranged imagery. The art of memory thus becomes the other [pedagogical] side of the coin to the method of using an architectural symbol to order discourse in the *Castillo*."¹⁴³ According to Joan Marie Lechner, "The whole idea of artificial memory is based on the use of a repository, the substitution of a single image divisible into almost unlimited parts, for a set of ideas to be remembered."¹⁴⁴

The architectural symbol of the castle is both Teresa's literary and theological method in *The Interior Castle*. She associates each part of her spiritual doctrine with a part of the castle's structure, though "[t]he correspondences between the different aspects of the stages of the spiritual life and the parts of the castle are delineated with more detail in the first sets of mansions than they are in the later ones."¹⁴⁵ This is so, according to Teresa, because no comparisons are valid for the mystical or supernatural stages of the spiritual life: human language is inadequate to express ineffable experience.

Teresa partitions the castle into seven concentric levels referred to as dwelling places or mansions. The first mansion is that of humility, "the truth of ourselves."¹⁴⁶ Here is the invitation to prayer and the life of grace.¹⁴⁷ The second mansion is that of the practice of prayer; the soul is alert and anxious in its initial

¹⁴³Chorpenning, pp. 127, 128, 128.

¹⁴⁴*Renaissance Concepts of the Commonplaces* (New York: Pageant Press, 1962), p. 173.

¹⁴⁵Chorpenning, p. 129.

¹⁴⁶Fittipaldi, p. 333.

¹⁴⁷Range, p. 103.

attempts to acquire virtue. The third mansion represents the exemplary life; the soul desires not to offend God. The fourth mansion is the experience of recollection and the prayer of quiet. The fifth mansion is the spiritual betrothal and the prayer of (incipient) union. The sixth mansion is where the soul is wounded with love for its Spouse and seeks opportunities to be alone with Him. The seventh mansion is that of spiritual marriage and inseparable union. Each mansion contains many rooms representing the states of consciousness of persons seeking reality or perfection.¹⁴⁸ The search is for aspects of love in the "house of love," where love is "the most appropriate way of being in relation to each person met or to each situation in which one is engaged."¹⁴⁹

According to Welch, the castle is a mandala figure and a literary construction suggesting a place in the imagination. The center organizes chaos about it. Meaning develops in relation to the center. The journey through the castle is a pilgrimage to the center. This center draws all else to it; it orients the journey because it is the goal of the journey. "The individual is a pilgrim journeying to a place where the human and divine meet."¹⁵⁰

"Occasionally, the single symbol of the castle cannot bear the weight of the doctrine loaded upon it, and other images must be introduced to clarify Teresa's meaning."¹⁵¹ Though full of digressions and other metaphors, the text is always linked to the castle image by the King's presence in the central royal chamber. The combination of diverse imagery and theological systematization creates a tension that in reality is the tension between affective and intellectual forces evident in the Sixteenth Century. It is through this tension that Teresa creates the balance and

¹⁴⁸Fittipaldi, p. 332.

¹⁴⁹Fittipaldi, pp. 332, 330.

¹⁵⁰Welch, p. 37.

¹⁵¹Chorpenning, p. 130.

synthesis for which she is praised. She manages to synthesize the mystical and rational aspects of theology by organizing affective content in structured, clear exposition. For example:

For from those divine breasts where it seems God is always sustaining the soul there flow streams of milk bringing comfort to all the people of the castle. It seems the Lord desires that in some manner these others in the castle may enjoy the great deal the soul is enjoying and that from that full-flowing river, where this tiny fount is swallowed up, a spout of water will sometimes be directed toward the sustenance of those who in corporeal things must serve these two who are wed. Just as a distracted person would feel this water if he were suddenly bated in it, and would be unable to avoid feeling it, so are these operations recognized, and even with greater certitude. For just as a great gush of water could not reach us if it didn't have a source, as I have said, so it is understood clearly that there is Someone in the interior depths who shoots these arrows and gives life to this life, and that there is a Sun in the interior of the soul from which a brilliant light proceeds and is sent to the faculties. (VII, 2, 6)

Analysis of the Water Metaphor. Throughout *The Interior Castle* Teresa uses water as a symbol for the grace of God in a creative attempt to shed light on the mystery of human interiority. According to Teresa's earlier work, *The Way of Perfection*, there are four ways to receive this water, each easier than the one before. In the fourth mansion of *The Interior Castle*, water flowing through an aqueduct represents prayer that begins with the person and ends with God, i.e., active meditation; water derived directly from the spring represents prayer that begins in God and ends in the person, i.e., infused contemplation. The fourth mansion, then, is a transition stage involving both effort and gift, work and grace. As the journey progresses the water increases, overflows, tosses the soul about on a sea like a tiny boat, and finally pours from heaven like rain. The water has sustained the tree of life, the plant in the garden where God walks. The metaphor is inevitably linked to the Christian rite of baptism to remove original sin and establish consubstantiality with the mystical body of Christ, i.e., membership in the Church.

Analysis of the Journey Metaphor. The life of prayer is experienced as a "journey." The theme of journey provides a sense of narrative, of unfolding and development, with stages of advancement and rest. Though the traveler experiences insecurities

and difficulties, the necessity and invitation are clear. "[P]rogress depends upon growth in prayer and cooperation with divine grace."¹⁵²

Mysticism is an introverted pilgrimage in which a phased interior process structures a reality beyond conceptualization. The basic paradigm for every Christian pilgrimage is the way of the cross. Teresa posits a journey across battlefields armed with the weapons of the cross. The landscape exists as a spiritual condition, as part of the process of transformation, "primarily [an] expression of mental states experienced by the pilgrims."¹⁵³

According to Georg Roppen and Richard Sommer, the metaphor of journey relates and subordinates a whole series of images to the control of space and time as organizing elements. They call it "the metaphor of narration, of duration, extension and purpose. Space and time operate in the metaphor under the control of a single element, a purpose or teleological focus."¹⁵⁴

The metaphor, common in Christianity, deals, not with reasons for embarking on the journey, but with the "character of the sensibility" approaching the destination. Roppen and Sommer distinguish two archetypal sensibilities: one an impulse or personal expectation of renewal, restoration, and rejuvenation, i.e., Teresa's butterfly rising from its cocoon; the other a social or ethical impulse to apprehend truth in the unity of knowledge and a coherent understanding, i.e., marriage to Christ.¹⁵⁵

The metaphor of journey has an "intimate alliance with the exploration of religious

¹⁵² Ramge, p. 103.

¹⁵³ Georg Roppen and Richard Sommer, *Strangers and Pilgrims: An Essay on the Metaphor of Journey* (Oslo: Norwegian Univ. Press, 1964), p. 107.

¹⁵⁴ Roppen and Sommer, preface.

¹⁵⁵ Roppen and Sommer, pp. 2, 2.

faith" in the circular progression of the hero from disorder to order.¹⁵⁶ There is movement from structure to anti-structure to re-structuring. This is itself the movement of metaphor: absurdity calls for a new interpretation other than the literal one. The reader is forced into chaos and suspension where embryonic meaning is forming.

The figure of the journey is a form of extended metaphor, a prolonged series of equivalences between tenor and vehicle. The author's problem is to arrange the whole without sacrificing universal truth to particular images. Teresa manages to do so by letting go of the image of journeying through the castle whenever it cannot carry her meaning and turning to isolated metaphors.

Teresa tries to psychologically describe the effects of her mystical experiences. The journey to God in the castle is also a journey to the fullness of human life. "These two goals are concomitant aspects of the same journey."¹⁵⁷ Though the experiences of grace themselves are ineffable, their effects can be described analogically. The journey to God in the castle is analogous to psychological actualization of full personhood. According to John Welch, the two phases of movement through the interior castle correspond to the two phases of the individuation process in the depth psychology of Carl Jung, the first phase characterized by outer preoccupations, the second by inner orientation. "The first phase is active and controlling. The second phase is receptive and letting-go."¹⁵⁸

In the language of Chaim Perelman and Lucie Olbrechts-Tyteca, Teresa's journey metaphor is a rich analogy with each term corresponding to a complex situation: the soul journeys to God and ontological incorporation in Christ at the center of the

¹⁵⁶Roppen and Sommer, p. 75.

¹⁵⁷Welch, p. 21.

¹⁵⁸Welch, p. 97.

castle as the psyche actualizes and integrates its potential in full personhood. The soul and the psyche are in different spheres as are God and human being.¹⁵⁹

Analysis of the War with the Serpents and Devils Metaphor. Serpents and devils represent the dark side of the journey through the castle, those preoccupations that pull people away from God. Temptations exist in every room, though less often but more powerfully in rooms toward the center. According to Jungian psychology, these serpents are the impersonal and personal shadow forces, the unconscious and thus unintegrated side of humanity. "The serpent is an image which symbolizes these inner collective forces and speaks to the necessity of an ongoing struggle even within the castle itself."¹⁶⁰ Yet meeting and struggling with the serpents in the castle is not without its redeeming features.

Teresa's analysis of the castle journey demonstrates an awareness of the shadow and impersonal regions of the personality. The devils and serpents will be encountered, and that is a fact of life in the castle. They are unwanted and uninvited, and yet in an ironic way the castle is their home too.¹⁶¹

The chief source of conflict during the inward journey is this encounter with the neglected areas of personality and the archetypal layers of the unconscious.

The images of serpents and devils introduce the battles within the castle. According to Welch, "The journey through the castle is a journey into our own reality."¹⁶² The acceptance of that reality is true humility; both Jung and Teresa say a painful struggle is necessary in order to overcome pride and self-indulgence. The serpents remind sojourners to be careful and to be willing to carry the shadow in acceptance and forgiveness if they want to continue the journey. War with the

¹⁵⁹*The New Rhetoric: A Treatise on Argumentation*, tran. John Wilkinson and Purcell Weaver (London: Univ. of Notre Dame Press, 1969), pp. 375-377.

¹⁶⁰ Welch, p. 115.

¹⁶¹ Welch, p. 123.

¹⁶² Welch, p. 129.

serpents is cloaked in powerful military language commensurate to the surrounding blood and violence of sixteenth-century Spain.

Analysis of the Wounds and Remedies Metaphor. Serpents and devils wound the traveler in the outer rooms. Their bite forces exit from the castle. In the inner rooms God wounds the soul with fiery arrows. Fire (love) and water (grace) are the remedies. God supplies wholeness if the voyagers are humble. The metaphor of the wounds and remedies is the mystery of sin and salvation, of falling and being raised: the story of actions that must be repented and forgiven if the soul is to be incorporated in Christ. Teresa's metaphor establishes a reality commensurate to Jesus' agony in the desert, in the garden of Gethsemane and on the cross.

Analysis of the Silkworm Metaphor. The fifth mansion, the prayer of union, is the spiritual meeting of the soul with God that requires the extended metaphor of the silkworm. Teresa seeks a way out of her linguistic difficulties with another similitude. The butterfly image symbolizes the healing experienced by union with God. Here the psyche recognizes its journey and willingly enters a region of danger by spinning a cocoon. "The cocoon is a stage of alienation, necessary but difficult. The voyager through the castle leaves known, secure roads in life and is led into a wilderness where the way is unknown."¹⁶³ In the cocoon, an old way dies and a new one begins. Such is the way of all crises and transformations.

The cocoon is the place of darkness and heat and the container of transformation. It represents the 'dark interval' which occurs within a person when fundamental world-views, values, and identity are challenged and broken. The cocoon is the sepulchre of broken images. It is also the incubator supporting living figures.¹⁶⁴

The experience feels like dying. This alienation is called "the dark night of the soul," the Christian symbol of purification.

The development of personality seems to demand the re-enactment of mini-births and mini-deaths.

¹⁶³ Welch, p. 142.

¹⁶⁴ Welch, p. 143.

Teresa's *The Interior Castle* is the story of one large transformation, one grand passage, one great initiation. The castle itself is the cocoon-container of a death and a new life. Each of the dwelling places marks varieties of transitions and turning points.¹⁶⁵

The process from silkworm to cocoon to butterfly is an image of the entire castle adventure, two stages linked by a transition. (See Figure 3.) "The inner movement toward God begins in earnest as the fully grown silkworm begins to construct a cocoon. The cocoon hides the dark interior process of transformation, corresponding to the second stage of the castle journey."¹⁶⁶ Union with God is experienced as liberation from the cocoon as a beautiful butterfly:

If the story of the silkworm's transformation into a butterfly is taken to represent the entire journey to the center of the castle, then the cocoon phase of the story would pertain to the experiences in the fourth, fifth, and sixth dwelling places.¹⁶⁷

Analysis of the Mystical Marriage to Christ Metaphor. The mystical betrothal and marriage metaphor extends over the fifth, sixth, and seventh dwelling places, progressing from an initial meeting with the beloved to consummated union and consubstantiality. Christ represents the goal of the journey, the completeness and good of life. The image of the crucified Lord embraces the shadow aspect of personality and transforms it. Teresa stresses the importance of imitating Christ, accenting the individual's responsibility for the journey.

The essence of Christian mysticism is prayer. Human persons are microcosms in whom the spiritual history of the race is recapitulated. According to William R. Inge, "It follows that the Incarnation, the central fact of human history, must have its analogue in the experience of the individual."¹⁶⁸

¹⁶⁵ Welch, p. 140.

¹⁶⁶ Welch, p. 138.

¹⁶⁷ Welch, p. 145.

¹⁶⁸ *Christian Mysticism*, 8th ed. (Methuen, 1948), p. 35.

Ontological participation and transformation in *The Interior Castle* are wrought by the metaphorical network that establishes a context for interaction and interpretation in terms of psychological archetypes and Christian symbols.

CONCLUSION

Teresa employs semantic transformation and ontological transfiguration as rhetorical strategies in *The Interior Castle*. By "casuistic stretching" she extends the meaning of her words to create a perspective that ultimately is a rich analogy: the soul is to the interior castle as the psyche is to the self-actualized personality. She accomplishes this feat by networking metaphors in a hierarchical construction that synthesizes intellect and intuition and creates a context for new meaning.

By inviting the reader to deny the distinction between sense and reference, predication and interpretation, Teresa offers insight into the workings of grace according to a sacramental understanding of reality. Though she contends that "comparisons" fail to transmit the true depth of her experience, she resorts to metaphor as the only way to comply with the order of Father Gracian. Teresa does not argue her point logically but quasi-logically or analogically. It is not a matter of "if . . . then. . ." but of "as if." It is "as if" God was inside of her shooting arrows into her heart, "as if" she was aflame with love, "as if" pestered and bitten by serpents, "as if" tossed about on the sea. By following the shifts in her meaning and grasping the whole as a product of minute interactions, she leads the reader into the riches of the interior life. Her metaphors concretely and psychologically illustrate Church doctrine.

Teresa's quasi-logical process explicates her epistemology. Her task is to structure the reality of what it means to be a mystic in order to communicate an understanding of a reality that by its very nature defies reason. She does this by establishing relations between things known and things unknown, i.e., by using metaphor. *The Interior Castle* carries the meaning of what can never be fully known or penetrated. The domain she establishes is inexplicable by rationality. What

Teresa accomplishes exemplifies what Perelman and Olbrechts-Tyteca argue cogently as a way of structuring reality through metaphor.

Because metaphor calls for interpretation, Teresa's rhetoric remains hermetically sealed to those who have no understanding (or belief) in prayer. To those who believe, or can be prompted to believe, her work creates a world they can enter to find comfort, explanation and delight. Teresa's metaphorical network is a heuristic device for discovering and revealing the disposition needed to cooperate with grace. It is a sepulchre of language where ordinary meaning dies and is resurrected to new life, new purpose.

Working with experiential knowledge of a new dimension of human life (granted through Jesus Christ) and using the rhetorical "commonplaces" of sixteenth-century Spain, Teresa created a discourse more powerful in its argumentation than any that have since been composed with more refined and flexible rhetorical tools. Her work attests to the power of metaphor, specifically of metaphorical networks, to non-rationally argue for the expansion of human possibilities.

The Interior Castle speaks to people today because the human journey remains the same: our encounters with the serpents and living waters are generically the same; the transformation and goal are the same. The castle remains within.

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Appendix A

DIAGRAM OF MAJOR AND SUBSIDIARY METAPHORS
 IN THE SEVEN MANSIONS OF *THE INTERIOR CASTLE*
 Showing their Distribution in the Network

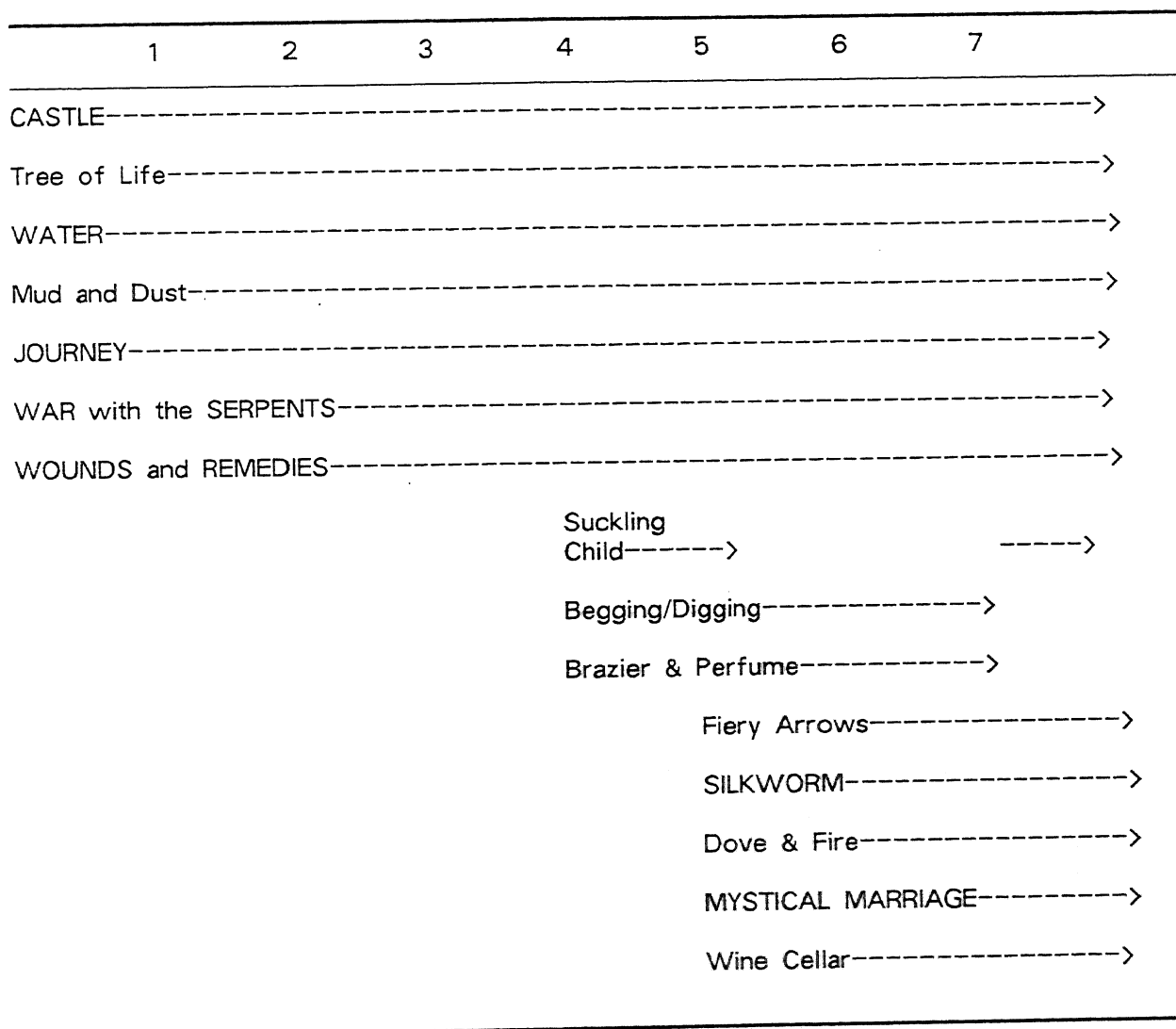


Figure 1

KEY ISOLATED METAPHORS IN THE SEVEN MANSIONS
OF *THE INTERIOR CASTLE*

1	2	3	4	5	6	7
	antidote	fledgling birds	metal	seal/wax	curative stone	candles/ river & slaves

Figure 2

Appendix B

THE METAPHORICAL NETWORK OF TERESA'S INTERIOR CASTLE

	1	2	3	4	5	6	7
	Active, Discursive Meditation (Human Effort and Ordinary Grace)			Transition	Passive, Infused Contemplation (Supernatural grace)		
CASTLE	Mansion of humility (Rooms of self-knowledge)	Mansion of the practice of prayer	Mansion of the exemplary life	Mansion of the prayers of recollection and quiet	Mansion of the prayer of incipient union	Mansion of the wound of love	Mansion of inseparable union
Tree of Life	Planted in living water	----->	----->	----->	----->	Bearing fruit	Bears fruit; pain and penance come from the roots
WATER	Tree of life planted in living water;	----->	----->	Water collects as a result of effort and gift	The water of God's glory	Tempest at sea; river of God's favors; on fire with thirst for water	Water rushes to the wounded dear; afraid the ship will sink
Mud and Dust	Mud in our eyes	----->	Mud and misery	----->	----->	Everything reduced to dust; specks in the eyes may force outside	
JOURNEY	Enter the castle through prayer	----->	Wearisome walk among snakes in mud and misery	Proceed out of love	Crawling does not fulfill our obligation; walk in fear	Bound with chains the butterfly cannot go where it wills	End of journey; good works
WAR with SERPENTS	Foul-smelling worms; vipers reptiles, brute beasts; legions of devils	Poisonous creatures; blows from artillery	Snakes; battles with enemies; weapons of the cross	Thousand wild and poisonous beasts; war; interior battles	Devil; tiny lizards with slender heads	Dangerous battle; weapons; fight enemies; devil	No more serpents but continue to wage war outside to build the castle; creatures plot revenge
WOUNDS and REMEDIES	Paralyzed and crippled bodies; deaf mutes; exile	Bitten by serpents & forced back outside; wounded; mute	Humility treats wounds; need surgeon	----->	Wounded by fiery arrows; pain; seek remedy	Wounded without remedy, soul dissolves in pain; fire is the remedy we will die in fire	Remedy; blind and deaf, death
Sucking Child				Dependent on the Lord			Divine breasts sustain the soul with streams of milk
Begging and Digging				Beg like the needy poor	By begging dig for treasure	Digging for treasure	Reach the treasure chamber
Brazier and Perfume				Fire enkindled on the brazier	----->	Fire enkindled; soul aflame like phoenix	Fire awakens the faculties
Fiery Arrows					Wounded by fiery arrows	Lord draws the arrows out	Lord shoots us with fiery arrows
SILKWORM					Silkworm spins cocoon (Christ)	Cocoon (Christ)	Butterfly flies in Christ
	(Silkworm)	(Silkworm)	(Silkworm)	(Silkworm)	(Cocoon)	(Cocoon)	(Butterfly)
Dove and Fire					Dove catches and spreads fire	Dove flies with spark of fire	Dove will not survive the tempest or the war
MYSTICAL MARRIAGE to CHRIST					Meeting in the wine cellar; Christ is friend	Betrothal to Christ	Marriage; Christ is Spouse, groom kisses bride, give birth to good works
Wine Cellar					Meeting	----->	Drinking wine strengthens us

Figure 3