Es la Rosa, El Símbolo Más Proprio de La Pureza’ (The rose is the most appropriate symbol of purity) An analysis of an 18th-Century Document Reflecting Female Monasticism In Mallorca

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‘ES LA ROSA, EL SIMBOLO MÁS PROPRIO DE LA PUREZA’ (THE ROSE IS THE MOST APPROPRIATE SYMBOL OF PURITY): AN ANALYSIS OF AN 18TH-CENTURY DOCUMENT REFLECTING FEMALE MONASTICISM IN MALLORCA

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A Thesis Presented to the Graduate Faculty of the
Meadows School of the Arts
Southern Methodist University
in
Partial Fulfillment of the Requirements
for the degree of
Master of Arts
with a
Major in Art History
by
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‘Es la Rosa, El Símbolo Más Proprio de La Pureza’
(The rose is the most appropriate symbol of purity)
An analysis of an 18th-Century Document
Reflecting Female Monasticism
In Mallorca

Advisor: Dr. Adam Jasienski

Master of Arts Conferred, August 2022
Thesis completed July 1, 2022

Currently owned by the Bridwell Library at Southern Methodist University, an eighteenth-century profession object, the Clarissine Manuscript, offers insight into the inner workings of the cloistered Convent of Santa Clara in Palma, Mallorca. This thesis serves to outline and provide all available information about this object while analyzing such information and offering avenues for future research. By looking back through history and tracking the narrative of Saint of Clare of Assisi’s formation of the Poor Clares order, we are able to understand this object in a new way.

An understudied object, the Clarissine Manuscript depicts eighteen saints and martyrs bordering text, which this thesis will explore visually through an iconographic approach to identify these unknown figures. By analyzing the dissemination of the artist style of the Rococo, I hope to illuminate the significance of viewing profession objects, such as this, as works of art formed by the reciprocity of Christianity and aesthetics at this time in history.
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ACKNOWLEDGMENTS

I want to start by whole heartedly thanking my advisor, Dr. Adam Jasienski, for his benevolence and endless support throughout this journey and my time at SMU. He pushed me to expel self-doubt and taught me to be kinder to myself during a time when I truly needed such advice. I would also like to thank my committee members, Dr. Amy Freund, and Dr. Randall Griffin, for their time, feedback, and for being incredible educators. Additionally, I want to highlight and thank the Art History department faculty for improving my art historical skills and abilities. I also wish to express gratitude for my Covid Cohort – Sydney Fitzgibbon, Jennifer Laffick, and Alex Stern – as I will forever cherish their friendship and love. Likewise, I would like to acknowledge and thank Dr. Rachel Miller of California State University, Sacramento, who initially recommended that I pursue graduate school when such a prospect had never crossed my mind. Thank you to my family – Mom, Dad, Danny, and Mary – for encouraging me to pursue my passions and for their unconditional love. Finalmente, Ivan. Gracias por esperar. Te amo.
INTRODUCTION

Right Time, Right Place

It was some time after noon that I genuflected and sat down alone in the last row of pews inside the Catholic church at the Convent of Saint Clare in Palma, Mallorca. After only a few moments, I was startled. I could hear them – the cloistered nuns – beginning to chant the rosary. Their monotone voices repeated each line and stanza, echoing throughout the empty church:

“Dios te salve, María, llena eres de gracia; el Señor es contigo. Bendita Tú eres entre todas las mujeres, y bendito es el fruto de tu vientre, Jesús. Santa María, Madre de Dios, ruega por nosotros, pecadores, ahora y en la hora de nuestra muerte. Amén.”¹

The sounds of their voices emanated down from the top right choir where their physical presence was obstructed by white, wooden, ornamental slats, revealing only their shadows. As the only person in the church during this time of prayer, I considered how some might refer to this experience as religious, spiritual, or even somewhat supernatural. It was also, revealing and

temporal – like time traveling. I was as close as anyone secular could possibly be to where an anonymous eighteenth-century commemorative manuscript had been produced.

The eighteenth-century Clarissine Manuscript is currently owned by the Bridwell Library at Southern Methodist University in Dallas, Texas. Painted on a large sheet of vellum, this pictorial manuscript wall-hanging measures at thirty inches by twenty inches (Figure 1).

Very little is known about the Clarissine Manuscript. It was painted by an anonymous artist(s) and according to the Bridwell Library, it was produced to commemorate a noblewoman and nun named Sor (the honorific title of a professed nun) Raymunda Torella y Despuig in relation to her devotion to the Poor Clares order in Palma. However, after further research, it became clear that this object was produced as a profession document – an object commemorating the nun who has professed and taken vows to enter as an official member of the monastic order that also means she has become a “Bride of Christ”.2 There is little information about Sor Raymunda, other than an 1819 Catalan document concerning the purchase of chocolate. It has also been noted that a responsorium was sung at the convent of Saint Clare after the death of Sor Raymunda in August 1826.3

Although religious convents were by design, places of rigorous devotion and worship, they could serve as a point of escape and freedom for many women where they were able to


pursue an education in the arts, to write, and to engage in other forms of intellectual pursuits.\textsuperscript{4} Additionally, it was something of importance for the women who lived inside convent walls to have strong connections with one another. They formed friendships and found solidarity with each other. These were spaces for women to form communities as well as intimate, platonic, or even romantic, bonds with one another.

The upper level text on the manuscript includes poetic language and is written to Sor Raymunda on the subject of her devotion and her choice to join the Poor Clares. The lower level text includes over forty names of the nuns that lived in the convent of Santa Clara in Palma de Mallorca during the end of the eighteenth century and lists their names in relation to the chores and duties that the women performed in the daily life and ritual cycles of the convent. It includes polished prose, emphasizing the importance of each duty or labor.

In Section One I will discuss how Saint Clare of Assisi (1194-1253) came to write the \textit{forma vitae} – meaning way of life – that each prospective member attempting to join and dedicate her life to the Poor Clares would need to learn before professing and taking up habit. Scholars Joan Mueller and Bert Roest have done extensive work not only with the translations of Clare’s \textit{forma vitae}, but also providing the true, properly researched narrative regarding the origins of the Poor Clares order that helps to nuance the narrative enshrined in the order’s documents about itself. Saint Clare’s \textit{forma vitae} is the first “canonically approved monastic legislation” to ever be written by and shaped by the experiences of women and as such it exhibits the significance of female religious solidarity.\textsuperscript{5} This section will also invoke art historian James Evangelisti, \textit{Nuns: A History of Convent Life, 1450-1700} (Oxford: Oxford University Press, 2013), 4.

\textsuperscript{4} Joan Mueller and Inc Ebrary, \textit{A Companion to Clare of Assisi: Life, Writings, and Spirituality} (Leiden; Boston: Brill, 2010).
Córdova’s research into the crowned nun portraits in Bourbon Mexico by briefly comparing the profession objects alongside the Clarissine Manuscript as his research offers the ability to compare the aesthetics of profession objects. Although I do not intend to obscure the differences of cultural context between New Spain and Mallorca, Córdova’s work represents the most important research into Hispanic female religiosity in the Enlightenment era.

Prior to this project, only four of the saints and martyrs painted on the manuscript had been identified. Section Two will focus on the visuality and iconography of this body of saintly portraiture, prompting identifications for the remaining fourteen figures. This encourages some discussion on the significance of choice regarding the included individuals and symbols.

The decorative quality and the simplicity of the foliate motifs found in the painted imagery of the Clarissine Manuscript are indicative of the Rococo style. Characterized by a highly theatrical, ornamental design composed of curves, floral patterns, frequent use of Chinoiserie, and pastel colors, the style of the Rococo (also known as the Late Baroque) originated in France during the late seventeenth to early eighteenth centuries. A term comprised of two words from the French language, rocaille (meaning rockwork) and coquillage (shellwork), Rococo is believed to have been conceived during a time when the nobility of France “started asserting their independence from the stranglehold of Versailles.”\(^6\) Though condemned by nineteenth century critics, French nobles and the bourgeoisie redecorated their

\(^6\) Gauvin Alexander Bailey, *The Spiritual Rococo: Decor and Divinity from the Salons of Paris to the Missions of Patagonia*, 57.
homes and chateaus with rooms that reflected their new “informal” way of life.\(^7\) Section Three will contemplate the dissemination of the Rococo style and contemplate how the concentric circles of time and location could have made it possible for the artist(s) of the Clarissine Manuscript to produce an artwork that draws on this popular decorative style.

The Clarissine Manuscript not only includes images, but also has large sections of text. As the text on this manuscript has never been transcribed or translated – though much of the text stems from page 540 of Francisco Núñez de Cepeda (1616-90), *Idea de el Buen Pastor* (Idea of the Good Shepherd), published in 1685 – I have conducted a full transcription and translation, both of which can be found in the appendix.\(^8\) It is this author’s hope that they will serve future researchers with their own investigations into this object.

As this object was created in Palma, Mallorca, it is necessary to include a brief overview of the history of this region. The history of Mallorca is complicated as scholars and anthropologists continue to understand how Palma de Mallorca came to be the thriving Castilian and Spanish society it is today. The island of Mallorca is located off the eastern shore of mainland Spain and its history dates back prior to the fall of the Roman Empire. According to the most recent archaeological records, the first humans arrived at the Balearic Islands (the largest

\(^7\) Gauvin Alexander Bailey, *The Spiritual Rococo: Decor and Divinity from the Salons of Paris to the Missions of Patagonia*, 57.

\(^8\) “Eighteenth-Century Convent Art, Inscribed Illuminations and Inspirations: Manuscripts at Bridwell Library, Bridwell Library Special Collections Exhibitions.”
ones being what we now call Mallorca, Menorca, Ibiza, and Formentera) sometime during the third millennium BCE and are said to be associated with the Bell Beaker culture.9

Conquered by Rome in 123 BCE by the Roman statesman, Quintus Caecilius Metellus, the Balearic Islands were absorbed into the province of Hispania Tarraconensis, which today is most of mainland Spain.10 The cities of Pollentia (Alcúdia), and Palmaria (Palma) were the main two cities founded during this time. During Roman occupation, Mallorca flourished with an economy compromised of olives, salt mining, and viticulture.11

The island would eventually be attacked by Islamic raiders from North Africa and the island was conquered in 902 by Issam al-Khawlan and was made part of the Emirate of Córdoba and Palma became known as Medina Mayurqa.12 Under Islamic rule, Mallorca saw an increase in agriculture and irrigation. Several Islamic dynasties later, King James I of Aragon invaded the island of Mallorca in 1229. In 1230, he claimed the island under Regnum Maioricae (The Kingdom of Mallorca) which it now remains as part of the Spanish Empire.13 Though there were large Jewish and Muslim populations throughout the island (those of who were highly persecuted


13 Mallorcaincognita, “Moorish Mallorca Timeline.”
in the fifteenth century), Christianity was the official religion of Mallorca and churches started to ascend into the historical landscape of Mallorca.

Palma is the capital and largest city of Mallorca. To this day, the Roman roads are full of different markets, schools, government buildings, and historic sites. The city glows with the hustle and bustle of everyday life.

The Order of Santa Clara in Mallorca was founded in 1256 by the former mother abbess of the monastery of Santa Maria (in Tarragona), Sor Catalina Berenguer and her sister, Sor Guillerma. The Poor Clares of Tarragona asked Pope Alexander IV (1199-1261) for his permission for them to build a convent on Mallorcan land. In 1256, Alexander IV encouraged the current Bishop of Mallorca, Ramón de Torrella, to “bless” the first stone of the new convent. Jaime I of Aragon was also involved in the creation of the convent by authorizing all donations, acquisitions, and purchases to serve for the construction of the new convent. It was around 1257, that the convent finally arose from the ground to serve as a home to the nuns of the Poor Clare order in Palma de Mallorca.

As this particular Clarissine Manuscript has never been formally studied or examined before and not much is known about its history or the person it was made to commemorate (Sor Raymunda), the central point of this thesis will be to provide as much relative information as possible that can be used as a reference for future avenues of research in the topics of convent


15 Monasterio de Sta Clara, “Monasterio de Sta Clara.”

16 Monasterio de Sta Clara, “Monasterio de Sta Clara.”
art, the dissemination of artistic styles, and solidarity in women religious. This thesis serves as a focused study on one specific object with the intention that it will shed light on the inner workings of a Spanish cloistered convent during the eighteenth century. I hope to illuminate the significance of viewing profession objects, such as this, as works of art formed by the reciprocity of Christianity and aesthetics at this time in history.

As the contemporary nuns at the Convent of Saint Clare are still cloistered, there is not much information available regarding the Clarissine Manuscript. I myself made an attempt to contact them while in Palma in hopes that I might speak with someone about the artwork and ask questions about the women who lived there during the eighteenth century. I was unsuccessful; however, I fully understand and respect their privacy and spirituality.
SECTION 1

Saint Clare, the Forma Vitae, and Professing Objects

According to the Bridwell Library, the Clarissine Manuscript was more than likely produced to commemorate Sor Raymunda Torella’s arrival at the Convent of Saint Clare.\(^{17}\) However, based on Cristina Puig Argente’s research, it should be noted that this document was more than likely produced to commemorate Sor Raymunda’s profession. The conference proceedings where Puig Argente published her work – discusses one “letter” from the Convent of Saint Clare in Palma, Mallorca (for a woman named Sor Maria Ignasia Fuster) that is aesthetically similar to this one that I have referred to as the Clarissine Manuscript (Figure 2). Argente discusses two other “letters” that came from the “now extinct” Convent de l’Oliver which was also inhabited by the Poor Clares.\(^{18}\) All three of these documents are aesthetically similar to the Clarissine Manuscript owned by the Bridwell Library.

\(^{17}\) “Eighteenth-Century Convent Art, Inscribed Illuminations and Inspirations: Manuscripts at Bridwell Library, Bridwell Library Special Collections Exhibitions.”

Puig Argente also discusses the *novitiate* – a period of training – that a prospective member of a religious order underwent before professing and taking their vows as a fully-fledged member of the order.\(^\text{19}\) As the Clarissine Manuscript is a profession object, it is necessary to unpack the history of Saint Clare and her formation of the Poor Clares order. As will become apparent, Clare of Assisi set her own rules for the Poor Clares order, some of which, focus on the spiritual duty of manual labor inside the convent.

During the novitiate period, prospective members become familiar with the *forma vitae*, - meaning “form of life” – which are fundamentally documented rules or guidelines on how to live a religious and holy life as a member of the Poor Clares order. To fully understand the forma vitae and novitiate of the Poor Clares and how it relates to the text found upon the Clarissine Manuscript, understanding how the order originated alongside Saint Clare and how she was able to write her own forma vitae is imperative in this analysis of the Clarissine Manuscript.

The history of how the Poor Clares or *Damianites* (as they were originally called until 1263), came to fruition has long been muddied with incorrect information. The order has traditionally been considered a “direct offshoot” of the Franciscan Order due to the actions of Saint Francis of Assisi (Francesco Bernardone) in his “formation” of three orders: The First Order of the Friars Minor, the Poor Clares, and the Third Order of Tertiaries.\(^\text{20}\) This narrative

\(^{19}\) Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló Cristina Puig Argente.”

was considered truth mostly by its “strong hagiographical topos” and because it was often restated in “influential historical narratives” of Franciscan history.21  

Towards the end of the nineteenth century, however, order historians took interest in studying the Poor Clares and found themselves looking through the history of the formation of the order. Through their research, these historians found that the traditional narrative veiled the involvement of other historical figures and overshadowed the “conflict-ridden process” that the formation of the Poor Clares went through.22  

What we know of Clare’s life can help to shed additional light on this process. Born c. 1194 in Assisi, Italy, Clare was raised in a wealthy, noble (maternal and paternal) household preoccupied with “strong courtly and religious ideals.”23 Her father, Favarone di Offreduccio di Bernardino, was a knight and his family was one of twenty noble families living in Assisi during this time.24 The struggle for power between the papacy and the German Emperor progressively grew, causing obstacles for the newly rich merchant class and triggering economic upheaval.25  

On January 8, 1198, Pope Innocent III took to the papal throne and sought to obtain the Duchy of Spoleto. The German Duke, Conrad of Urslingen, left Assisi in April of 1198, arriving in Narni to deliver the Duchy to the papal emissaries. The angry and frustrated merchants in

21 Roest, Order and Disorder: The Poor Clares between Foundation and Reform, 1.
22 Roest, Order and Disorder: The Poor Clares between Foundation and Reform, 1.
23 Roest, Order and Disorder: The Poor Clares between Foundation and Reform, PAGE.
24 Joan Mueller and Inc Ebrary, A Companion to Clare of Assisi: Life, Writings, and Spirituality (Leiden; Boston: Brill, 2010), 11.
Assisi then appointed their own magistrates and violently went after the local nobles, causing the young Clare and her family to flee the city.\textsuperscript{26} Clare’s family settled in Perugia and fought against the citizens of Assisi until a truce allowed them to return to their home.

As the future Saint Francis’s father was a merchant in Assisi, it is possible he may have taken part in destruction of the city and the violence towards the local nobles.\textsuperscript{27} During this time of turmoil, Francis was taken prisoner in Perugia for a year before returning to Assisi a different man. He slowly distanced himself from his merchant father’s obsessive greed as he pondered and rejected knighthood, ultimately choosing to turn his life to God.\textsuperscript{28}

After her family returned to Assisi, Clare’s parents raised her with the intention of a “strategic” marriage, though her mother, Ortolana, provided Clare with a religious education which may have prompted Clare’s future choices.\textsuperscript{29} When Clare was around sixteen years old, she started having private meetings (without her parent’s knowledge, though most likely facilitated by one of her male cousins) with Francis of Assisi, who was now known for his “penitential preaching activities,” to discuss “matters of penitents” and the possibility of adopting a life of poverty in accordance with the Gospel.\textsuperscript{30}

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\textsuperscript{26} Mueller and Ebrary, \textit{A Companion to Clare of Assisi: Life, Writings, and Spirituality}, 12.

\textsuperscript{27} Mueller and Inc Ebrary, \textit{A Companion to Clare of Assisi: Life, Writings, and Spirituality}, 12.

\textsuperscript{28} Mueller and Ebrary, \textit{A Companion to Clare of Assisi: Life, Writings, and Spirituality} 12.

\textsuperscript{29} Roest, \textit{Order and Disorder: The Poor Clares between Foundation and Reform}, 11.

\textsuperscript{30} Roest, \textit{Order and Disorder: The Poor Clares between Foundation and Reform}, 12.
In 1212, Clare decided to devote her life to God. She began by secretly selling off her possessions and donating the money to the impoverished. With Francis, and at the “secret consent” of Bishop Guido II, Clare, along with her friend, Pacifica of Guelfuccio, left her home in Assisi and headed to the church of Santa Maria degli Angeli. There, Francis acknowledged her conversion by cutting Clare’s hair in the “penitential tonsure” as she became a member of the Franciscan fraternity. Having caught news of their daughter’s decision, Clare’s parents sent search parties for her causing her to flee and move multiple times to escape their clutches. Clare’s sister, Caterina (who was named Sister Agnes upon her own conversion) chose to follow in Clare’s footsteps and their parents would once again send search parties in hopes that their daughters would return.

Settling at the church of San Damiano, Clare inspired many young women to follow in her life of poverty and devotion and support her religious project. During this time, a few female monastic houses were being founded and traditionally, male monastic orders would bear “responsibility” for them. Most of these female monastic convents were associated with the noble class as entering a convent was an expensive venture and cost a ‘spiritual dowry,’ (to ensure the woman’s chastity, education, and safety) but was considered to be cheaper than a

31 Roest, Order and Disorder: The Poor Clares between Foundation and Reform, 12.
32 Mueller and Ebrary, A Companion to Clare of Assisi: Life, Writings, and Spirituality, 12.
33 Roest, Order and Disorder: The Poor Clares between Foundation and Reform, 14.
34 Roest, Order and Disorder: The Poor Clares between Foundation and Reform, 18.
marriage dowry. Therefore, it was not difficult for Clare to form a female community in her pursuit of a monastic life at San Damiano. Clare and her female community embraced a simple lifestyle that reflected other communities of women during this time through prayer, contemplation, and manual labor – typically in seclusion.

In an attempt at regularization, Francis constituted an informal *forma vitae* – meaning way of life – for Clare and her female companions that was similar to the “evangelical perfection” of the Friars Minor, though excluding activities such as preaching and begging. Over the next few years, different iterations of the forma vitae for this female community were created, becoming known as the *Observantiae Regulares* (Regular Observances), though these texts of the early regulations have not survived.

Later, Cardinal Ugolino (who became Pope Gregory IX in 1227), the current Lord Cardinal Protector of religious orders, created and facilitated principles for other unregulated female monastic orders as several of them were denied kinship with male monastic orders (who did not wish to take on any more responsibility in looking after them), creating an umbrella where many of the female religious communities were living under the Ugolino forma vitae.


37 Roest, *Order and Disorder: The Poor Clares between Foundation and Reform*, 16.

Ugolino’s forma vitae focused solely on enclosure, refused any sort of physical labor, and barred any male monastic order members from entering with alms, as such these female religious orders would become reliant on the papacy for income in order to eat. For some time, Clare and her devoted community at San Damiano were allowed to continue ascribing to the forma vitae left to them by Francis who had since passed away in 1226. This carefully described their relationship with the Franciscan Friars. The Friars, however, grew increasingly less interested in maintaining a relationship with Clare’s female order at San Damiano.

In 1247, however, Pope Innocent IV and the Cardinal Protector issued new rules for these female religious communities referring in particular to the order at San Damiano. Essentially, these regulations forced the Franciscans to continue their relationship with the ever-growing San Damiano community. These regulations also stipulated the “acceptance of communal property” which went against the San Damiano community’s devotion to a life of poverty. There were also statements asserting the Franciscans would have total control over female communities to the point where there would be no true independence for the women of San Damiano.

The rules set forth by Pope Innocent IV were in direct opposition to the monastic life that Clare of Assisi had originally sought during her youth. Therefore, to create a legacy for her order and female companions, Clare began to conceive her own testament and monastic rule using the experiences of female religious. She heavily incorporated the forma vitae given to her by

39 Roest, *Order and Disorder: The Poor Clares between Foundation and Reform*, 49.
40 Roest, *Order and Disorder: The Poor Clares between Foundation and Reform*, 50.
41 Roest, *Order and Disorder: The Poor Clares between Foundation and Reform*, 50.
42 Roest, *Order and Disorder: The Poor Clares between Foundation and Reform*, 52.
Francis of Assisi and focused on absolute poverty and enclosure (which would still require a relationship with Friars to bring alms, insisting all male visitors be Franciscan Friars). One year prior to Clare’s death, her forma vitae was approved by the Cardinal Protector stipulating it be only for the San Damiano community as the papacy feared it may spread to other female religious communities. Regardless, in the coming years, Clare’s forma vitae was adopted by a few other female religious houses with papal approval. Clare’s official forma vitae is noteworthy as previously mentioned, it is the first “canonically approved monastic legislation” to ever be written by and shaped by the experiences of women. In the forma vitae, one section focuses on the importance of labors, relative to the passages of text included with the Clarissine Manuscript.

The Text of the Clarissine Manuscript: The Labors

The text in the lower level of the Clarissine Manuscript lists several duties and labors and includes the names of the nuns responsible for each, written below each task, all of which I have transcribed and translated. A few of these include singers, bell ringers, door closer, refillers, those that would clean the dishes, cooks, sweepers, nurses, and grinder. Each of these duties is accompanied by a few lines of poetic prose to celebrate and emphasize the importance of each labor.

43 Roest, *Order and Disorder: The Poor Clares between Foundation and Reform*, 53-54.

44 Roest, *Order and Disorder: The Poor Clares between Foundation and Reform*, 53.
Throughout the twelve chapters of Saint Clare of Assisi’s forma vitae, she lays out the rules and regulations for those who wish to join the Poor Clares. Chapter seven is specific to the importance of labor and states:

“Work faithfully and devotedly at tasks that pertain to the integrity and service of the community so that banishing idleness, the enemy of the soul, they do not extinguish the spirit of the holy prayer and devotion whom all things of time ought to serve devotedly.

During chapter, the abbess or vicaress must assign in the presence of manual labor that is to be done. The same occurs if some alms are sent for the needs of the sisters, so that they can remember their benefactors in prayer together.”

The focus on manual labor reveals that one of Saint Clare’s main agendas was the fight against idleness, which has been defined as the ‘enemy of the soul,’ and thereby demonstrates the importance of manual labor relative to devotion for those wishing to join the Poor Clares. Why include a list of duties on a professional document? I suggest that it was to serve as a reminder for the novices, that their official commitment to the Poor Clares is drenched in the necessity of manual labor in order to dedicate one’s life to God.

Sor Raymunda’s name is mentioned twice – once at the beginning and once at the end – on the list under the “duty” heading of “La Doma.” Based on the comparison with the profession documents discussed by Puig Argente, this title seems to be used to signify the woman professing. Puig Argente also included a transcription of the text on the profession document for
Sor Francisca Despuig where Sor Francisca’s name is designated under La Doma. In Catalan, la doma translates to “the house.” In Castillian, however, la doma means “the taming.”

Etymologically, we can speculate that following their novitiate, these women have now been “tamed” and have familiarized themselves with the forma vitae, acquiring their position as a fully-fledged member of the Poor Clares order. The lines of the poetic prose accompanying Sor Raymunda’s name on the Clarissine Document under the title of La Doma translate, “When I see Raymunda today / She suspends her ears to the Heavens…” ‘Today’ referring to the day of Raymunda’s profession as she takes her vows to enter the monastic order and ‘suspends her ears to the heavens’ by expelling the outside world and becoming forever enclosed in the convent.

Based on Argente’s study of the other three profession documents from Palma, it is clear that it is necessary to bring broader contextual information about these profession objects, given that it could be useful in further research. As the Bridwell Library has stated that the Clarissine Manuscript had been produced “specifically within a female monastic context” and throughout my previous research, I originally concluded that the Clarissine Manuscript must have been produced by a nun residing at the Convent of Santa Clara in Palma. However, according to Argente, the artists who produced these profession documents were Franciscan Minor monks. This new information is of significance as it exhibits the relationship between the Poor Clares and the Franciscans, embodying Saint Clare’s forma vitae.

45 Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló,” 107.

46 Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló,” 101.
In addition, the structure of the Clarissine Manuscript and the three other documents discussed by Argente – is of significance in that it asks us to consider the legality of the documents. Documents of profession are generally the same in all convents. These legal documents list information such as text referring to the nun’s request to “entrust herself to Christ” and the location of where said nun takes her official vows. They also include the name of the woman professing, where she was born, and other “personal data.” Once the nuns have finished the lengthy process of professing, the document is then signed by ecclesiastical members such as the abbess, bishop, and in some cases, other nuns. This documentary record is kept in the “minutes book” of the convent. Professional documents containing this information are legal documents of the Catholic Church. The Clarissine Manuscript owned by the Bridwell Library and the three documents analyzed by Argente are not signed and do not contain any of the appropriate information to be considered legal. Argente notes that they are “exceptional models” but are likely without any legality within the Catholic Church, though she is careful to state that this cannot be stated as fact as the register of professions at the Convent of Saint Clare

47 Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló,” 99.

48 Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló,” 99.

49 Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló,” 99.

50 Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló,” 99.

51 Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló,” 99.

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is restricted. It may be, then, that a secondary version of the “official” document was produced for the nun’s family. This would also explain how such an object found its way into the art and rare book market, and eventually to the collection of the Bridwell Library in Dallas, Texas.

In his book, “The Art of Professing in Bourbon Mexico: Crowned-Nun Portraits and Reform in the Convent”, art historian, James Córdova, examines crowned nun portraits produced in New Spain during the eighteenth century (Figure 3). Córdova acknowledges that the earliest crowned nun portraits in New Spain were in fact for funerary purposes (similar to Golden Age Spanish portraits of deceased nuns that would have been intended for the convents where each nun had lived), however, he states that the practice shifted into depicting “common, living nuns dressed in the rich trappings of their profession.” According to Córdova, these portraits of living nuns are unique to New Spain.

The formal similarities between these lavish portraits and the Clarissine Manuscript (as well as the other profession documents discussed by Argente) are few. Though, one similarity is the use of floral imagery and the overall extravagance of both the Clarissine Manuscript and these crowned nun portraits. The Clarissine Manuscript contains various floral motifs indicative of the Rococo, while the crowned nun portraits are individualistic and use different flowers depending on the sitter.

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52 Argente, “Tres cartes de professió de clarisses de Palma: sor Maria Ignàsia Fuster, sor Francisca Despuig i sor Maria Lluïsa Rosselló,” 99.

53 James M. Córdova, The Art of Professing in Bourbon Mexico: Crowned-Nun Portraits and Reform in the Convent, (University Of Texas Press, 2014), 35.
Córdova explains the significance of the, *hortus conclusus* (enclosed garden), and how it became a symbol of convents and monasteries in New Spain.54 Within the top level of the Clarissine Manuscript is a depiction of a hortus conclusus, symbolizing the monastic devotion of the Poor Clares order. Unfortunately, the photographs that accompany Argente’s discussion of the other profession documents from Palma, are of poor quality and therefore difficult to examine, and I cannot state for certain the similarities between those and the crowned nun portraits.

54 Córdova, *The Art of Professing in Bourbon Mexico: Crowned-Nun Portraits and Reform in the Convent*, 72.
SECTION 2

Visuality and Iconographic Study

The overall composition of the Clarissine Manuscript contains various figures and shapes and employs the softness of pastel colors. The enclaves of ten of the figures are like small windows, each with their own defining shape. The shapes resemble rocaille as the curvilinear lines used to create them resemble shells, a popular motif associated with the Rococo. The portraits of the saints outside of the enclaves are all perched on flat surfaces that are architecturally similar to shelves or tables. Stemming from each of these tables and outside several of the enclaves are floral motifs of brown, pink, and green. There is a logic to the chaos of the entire composition, as each part is pushed organically together, and always bordering the central text. The enclaves of the text are also bordered by curvilinear lines indicative of rocaille. The composition is as if the entire image has been squished together into a geological formation or mound – resembling a mountain or hill.

This collective body of saintly portraiture is divided into two levels. The top level (Figure 4) includes ten figures, who are iconographically related to female monasticism, and is centered around a complex poetic text that memorializes Sor Raymunda’s devotion to the Poor Clares. The lower level (Figure 5) of the Clarissine Manuscript contains eight figures, iconography relating the Sor Raymunda’s coat of arms, and the names and religious (and domestic) duties of over forty nuns residing at the Convent of Santa Clara during this time.
This section will focus on the visuality and iconography of the figures and motifs of the Clarissine Manuscript. This will offer insight into the choices of the specific religious saints and martyrs that were chosen and included in this collective body of saintly portraiture. I hope to offer ideas that connect these choices back to women religious in this monastic context.

The Upper Level

The top central figure (Figure 6) is depicted with pale skin in a long, white dress with gold paint lining the collar. Gold paint is also used to accentuate the figure’s body across their waist. The painted white fabric of the bottom of the dress is given depth by the use of grey paint to create shadows and movement. The figure’s right arm and shoulder are wrapped in a billowy, light blue fabric that is similar to a shawl or mantle. The light blue mantle wraps around the back and the front of the figure, where her hands are clasped together in the position of prayer.

As the light blue mantle of this figure billows, it creates movement, as if there is a gust of wind blowing from the figure’s right side. The figure stands barefoot upon a light blue, crescent shaped moon with one foot resting upon a green serpent figure. The green serpent is depicted with its head flowing down from the left side of the moon while the serpent’s tail wraps around and peaks out from the right side. Surrounding the figure’s head in a circular, halo like shape are twelve tiny stars. The artist has used negative space and a paint that is close to the color of the vellum to create rays of light, emanating from the figure’s crown of stars. These rays separate this particular figure from the others as it is the only one that has been represented with such light. The iconography depicted with this figure, including the snake, crescent moon, light blue mantle, and crown of stars, make it simple for the viewer to deduce that this is a representation of the Virgin Mary, here cast as the Woman of the Apocalypse.
On either side of the Woman of the Apocalypse are two male figures who are both painted in white gowns with red mantles with brown circular halos around their heads. Both figures are looking inward, towards the Apocalyptic Woman. From the viewer’s perspective, the figure on the left (Figure 7) is painted with brown hair and a short brown beard and is holding a long staff with green, flowering foliage at the top in his right hand. In the figure’s left arm is a naked child with gold lines radiating out in every direction, denoting the child’s divinity. This is a representation of the Christ child. The child’s arms are outstretched and welcoming. The figure itself is wearing red shoes. The color of red shoes in significant in Catholicism as it represents the Pentecost. As this figure holds a flowering staff, perhaps lilies, along with the Christ child, this is a depiction of Saint Joseph.55

Depictions of a male saint holding up the Christ child, however, also relates to Saint Christopher. In accordance with the Aurea Legenda or Golden Legend (collection of hagiographies compiled by Jacobus de Voragine in 1275), Saint Christopher settled on the bank of a dangerous river and worked to carry travelers from one side of the river to the other.56 One night, a child asked Christopher to take them to the other side. Whilst carrying the child across, Christopher notices that the child has become extremely heavy. Nevertheless, Christopher delivers the child to the other side of the river and the child reveals themself as the Savior and


Christ child.\textsuperscript{57} The Christ child then tells Christopher that he has just carried the weight of the world. Christopher would later be beheaded by the order of a local king of Lycia, making Christopher (in Greek, “Christ bearer”) a martyr.

The figure to the immediate right of the Woman of the Apocalypse (Figure 8), also dressed in a white robe and red mantle, is portrayed with grey hair and a long grey beard. In this figure’s right hand, they are holding what could be a palm frond, typically associated with martyrs.\textsuperscript{58} Also in their right hand is a book. The figure’s mouth is also closed, almost pursed. Due to this iconography, this figure could be San Ramón Nonato, a thirteenth century saint who is closely associated with women as he is considered the “protector of pregnant women.”\textsuperscript{59}

During his lifetime, San Ramón Nonato labored to ransom enslaved peoples and worked with the Mercedarian Order to ensure the safety of Catholic captives in North Africa.\textsuperscript{60} He then became imprisoned and a padlock was placed on his lips, though it is said he continued to preach to the other captives.\textsuperscript{61} A sculpture (Figure 9) by the Córdobian artist, Juan de Mesa, depicts San Ramón Nonato with a lock on his lips and a book in his hand. He has his arm outstretched, though the depiction on the Clarissine Manuscript does not have (or may be difficult to prove)

\textsuperscript{57} De Bruyn, “The Iconography of Hieronymus Bosch's St. Christopher Carrying the Christ Child (Rotterdam),” 29.


the lock on the lips, the lips themselves are somewhat different than any of the other figures. In both depictions, the saint’s hand is held out, as if he is pleading to be trusted.

These top three figures are placed at the same height and rest above enclaves of Catholic symbolism. Below the crescent moon of the Woman of the Apocalypse are fluffy, grey, cloud like shapes. Next to the clouds and between each of the male martyrs are two enclaves each encasing a version of the pink and red sacred heart against a grey background (Figure 10). The grey enclaves are enveloped in pink, foliate motifs, characteristic of Rococo ornamentation. Each sacred heart is depicted with red and white lines surrounding them and the artist uses negative space to replicate light. The heart on the left is wrapped in the thorns, representing Christ, while the heart on the right is pierced with a crucifix, representing Mary and her Seven Sorrows.62 Throughout the eighteenth century and especially in Spain and New Spain, the image of the sacred heart was associated with mystic women and sacred femininity.63

Below these two enclaves and immediately above the poetic text is another enclave. At the top of this enclave is more of the pink, foliate motif. Below this motif is the enclave that encapsulates a rose bush inside previously mentioned, hortus conclusus or enclosed garden (Figure 11). Though there is some damage to this portion of the Clarissine Manuscript, the viewer is able to see that the pink rose bush is in a pot in the middle of the garden where there are four patches of green grass, two on either side of the central rose bush. On either side of the


garden are walls of green with archways pressed inside them. The background of this enclosed garden is a simple blue.

Depictions of the enclosed garden (representing the Virgin Mary) gained popularity during the Middle Ages. The enclosed garden is considered a “liminal space” where the “human and the divine can dwell together in mutual pleasure and intimate love” denoting the hortus conclusus in this instance as a symbol of monastic virtue and devotion. These enclaves are enclosed but decorative motifs of pink and green extend out in curvilinear lines on each side of the central piece. They are connected by white paint that the artist has used to create shelf like shapes on which the next two angelic figures are depicted.

The figure to the viewer’s left (Figure 12) is represented with wings on their back and dressed in what appears to be armor dress while they lack the brown, circular halo that the majority of the other figures in this collective body include. The top portion of the armor is blue with short red sleeves while the bottom portion of the armor dress is short and green. This figure is sporting a pink mantle and a blue helmet with pink, feather like shapes on top. In their right hand, the figure yields a grey sword with a red handle while their right hand holds a grey circular shield with text written across. The figure’s pale legs are in a position that suggests they may be flying or jumping off of the platform. Upon that perch and under the figure’s sandaled feet is a demonic looking head that is attached to a grey chain held by the angelic figure. One can barely


make out the horned, red-skinned demon’s face. Squiggly lines of red fire encapsulate the demon and the figure’s foot slightly rests upon the demon’s head. These iconographic symbols clearly denote the figure as the Archangel Michael, as they are often depicted fighting and slaying the devil or “great dragon” as mentioned in Revelations 12-16.66

The figure on the viewer’s right and standing upon the white shelf is also depicted with wings (Figure 13). This figure wears a long, green dress and another pink mantle. In their right hand, the figure is holding a string that is attached to a red fish. In their left hand they are holding a long, brown staff. The angel Raphael has often been depicted holding a fish, referencing The Book of Tobit (Tobias).67

Below the two archangel figures are two more enclaves, finely decorated with more floral motifs surrounding them. Each enclave throughout the rest of the of the Clarissine Manuscript has stark, brown colored backgrounds and is bordered by pink and brown foliate motifs. The saint within the enclave to the viewer’s left depicts a female figure dressed in white with a red mantle (Figure 14). The figure has her left hand on her chest while her right arm is outstretched. Her head is covered by the dress and mantle. As there are no additional iconographic features, this particular saint is difficult to identify.

Across from the previous figure and below the Archangel Raphael, is a depiction of a female saint with a brown halo, wearing brown robes and black habit, similar to those of the


Carmelite Order (Figure 15). However, she is holding a staff in her left hand and a monstrance in her right. This denotes that she is Saint Clare of Assisi, the namesake of the Poor Clares. In her right hand she holds a monstrance—a vessel containing the consecrated eucharistic host. This iconography refers to the when the Italian city of Assisi was threatened with siege and on the brink of invasion by the Saracen mercenaries of Frederick II in 1240. During the invasion, Saint Clare was carried from her sickbed with the monstrance in hand, to the walls of the city in hopes of a miracle. It is said that the besieging army scattered upon sight of Clare and the monstrance leaving the city unharmed. In her left hand, we see she holds a crozier, a stylized staff associated with high ranking clergy. As Saint Clare of Assisi is the founder of the Poor Clares, and the Clarissine Manuscript was presented to one of her followers many centuries later, it seems only right that she would be included. It is somewhat surprising that Saint Clare is not depicted more prominently, however, this could have been an intentional choice to denote Saint Clare’s humble life and monasticism.

The last register of saint figures in the upper level of this collective body of saint portraiture, includes two haloed figures on either side of the manuscript within enclaves and one saint depicted in the middle, underneath the text. In the enclave on the left, is a male figure (Figure 16). He is depicted sitting, in solely a pink mantle as the left side of his chest is visible.


With his left hand, the figure seems to be petting an animal figure resembling a lamb. The lamb sits upon a green embankment where tree branches are shooting up out of the earth. This saint could very well be a rendering of Saint John the Baptist as he is often depicted with a lamb to represent Christ as the “lamb of God”. John the Baptist, however, is typically depicted wearing a hair shirt of camel which this particular image does not include. Still, there are some paintings wherein John the Baptist is depicted without a hair shirt, such as Hieronymus Bosch’s, *St. John the Baptist in the Wilderness* (Figure 17).

The figure in the enclave on the right is depicted with a halo and wearing a white shirt over a black robe (Figure 18). This figure is holding a crucifix in their left hand. Their right hand is outstretched with the billowy sleeve of the white shirt hanging down their side. From the viewer’s perspective to the right of the figure is what appears to be a table that holds a gold crown and a green plant with three stems. Though many of the backgrounds of the enclaves on the manuscript are plain, the background here has what appears to be a small window to the right of the figure’s head. This figure is most likely that of the Jesuit saint, Aloysius Gonzaga.

Aloysius Gonzaga was born “a prince of the house of Gonzaga at Castiglione delle Stiviere” in Lombardy, Italy in 1568. Living a short life of only twenty-three years, Aloysius Gonzaga endured many ailments that began while his mother, the Marchioness, was pregnant. As she became ill, his mother did not expect her child nor herself to survive. During his youth, 


Aloysius Gonzaga would retreat to “solitary prayer” due to his “compromised state” and his “aversion” to courtly life.\textsuperscript{72} Though his mother was supportive of his “desire for a religious life,” his father was opposed and it was only when Aloysius was eighteen that he was able to travel to Rome and enter the Society of Jesus.\textsuperscript{73} It is said that Aloysius was “intellectually gifted” which him made him popular among his colleagues and friends throughout their leisure time at College.\textsuperscript{74} He was able to achieve a state of “spiritual rapture” that is likely due to his weakening physical health.\textsuperscript{75} His life ended in June 1591 from the plague as it advanced throughout Italy.

Images of Aloysius Gonzaga, such as Guercino’s 1650 oil painting (Figure 19), typically depict him in Jesuit garb in close proximity to a crucifix. The inclusion of Aloysius Gonzaga within the saintly portraiture of the Clarissine Manuscript is ultimately plausible due not only to his enduring strength and piety, but also his close connection to his mother and her suffering during the course of her pregnancy which exemplifies the true strength of women. Additionally, any of the saints here may have had special significance to Sor Raymunda that would be difficult to determine without a thorough examination of her family tree for potential family members bearing the names of any of these holy individuals and of her papers, if any survive.


\textsuperscript{74} Horn, “The Altar of the Blessed Aloysius Gonzaga in Sant'Ignazio in Rome: A Theatre to a Jesuit Saint,” 384

\textsuperscript{75} Horn, “The Altar of the Blessed Aloysius Gonzaga in Sant'Ignazio in Rome: A Theatre to a Jesuit Saint,” 384
The final haloed figure of the upper level is below the text and feels engaged within the text (Figure 20). This female figure is depicted in green robes with a gold cinch at her waist. She wears a pink mantle and is holding both a palm frond and a staff with a cross at the top. On the left side, near her thigh, is the face of a green animal like figure. The staff the figure is holding seems to be piercing the head of the dragon like animal figure. Therefore, this saint could possibly be identified as Saint Margaret of Antioch also known as Saint Marina the Great Martyr. The inclusion of Margaret here and at the center of the art work is possibly significant in relation to her story. Margaret’s story, popular during the middle ages, has been dissected by martyrologists.76 According to legend, Margaret was the daughter of a pagan priest and her mother died not long after Margaret’s birth leaving her to be raised by a Christian nurse who eventually helped Margaret convert to Christianity.

After embracing Christianity as well as taking a vow of chastity, she was disowned by her father and adopted by her nurse.77 Later in her life, a man named Olybrius, a governor of the Roman diocese of the East, wanted to marry her but she refused as she had already devoted her life to Christianity. Upon her refusal, Margaret was criminally charged as a Christian and was kidnapped and tortured, during which several miracles occurred.78 It is said that while being


tortured, she encountered a dragon who swallowed her whole and regurgitated her alive as the cross she held during the ordeal irritated its throat. The governor’s men then tried to kill her by fire and drowning, both of which she survived, before ultimately being decapitated. The iconography here indicates this could be Saint Margaret due to the long cross staff she holds in her left hand that is piercing the head of a green dragon.

The Lower Level

This lower level of the Clarissine Manuscript contains eight figures, iconography relating the Sor Raymunda’s coat of arms, and the names and duties of over forty nuns residing at the Convent of Santa Clara during this time.

The first figure on the left of the lower level is a woman in brown robes and a black habit (Figure 21). She seems to be kneeling and her hands are clasped together in the position of prayer. Upon the top of her habit is a crown of flowers with a circular halo above. Above her are three circular rings that could be a representation of the thorned crown of Christ as well as three representing the Father, the Son, and the Holy Ghost. As she is wearing a crown of flowers, it is likely that this is Saint Rose of Lima.

Immediately to the left of Saint Rose, and outside of any enclave, is a haloed male figure donning brown robes and cinched by a brown cord (Figure 22). He is perched upon another decorative element of the manuscript. His left hand rests upon his chest while his right hand clutches a red book to his side. His brown hair encircles the shaved top of his head, and he has a

short beard at the lower part of his face. His gaze appears to be looking towards Saint Rose. Between his left arm and his body is a staff with a double cross at the top. As he holds a book, this depiction is most likely that of Saint Francis of Assisi. To include Saint Francis would be an obvious choice as he was a good friend of Saint Clare and was instrumental in both her conversion and the formation of the Poor Clares order.

Across from these two saints is another enclave bearing a haloed female figure in brown robes and a black habit with a rosary around her neck (Figure 23). Here, the female figure is holding a child, likely the Christ child, in her arms. Behind her in the background of the brown enclave is what could be interpreted as a brick wall. The child has their arms outspread, mimicking the pose of Christ on the cross. Brick walls are known to symbolize God’s presence in Christianity; however, it does not give the viewer much information. Though this saint may be difficult to recognize, the presences of the Christ child here could suggest that this woman is the mystic, Catherine of Sienna. Saint Catherine is often depicted in a “mystical marriage” with an infant Christ in scenes such as Annibale Caracci’s, 1585 painting (Figure 24).

To the right of this female saint, is another male figure outside of an enclave dressed in monk robes (Figure 25). He is also perched upon the decorative motifs of the manuscript. In his right hand, the male figure holds the Christ child upon a book. The Christ child holds a cross and has lines radiating around his head. In the saint’s left hand are white lilies. As this figure is dressed in monk robes, it is most likely a depiction of Saint Anthony of Padua. According to the Vita of Saint Anthony of Padua, compiled in the thirteenth century, he was described as
“intelligent, physically gorgeous, orthodox, and not insignificantly of noble birth.”\textsuperscript{80} The Vita also mentions that his mother was extremely devout and would take him to mass daily at St. Mary’s Cathedral.\textsuperscript{81} Saint Anthony of Padua is most well-known as a “thaumaturgus” or “performer of miracles” as he performed several throughout his lifetime.\textsuperscript{82} Images of Saint Anthony of Padua frequently depict him in his chosen monk robes and in close proximity to the Christ child such is the case with Murillo’s \textit{The Vision of Saint Anthony of Padua} (Figure 26).

Another haloed female figure is in the enclave directly below the last two saintly figures mentioned (Figure 27). She is wearing a white robe with a pink mantle draping around her shoulders and arms. She leans against a green patch of earth with her face resting in her left hand. She looks down toward the earth as if she is exhausted and tired. Her right hand clutches a skull to her lap while a large brown cross staff rests between her right arm and her body. Due to some damage, it is difficult to see what shapes are in the brown background of the enclave, however, it is obvious that there were shapes painted there. From what the viewer can make out, it would seem that these shapes are floral or plantlike. This female figure is most likely that of Saint Rosalia.

Stories of Saint Rosalia are significant regarding her inclusion in this collective body of saint portraiture. She was born of a Norman noble family that claimed descent from Charlemagne. Rosalia was devoutly religious, and she retired to live as a hermit in a cave on


Mount Pellegrino, where she died alone in 1166 and her remains remained. In 1624, a plague descended upon the city of Palermo. During this trying time, it is said that Saint Rosalia appeared first to a sick woman, then to a hunter, to whom she indicated where her remains were to be found. She ordered the hunter to bring her bones to Palermo and have them carried in procession through the city. The hunter then climbed the mountain and found her remains inside the cave described by Saint Rosalina. The hunter did what was asked of him, and her remains were carried around Palermo. After her remains were carried around the city three times, the plague ceased. After this, St. Rosalia was venerated as the patron saint of Palermo, and a sanctuary was built in the cave where her remains were discovered.

Around the world, Saint Rosalia is often referenced during times of plague. Even during the Coronavirus Pandemic, Saint Rosalia was invoked to protect cities from the infection of Covid-19. The female figure is depicted on the Clarissine Manuscript clutching a skull, referencing her remains having been carried around the city of Palermo. Other depictions of her typically reference this iconography such as Anthony van Dyck’s, 1625, *Saint Rosalia* (Figure 83).

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which Spaniards may have been familiar with as the painting was purchased by King Phillip IV in 1664.87

To the left of Saint Rosalia is male figure inside another brown backgrounded enclave (Figure 29). In the background of this enclave, the viewer is able to make out a plant or floral shape to the right of the figure. Standing above the plant shape is a cross. Below the plant shape, there seems to be another shape that the viewer is not able to visually understand due to surface damage of the paint. The figure is wearing dark brown robes with a brown cord cinched at the waist. They are depicted as an older man as they have white hair and a long white beard that falls upon their chest. Their gaze meets their raised left hand in which their fingers hold a black line shape that resembles a small feather or quill pen. The figure holds a book on their lap with their right hand. The book contains two shapes, one of which is easily recognizable as the star of David. The other shape, however, is not visually apparent. The shape here appears to be circular with some faded, curvy lines beside it, resembling writing.

This particular figure has a different halo than several of the other figures depicted in this collective body. The only portraits within the Clarissine Manuscript that have halos that differ from the rest are the Woman of the Apocalypse with her halo of stars and the Christ child being held by the younger depiction of Saint Francis. This figure, however, has a crown like halo made up of thirteen spiked shapes. I am inclined to believe that this could possibly be a portrait of King David due to the inclusion of the star of David as well as the crown halo. Although, this figure is depicted in what appear to be brown, Franciscan robes. There is also no inclusion of a

harp, one of King David’s most used iconographic elements. This iconography complicates the notion of the figure being a representation of King David. More research remains to be done into the iconography of this particular representation.

At the very bottom center of the Clarissine Manuscript is a shell shaped, curvilinear, enclave that is split into four sections (Figure 30). The Bridwell Library has identified this icon as the coat of arms of Sor Raymunda Torella y Despuig. The upper left section contains a small, greyish blue, tower shape against a brown background, which according to the Bridwell Library is a representation of the Torella towers. The upper right and lower left sections both contain the same red shape against the same brown background. This shape is difficult to understand visually but is both curvy and triangular and both have been identified as the Despuig mounds. The bottom right section differs from the rest as the background is red. Within this red space is a small, animal figure. The animal faces inward and is standing on its hind legs. The tail of the animal curves up towards its back. Though the animal is unknown, it is somewhat similar to a dog. According to a heraldic study by Dr. Leticia Darna Galobart, the concept of including one’s coat of arms on profession documents was not common until the sixteenth century as the majority of those professing to a monastic, religious life were from noble families.

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88 “Eighteenth-Century Convent Art, Inscribed Illuminations and Inspirations: Manuscripts at Bridwell Library, Bridwell Library Special Collections Exhibitions.”

89 “Eighteenth-Century Convent Art, Inscribed Illuminations and Inspirations: Manuscripts at Bridwell Library, Bridwell Library Special Collections Exhibitions.”

90 Leticia Darna Galobart, “Heráldica En Las Cartas de Profesión Del Monasterio de Santa Clara de Barcelona,” Revistes Catalanes Amb Accés Obert, 2014, 158.
The last two saint portraits are at the bottom left corner and are both enclaved with brown backgrounds. The first depicts a female figure dressed in green and white robes with a pink mantle and plant or floral shapes in the background (Figure 31). Around her neck is a brown collar or rope with two strings cascading straight down towards her abdomen. Her left arm is outstretched while her right arm is close to her body. In her right arm, she holds a plant or possibly a large feather. As this portion of the manuscript surface has been damaged, it is difficult to ascertain. Though, due to the brown collar shape around her neck and the plant in her hand, this could possibly be a depiction of Saint Philomena. Philomena is said to be a young, Greek Christian who was martyred after she refused the advances of the Emperor of Diocletian in Rome.\textsuperscript{91} Upon being martyred, an anchor was tied to her neck with rope, and she was thrown in the River Tiber.\textsuperscript{92} She is the patron saint of infants, babies, and youth and is often depicted holding a lily with an anchor tied to a rope around her neck. This portrait, however, does not include an image of an anchor. Again, the lack of identifiable iconography makes it difficult to know for sure who exactly this female figure is supposed to represent.

The last figure is a male dressed in black robes and wearing a white overcoat (Figure 32). He is depicted elderly due to the white beard. Upon his head he is wearing a silver helmet headpiece. His left arm is outstretched while he holds a book against his body with his right hand. Between his right arm and his body is what may be a flag. The pole of the flag is long and stands above his head. The flag itself is a pink or red color. This figure is again, difficult to


identify. There are two saints that this could possibly represent. The first is Agnello of Naples who has been previously represented holding a book and red banner (Figure 33). The second is Exuperantius of Cingoli who also holds a book and red banner (Figure 34). Both of these saints have been depicted with white beards. Yet, we may not ever know which saint is supposedly represented here.

The Rococo style is reflected not only in the painting of the Clarissine Manuscript but also in the wooden rod and spindle. The rod is painted a light blue color and gilded with gold foliate motifs. The Rococo originated in and was initially most popular in France during the eighteenth century. Nevertheless, this Clarissine Manuscript was produced during the very late eighteenth century in Palma, Spain. How did this style cross through France and mainland Spain to a tiny island? How does the movement of this style relate to concentric circles of style, time, and location? In the next section, I will attempt to answer these questions by using a framework of transmission as laid out by Gauvin Alexander Bailey.
The Rococo, initially most popular in France during the eighteenth century, spread throughout Europe and its colonial holdings, and can serve as a case study of how different styles are transmitted. Art historian Gauvin Alexander Bailey has provided a framework on the spread of styles from Europe to Latin America by artists and architects who used prints in order to bring the style of Rococo to a set of churches in South America. This section will therefore reflect on the usage of a style that was neither originating in Spain, nor anymore current in metropolitan centers, providing a final reflection on dissemination, innovation, and belatedness.

Erected towards the beginning of the thirteenth century, the Convent of Saint Clare in Palma, Mallorca was originally built on remains from when the island was under Islamic rule, (indeed, it was possibly a Muslim shrine) further asserting the rule of Catholicism in Spain. The architecture of the church on the site of the convent is primarily composed of a relatively austere Gothic exterior dating to the sixteenth and seventeenth centuries and is the third iteration of the site. The Convent of Saint Clare is located on the corner of Carrer de Can Fonollar, in what is now referred to as the ‘Old Town’ neighborhood in Palma. Visitors arrive at the end of the street and enter through a tall, square archway embellished with the traditional Spanish roof (Figure 35).
Above the entrance and welcoming visitors as they enter, sits a painted image of a female figure that has been placed inside the archway and is bordered by its own circular arch (Figure 36). The figure above the archway is dressed in black, Clarissine robes. Behind and surrounding her head is a yellow halo, implying her divinity and classifying her as a sacred body. In her right hand, she holds a monstrance: an identifiable iconograph that tells visitors and viewers that this is Saint Clare. To reiterate, the monstrance – a vessel containing the consecrated eucharistic host – is affiliated with Saint Clare as it references the invasion of Assisi in 1214 in which the ailed Saint Clare was carried from her bed and held a monstrance to the sky, scattering the armies that intended to take siege and ultimately saving the city and its inhabitants.

Upon entering the courtyard, visitors are surrounded by the architecture that makes up the convent and church. The courtyard is small and contains few benches where visitors may sit and reflect in silent prayer or ponder what life was/is like for the nuns who have lived their lives there (given there are no tour groups inside the courtyard during their visit).

On the right side of the courtyard, visitors will find a small turno, or turnstile. The contemporary nuns of the convent still use this turnstile to sell products such as traditional biscuits, pastas, sweets, aprons, mittens, and other objects as their community “tries to support itself financially while contributing something of value to society.”93 Much as in the eighteenth century, when the Manuscript was painted, the use of the turnstile is also the only communication that the many of the cloistered nuns at the convent would have with the outside world without revealing themselves.

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The entrance to the Catholic church connected to the convent is located across the courtyard from where visitors enter (Figure 37). As the convent is still home to a group of around fifteen nuns (many of them still cloistered), visitors may not enter the dormitories, refectory, infirmary, cloister, etc. Visitors may, however, enter the convent church, though they are not permitted to take any photographs once inside. Out of respect for the Poor Clares order, and general human decency, I did not take any photographs of the church interior. Thus, no images of the interior will be included in this project.

The interior of the church displays an abundance of Baroque elements with some attributes that are in accordance with the Rococo style. The walls of the church are painted a light, pastel pink color that offsets the black and white checker pattern of the marble flooring. An aspect of the imagery represented in the Clarissine Manuscript can be found within the church interior.

On the back wall facing the altar and near the top, are two oil paintings. Due to the excessive amount of soot and for the sake of this project (though not confirmed), I am operating under the belief that these paintings would have been on display in the church during the eighteenth century when the Clarissine Manuscript was produced. The painting on the left depicts a red heart wrapped in thorns while the painting on the right depicts a red heart pierced by a crucifix. As previously mentioned, these are representations of the Sacred Hearts of Christ and Mary and were associated with mystic women and femininity in Spain during the eighteenth century.

These “expressions of religiosity” were often met with criticism by Enlightenment thinkers and religious reformers who thought the Sacred Heart emblems were “overly corporeal
and feminine.”94 Nevertheless, the artist(s) of the Clarissine Manuscript deployed this same imagery in the upper level of the artwork, in the same order. Both depictions are quite similar in color and style. Did the Franciscan Minor monk(s) who produced the Clarissine Manuscript also produce the Sacred Heart paintings in the church? Or were these the only representation of these emblems that the artist(s) had seen while cloistered in the convent, and therefore used as a template? In any case, the use of Sacred Heart imagery in both the church and on the Clarissine Manuscript assert the femininity and religiosity that the nuns of the Poor Clares order used common religious imagery associated with sacred femininity and, implicitly, this positions the convent in opposition to the critiques of Enlightenment thinkers and religious reformers.

According to art historian, Gauvin Alexander Bailey, the Rococo style has largely been associated with “femininity” (mostly by nineteenth century critics) due to its use of pastel colors and curves along with its association with fashion, eroticism, and domesticity.95 Elite and secular in origin, the Rococo style eventually came to be very well connected with Christianity and spirituality as it is “idiosyncratic, non-institutional, and worldly.”96 Art historian, Michael Yonan, has argued that the eighteenth century was a time of fascination with the natural and the manufactured and that the Rococo is about “destabilizing rigid divisions between presentation


and representation.”97 Therefore, I want to stress that the use of the Rococo style within the decoration of the Clarissine Manuscript accentuates the reciprocity of religion, art, and philosophy during the eighteenth century.

Spain itself was not a “stronghold” for the Rococo style as the Spanish court had traditionally preferred the Baroque style, most likely motivated by the agenda of the Catholic Church. How then did the artist(s) who produced the Clarissine Manuscript, mimic the characteristics of the Rococo style all the way from the Balearic Islands? The reception of the Rococo style in Spain was quite different in comparison to other parts of the world. It represented a “shift of monarchical authority” from the Hapsburgs to the Bourbons.98 As Philip V, the first Bourbon king of Spain and grandson of Louis XIV, ascended the throne in 1701, he introduced the artistic tastes that he had become familiar with at Versailles which historians have noted as symbolic of a political and social alliance with France.99

Having expressed their displeasure with the work of local artists, the new Bourbon monarchs sent for French artists (informed by the Rococo) to be employed at court in Madrid.100 Though the Baroque style remained heavily in history painting, allegorical frescoes, and architecture, the Rococo style succeeded in becoming popular within the decorative arts of


100 Milam, Historical Dictionary of Rococo Art, 21.
Spain.\textsuperscript{101} This popularity may have circulated to the other parts of Spain outside of Madrid. As the Rococo style was also popular in parts of Italy, primarily Venice, it is possible that the style could have found its way to the Balearic Islands and been intercepted by local artists in Mallorca.

Bailey has examined the transmission of the Rococo style in Latin America, particularly Argentina, during the eighteenth century by attempting to locate and understand the origin of such models. In 1776, architects and artists from Spain, Portugal, Italy, and England traveled to the Viceroyalty of Río de la Plata in order to design and build seventeen churches using the most popular of European styles.\textsuperscript{102} The artists and decorators sought out books and engravings from both France and Germany specifically for the \textit{cahiers} of \textit{rocailles}, cartouches, \textit{trophies} in order to design elaborate altar pieces.\textsuperscript{103} Rococo decorative prints, including works by popular Rococo artists such as Antoine Watteau, Christophe Huet, Antoine Coypel, Marie-Michelle Blondel, and many others made their way to Argentina.\textsuperscript{104} These engravings were used as “spring boards” that the artists and architects combined with new facets of local flora and references to local indigenous cultures.\textsuperscript{105}

Using this framework, I suggest the possibility that books of Rococo prints almost certainly traveled to the Balearic Islands—after all, a crucial way point in Mediterranean trade

\textsuperscript{101} Milam, \textit{Historical Dictionary of Rococo Art}, 21.


networks, with Palma as its wealthiest city—in addition to other parts of the world. Both the concept of the Bourbon dynasties deployment of the Rococo and the dissemination of Rococo prints, suggest that artists in Mallorca would have seen this popular style. The Franciscan Friar artists who produced such artworks for the nuns at the Convent of Santa Clara may have been shown or taught to use this style as it fit their notions of femininity in women religious.
CONCLUSION

The Clarissine Manuscript, currently owned by the Bridwell Library in Dallas, Texas, is a beautifully decorated, profession object (though likely without any legality in the Catholic Church). Though, the Clarissine Manuscript is not a unique object, it is one of a family of related documents produced at the Convent of Santa Clara in Palma; for Poor Clare nuns across the early modern Hispanic world; and for women religious at the moment of their profession more generally.

This manuscript documents the act of profession by Sor Raymunda Despuig y Torella. The compounded visual form and iconography of the object offer us insight into the specific choices made as regards for Sor Raymunda and her devotion to the Poor Clares order. The Clarissine Manuscript stands out due to its decorative nature, collective body of saintly portraiture, and polished, poetic verses throughout both of its levels. Its text highlights the importance of each duty or labor, stressing the significance of Saint Clare of Assisi’s forma vitae many centuries after its initial creation.

Focusing on this one specific object, this thesis analyzes moral and philosophical ideals related to the inner workings of a Spanish cloistered convent during the eighteenth century, while contemplating the use of the Rococo style and how this style may have traveled to the Balearic Islands. The core of thesis is to provide all available information that can be used as a reference
for future avenues of research in convent art, the dissemination of artistic styles, and solidarity in women religious.
Figure 1: Anonymous, Clarissine Manuscript, Es la rosa, el simbolo más propio de la pureza..., 1780-1800, Palma de Mallorca, Bridwell Library, Southern Methodist University, Dallas, Texas
Figure 2: Another Clarissine Manuscript for Sor Maria Ignasia Fuster
Figure 3: José de Alcíbar, Sor María Ignacia de la Sangre de Cristo, 1777,
Figure 4: Upper Level of manuscript
Figure 6: Identified as the Woman of the Apocalypse
Figure 7: Identified as Saint Joseph
Figure 8: Identified as San Ramón Nonato
Figure 9: Juan De Mesa, Saint Ramón Nonato, 1626-27,
Figure 10: Sacred Hearts of Christ and Mary
Figure 11: Hortus Conclusus (Enclosed Garden)
Figure 12: Identified as the Archangel Michael
Figure 13: Identified as the Angel Raphael
Figure 14: Unidentified Saint or Martyr
Figure 15: Identified as Saint Clare
Figure 16: Identified as John the Baptist
Figure 17: Hieronymus Bosch, St. John the Baptist in the Wilderness, c. 1489,
Figure 18: Identified as Aloysius Gonzaga
Figure 19: Guercino (Giovanni Francesco Barbieri), The Vocation of Saint Aloysius (Luigi) Gonzaga, c.1650, oil on canvas, 140 x 106 in. (355.6 x 269.2 cm),
Figure 20: Identified as Saint Margaret of Antioch
Figure 21: Identified as Saint Rose of Lima
Figure 22: Identified as Saint Francis of Assisi
Figure 23: Identified as Catherine of Siena
Figure 24: Annibale Carraci, *The Mystic Marriage of St. Catherine*, 1585, oil on canvas, Gallerie Nazionali di Capodimonte, Naples, Italy
Figure 25: Identified at Saint Anthony of Padua
Figure 26: Bartolomé Esteban Murillo (1617–1682), *The Vision of Saint Anthony of Padua*, Birmingham Museums Trust
Figure 27: Identified as Saint Rosalia
Figure 28: Anthony van Dyck, *Saint Rosalia*, c. 1625, oil on canvas, Museo del Prado
Figure 29: Possibly King David
Figure 30: Coat of Arms of Sor Raymunda Torella y Despuig
Figure 31: Possibly Saint Philomena
Figure 32: Possibly Agnello of Naples or Exuperantius of Cingoli
Figure 33: *La Madonna con Sant Esuperanzio e San Bernardino*
Figure 34: Pietro Negroni, *Madonna and Child with Saints Bernardino and Aniello*, 1567
Figure 35: Image of Saint Clare above convent archway, Palma, Mallorca
Figure 36: Doors of church at the Convent of Santa Clara, Palma, Mallorca
APPENDIX

The following transcription and translation of the Spanish text on the Clarissan Manuscript have been transcribed and translated to the best of the author’s ability. The Clarissan Manuscript has been closely transcribed, however, due to the poetic nature of the text and the damage that has occurred over time, the author took license while attempting to stay true to the original language transcribed (spelling, grammar, punctuation).

Original Upper Level Text Transcribed –

“Es la Rosa, el simbolo más propio de la pureza; naze / en la soledad, y vive en la Clausura, donde ni planta alguna se le atreve/ ni la deslustra el hierro. /

Recibe el ser de la hierra, y trahe su hermosura del / Cielo a quien agradecida se reconoce. Pues descogiendo el Empacho Virginal de /

sus carmines paga al Sol, los golpes de luz, con que ilumina, y da firmeza; respirando fra/
gancias satisface al zefiro los blandos soplos, con que la Muerte ofreciéndose por nacar de sus perlas, agradeze al rocio el candido humor con que alimenta. /
Su encerramiento publica su honestidad, tanto mas delicada, quanto mas bella, tanto mas / hermosa, quanto a los Ojos escondida. Toda esta pompa costeó a fuerza de cuydadoes y desvelos el Cielo. /

Rosa assi circuns / tacionada es toda Religiosa y con toda puntualidad la clarissa; porque si el Carmin de las Rosas, segun fingió la antigüedada / fabulosa, viene de la sangre de una Deidad fementida, salpicando con ella la Çarça; salpicadas las Clarisas con la Sangre del/ Cordero Divino su Esposo conforme a la Doctrina de su Maestra y Madre Sta Clara; tendrán el color de Rosa muy vistoso~./

no faltando en ti S.ª sor RAYMUNDA TORRELLA de la rosa lo nacarado con la sangre del cordero divino, ni me/nos te falta el serlo, ni el ser agradecida, pagando al sol de justicia Christo con el voto de la castidad los golpes de la luz con q[ue] / te illuminó y dió firmeza satisfaciendo los blandos soplos del Espiritu Divino, que te movió para tan feliz estado, respirando / fragancias çelestiales por el voto de pobreza por el qual nada de terreno respiras, y agradeécendose / al rozio de la gracia con la ofrenda de las ricas perlas de la obedi/encia que prometes.”

Translation:

“The Rose is the most appropriate symbol of purity; it was / born in solitude, and lives in enclosure, where neither any plant dares/ [to disrupt it], nor does any iron tarnish it. /

She receives her being from the harvest, and she carries her beauty to / Heaven, by whom she is greatly regarded. Then opening the virginal shame of its / crimson reds it pays the Sun, the rays
of light, with which it illuminates and strengthens; breathing in / fragrances it satisfies Zephyr,
the soft breaths with which Death—which offers itself as the nacre of its pearls—gives thanks to
the dew for the candid humors that give it [the rose] sustenance. /

Her [Its] enclosure guarantees her [its] honesty, all the more delicate, the more beautiful it is; /
all the more beautiful, the more hidden from the eyes. Heaven paid for all of this pageantry by
dint of care and concern. /

Every nun is a rose / thusly described, and especially the Clarissan nun; because if the carmine of
roses—according to fabled antiquity— / comes from the blood of a faithless deity, sprinkled over
a bramble; the Clarissan nuns—sprinkled with the blood of the divine lamb, their husband, in
accordance with / the doctrine of their teacher and mother Saint Clare--will have the most
beautiful color of a rose. /

They do not lack in you, señora sor raymunda torrella, the rose’s lustre stemming from the blood
of the divine lamb, nor / even more do you lack being it, nor being recognized, paying Christ--
the sun of justice--with the vow of chastity the blows of light with which / he illuminated and
gave you strength. /

satisfying the soft breaths of the Divine Spirit, which moved you to such a happy state, breathing
/ heavenly fragrances for the vow of poverty through which you breathe nothing mundane, and
thanking / the dew of grace with the offering of the rich pearls of / obedience that you promise”
LA DOMA – The house

La Sra Sor Raymunda Torrella

“Calle del Tracio Orpheo
Seguiras en fieras fementidas
Quando hoy Raymunda veo
Suspende a los Cielos Sus oídos;
Y Para decirlo todo
Angeles arastrará su buen modo”

CANTORAS– SINGERS

La Sra Sor Eileenor Puigdorfilia-
Viça la Sra Sor Izabel Landivar

La Sra Sor Catharina Dezina

La Sra Sor Maxia Madalena Togores

“Hoy Parnaso agonizas /
Al erinar de sus veces el decento /
Esas aves clarisas /
Que si es un Vergel este Convento /
Serán sus Cantinellas /
Gorgeos de racionales philomelas”

ACOMPANANTES

La Sra Sor Mathiana Bibiloni: Maestra de Novicias

La Sra Sor Francisca Dezpuig

“Dos astros animados /
Ladeandote dan rumbo y Camino /
Pronosticando alados /
Ser de Virgen al signo su destino /
Do[nde] subiras luz bella /
En donde Clara es sola ser Estrella”

ACOLITAS PROFESAS

La Sra Sor Maxia Josepha Dezcallar

La Sra Sor Francisca Dezpuig

“Ostentan emulaciones /
A aquel que en ellas arde buen luzero /
Dos nobles corazones /
Metidos en el sacro candelero, /
En donde su fe viva /
Las llamas de su [Illegible]”
Acolitas Novicias

La Sra Sor Maria Josepha Truyols

La Sra Sor Violant Truyols

“De Virgenes prudentes /
Gloriaos en nuestro ministerio /
Que siempre indeficientes /
En este brillareis sacro Emisferio; /
Quando a cada Luzero /
Bien su Lampara Luz le da el Cordero”

EL INCIENSO

La Sra Sor Margarita Dezpuig

“El noble y sacro empleo /
Ministra la proclama del Sagrario /
Naveta su deseo /
Holocausto de Dios el Incensario, /
Y en este Campo Eliseo /
Por Victima se ofrce en sacrificio”

LA CALENDÁ

La Sra Sor Ana Maria Laforteza

“Con la Sacra Lección / –
Que a los Santos cantara /
Su voz dulcificara [Illegible] /
Lo Amargo de su passion /
Bendeciran el Dormitorio”

La Sra Ana Maria Anrich
La Sra Sor Pereta Fonollar
La Sra Sor Margarita Vich
La Sra Sor Eleonor Puigdorfa
La Sra Sor Eileonor Villalonga
La Sra Sor Maria Josepha Ferrer
La Sra Sor Maria Madalena Homs
La Sra Sor Esperanze Aloy
La Sra Sor Maria Ana Dezclapes
La Sra Sor Beatriz Torrella
La Sra Sor Maria Ingacia Puigdorfa

“Para la Bendición /
De su Tálogo Sagrado /
Ha el Esposo enviado /
De Angeles un esquadron”

Lectora de primera Messa.
La Sra Sor Maria Francisca Dezdales

“En aquel bello aparato /
De la Mesa sin Altar /
Su lengua Os ha de franquear /
El mas regalado Plato”
Lectura de 2ª Mesa.

La Sra Sor Maria Togores.

“Bueno espiritual sustento /
Al Alma no faltara /
Pues bien la regalará /
Con Celestial alimento”

CAMPANERAS.

Sor Margarita Massonet.

Sor Yzabel Salamanca.

“El trémulo metal /
Gozo universal de este Convento /
En lengua sin igual /
Nos sabe transformar en un momento /
Mas no se con que modas /
En ser de la Obediencia Monjas todas”

REFITOLERAS
Sor Maria Calafae. Sor Praxedis Palorm. Sor Carrarina Crespi.

“Por la Cabal asistencia / 
Con que a todas socorreris / 
Pare[c]e en Manos tenéis / 
La Divina Providencia”

Limpiaran los Platos 
Sor Thomasa Saquerez 
Sor Iuana Saveater. Sor Maria Mas.

“Alegre para todas / 
Este día será seqún infiero [Illegible] / 
Quando en viando a las bodas / 
Se nos ofrece pingue en Cordero / 
Plato en quien por su agrado / 
Nada excercer tendra nro [nuestro] cuydado” 
Cozineras 
Sor Margarita Gelebexi. Sor Tran ca Lloree 
Sor Maria Ana Pons.

“Por el Modo singular / 
Que mostrays en este Empleo / 
Vendra todo segun vujo [?] / 
A gusto de paladar”

BARRENDEERas
Sor Cat'a [Catalina] Ferrer – Sor Cat'a [Catalina] Crespi

Sor María Ana Pons.

“Este oficio en lo que encierra / 
A lo humilde es bien debido / 
Pues levanta de la tierra / 
Al polvo nias abatido”

ENFERMERAS

Sor Apolonia Marimon. Sor Juana María Mut.

“La paciencia en el sufrir / 
Las dolencias mas prolifas / 
Bien nos hace persuadir / 
Soys de Clara nobles hijas.”

ROPERA

Sor Coloma Font.

“De vuestro azeo y aliño / 
La inspeccion y el modo / 
En su empleo hace que todo / 
Se transforme en piel el Armino”
Ayudante de la Procura

Sor Maria Ferrer.

“Feliz quien con sus ufanos /
Cuydados se alimenta /
Pues la providencia atenta /
Llega a pasarte entre manos”

Molendera

Sor Madalena Rossello.

“Por ajustado compas /
De su vida al Alma vino /
Las bueltas [vueltas] que tu, O Molino /
Circulando siempre das.”

Cerradora de Puertas.

Sor Geronimas Thomas.

“Esa tu Clave es Clarin /
Que en vozes mudas declara /
Ser custodio un Cherubin /
Del Paraizo de Clara”

LA DOMA
LA Sra sor RAYMUNDA TORRELLA

“Para llegar a la Corte /
De la Magestad del Cielo /
Ha buscado tu desvelo”

“En su Clara estrella el norte: /
Limpio esta tu pasaporte /
Hija feliz del llagado /
No te de el menor cuidado /
Que el camino te assegura /
Llegar ha ser hermosura /
Del mismo Cielo estrellado”
English Translation:

THE HOUSE/THE TAMER

Sra Sor Raymunda Torrella

“The street of Thracian Orpheus / You will follow in faithless beasts / When I see Raymunda today / She suspends her ears to the Heavens; / and in order to say it all / angels will grab her good manner”

SINGERS

La Sra Sor Eileonor Puigdorfila –

La Sra Sor Eileonor Puigdorfila-

Vi.ca la Sra Sor Izabel Landivar

La Sra Sor Catharina Dezina

La Sra Sor Maxia Madalena Togores

“These Clarissan birds / Today Parnassus is dying/in pain / By guessing the decent of times / These Clarissan birds /
That if this convent is a garden / 
They will be your Cantinellas [singers] / 
the twittering of rational nightingales”

ACCOMPANYING NUNS

La Sra Sor Mathiana Bibiloni: Master of Novices

La Sra Sor Francisca Dezpuig

“Two bright stars / 
Leading you they give course and Path / 
Predicting wings / 
Being of Virgin to the sign of her destiny / 
Where you climb there is beautiful light / 
Where Clare is the only one to be a star”

PROFESSED ACOLYTES

La Sra Sor Maxia Josepha Dezcallar

La Sra Sor Francisca Dezpuig

“They hold emulations / 
To the one who burns good light within them / 
Two noble hearts / 
placed into the sacred candelabrum / 
Where your lively faith / 
the flames of your [Illegible]”

Novice Acolytes
La Sra Sor Maria Josepha Truyols

La Sra Sor Violant Truyols

“Of prudent Virgins /
Glory be to you in our ministry /
That is always inefficient /
In this sacred hemisphere you will shine; /
When to each light /
The lamb gives good light to each lamp”

THE INCENSE

La Sra Sor Margarita Dezpuig

“The noble and sacred job /
[Ad]Minister the proclamation of the tabernacle /
desire is a ship /
The Censer is an offering of God /
and in this Elysean field /
offers himself as victim in sacrifice”

THE CALENDAR

La Sra Sor Ana Maria Laforteza

“With the Holy Lesson /
That to the saints will sing /
His voice will sweeten /
The bitterness of his passion /
They will bless the bedroom”
La Sra Ana Maria Anrich

La Sra Sor Pereta Fonollar

La Sra Sor Margarita Vich

La Sra Sor Eleonor Puigdorfiha

La Sra Sor Eileonor Villalonga

La Sra Sor Maria Josepha Ferrer

La Sra Sor Maria Madalena Homs

La Sra Sor Esperanze Aloy

La Sra Sor Maria Ana Dezclapes

La Sra Sor Beatriz Torrella

La Sra Sor Maria Ingacia Puigdorfiha

“For the Blessing /
of their holy wedding bed /
the spouse has sent/
a squadron of angels”

First table Reader.

La Sra Sor Maria Francisca Dezdapes

“In that beautiful device /
From the table without the altar /
Your tongue will regale you with /  
The most precious dish”
Reader of the Second table

La Sra Sor Maria Togores.

“Good spiritual sustenance /  
the soul will not be lacking /  
Indeed, it will be given away /  
With Heavenly food”

BELLS. (Bell ringers)

Sor Margarita Massonet.

Sor Yzabel Salamanca.

“The trembling/shimmering metal /  
Universal pride of this Convent /  
In unparalleled language /  
He knows how to transform us in an instant /  
But I do not know in what manner /  
we all become nuns in obedience”

REFILLS (Refillers)

Sor Maria Calafae. Sor Praxedis Palorm. Sor Carrarina Crespi.

“Given the thorough assistance /  
with which will help you all /  
it seems that in your hands you have /
Divine Providence”

They will clean the dishes/plates

Sor Thomasa Saquerez

Sor Iuana Saveater. Sor Maria Mas.

“This day will be joyous for all /
I deduce /
When going to the weddings /
We are offered plenty by the lamb /
of the dish that you like /
Nothing will exercise our care”
Cooks

Sor Margarita Gelebexi. Sor Tran ca Lloree

Sor Maria Ana Pons.

“There is one way /
that you demonstrate in this job /
All that you wish will come /
to the taste of the palate”

SWEEPERS

Sor Cat'a [Catalina] Ferrer – Sor Cat'a [Catalina] Crespi

Sor Maria Ana Pons.

“In terms of humility this responsibility /
is well deserved/
In that it collects from the ground/
the most dejected dust”

NURSES

Sor Apolonia Marimon. Sor Juana Maria Mut.

“Patience in suffering /
The most prolific ailments /
Easily persuades us that /
You are Clare’s noble daughters.”

CLOTHING

Sor Coloma Font.

“Of your toilet and dressing /
The inspection and manner /
with her work ensures that /
everything turns into ermine fur”

Procuring Assistant

Sor Maria Ferrer.

“Happy are those who are satisfied /
by their proud care /
Thus watchful providence /
passes through your hands”

Grinder

Sor Madalena Rossello.

“By means of a finely tuned compass /
came from her life to her soul /
the turns that you, Oh grinding mill, /
always give when turning”

Door Closer.

Sor Geronimas Thomas.

“Your key is a clarion call /
That silently declares /
to be a Cherubic custodian /
Of Clare’s Paradise”

THE HOUSE

LA Sra sor RAYMUNDA TORRELLA

“To get to the Court /
Of his Majesty’s Heaven /
He has sought to unveil you”
“At the clear north star /
Clean is your passport /
The happy daughter of the wounded one [Christ] /
Do not give the slightest care to you /
That assures your path /
To arrive must be the beauty /
From the same starry sky”
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