

THE RHETORICAL PROSE OF FRAY LUIS DE LEÓN IN
LOS NOMBRES DE CRISTO

by

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Submitted to the Department of
Romance Languages and the
Faculty of the Graduate School
of The University of Kansas
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy.

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PREFACE

The study of the style of Luis de León in Los nombres de Cristo was begun by the author of this thesis as a stylistic analysis according to the goals and methods of the leading scholars of stylistics in the romance languages: Amado Alonso, Dámaso Alonso, Carlos Bousoño, Karl Vossler, Leo Spitzer, Helmut Hatzfeld, and others.

Such an analysis can be undertaken from two perspectives: that of interior expression, in which one examines the development and moulding of idea; and that of exterior expression, in which one analyzes the structure and language which the expression of the idea has taken.

A study of the interior expression and the structure of the exterior expression having been made and presented as a master's thesis by the author, there remained to be done an analysis of the language, or linguistic processes, as a necessary complement to complete the study of the prose style in Los nombres de Cristo.

As a technique for beginning the study, the method of style study based on the ordering of pluralities, as proposed by Dámaso Alonso and Carlos Bousoño in their work Seis calas en la expresion literaria, lent itself easily to the analysis of the prose of Los nombres de Cristo. The prose could easily be marked off into sintagmas, progressive and non-progressive; the conjuntos semejantes were very apparent; and intricate patterns of correlation of the pluralities could be seen.

With further concentration on the prose structure as it followed divisions of thought, however, the element of rhythm in the prose became

more evident as the predominant element of the style to be investigated, especially the feel of the rhythmic cadences at the conclusion of thought units. This led to the investigation and study of the Latin cursus, which in turn led to the study of ancient and medieval rhetoric, and thus came the consequent recognition of Los nombres de Cristo as rhetorical prose in the traditional or classic sense. What had heretofore been seen as the patterns of pluralities of the technique of stylistics were seen simply as rhetorical figures of language.

The methods of the school of stylistics were forthwith abandoned, and the prose of Los nombres de Cristo was re-examined from the historical point of view, considered by the author of this thesis to be the most valid method for the study of style in this case.

The results of the analysis are presented in this thesis primarily to show how Luis de León adapted the traditional rhetorical style to the Castilian language, moulding his own native tongue according to the tenets of classical rhetoric.

No pretense has been made on the part of the author to label Luis de León as Ciceronian, to put him into any kind of general category, or to ascribe any one predominant influence upon him. His erudition was so great and came from so many sources that one would hesitate to think that any one stylistic influence could predominate in his work. The most that can be done with validity in this study is to point out some of the tendencies in prose style of his time, the Renaissance, as they are reflected in his work, thus placing him in a historical context stylistically.

ACKNOWLEDGMENTS

The author of this thesis wishes to express deep gratitude to Professor Domingo Ricart for his inspiring and helpful guidance, for his encouragement at all times, and for his generous donation of time and effort. Sincere thanks are given also to the other members of the committee for their helpful suggestions and criticisms. A special note of appreciation is extended to Mr. Robert Hamlin of the Department of English and Speech at Bethany College for his excellent assistance in the study of rhetoric for the thesis.

H. D. G.

TABLE OF CONTENTS

	Page
PREFACE	ii
ACKNOWLEDGMENTS	iv
TABLE OF CONTENTS	v
INTRODUCTION: A Brief History of Rhetoric from Its Beginnings Through the Renaissance	1
I. IDENTIFICATION OF THE RHETORICAL PROSE STYLE IN <u>LOS</u> <u>NOMBRES DE CRISTO</u>	15
A. Statement of Thesis	15
B. Traditional Precepts of the Rhetorical Style: Sources Used for the Analysis of the Prose of <u>Los nombres de Cristo</u>	21
C. Methods of Analysis	27
II. APPROPRIATENESS OF STYLE IN <u>LOS NOMBRES DE CRISTO</u>	31
III. RHETORICAL ELEMENTS OF STYLE IN <u>LOS NOMBRES DE CRISTO</u>	41
A. Periodic Sentence Structure	41
B. Oratorical Rhythm	56
1. The "smooth rhythm"	65
2. The "lyrical rhythm"	69
3. The "argumentative rhythm"	75
4. The "rough sentence movement"	80
C. Embellishment	94
1. Tropes	95
a. Metaphor	97
b. Simile	100
2. Figures of Language	107

a. Balance	107
(1) Parallelism	107
(2) Antithesis	110
(3) Isocolon	114
(4) Chiasmus	118
(5) Hyperbaton	121
(6) Anaphora	124
b. Iteration	127
(1) Polysyndeton	127
(2) Asyndeton	128
(3) Pleonasm	129
c. Word Play	130
(1) Rhyme	130
(2) Change of Form of Same Word in Repetition	132
d. Other	133
(1) Distribution by Heads	133
(2) Self-correction	134
(3) Omission	135
(4) Summary Word for Connecting Thought	136
(5) Parenthesis	137
3. Figures of Thought	138
a. Amplification	138
b. Rhetorical Question	142
c. Exclamation	142
CONCLUSION	144
APPENDIX	147
BIBLIOGRAPHY	242

INTRODUCTION

A BRIEF HISTORY OF RHETORIC FROM ITS BEGINNINGS THROUGH THE RENAISSANCE

Rhetoric as a formal study had its beginnings in Sicily in the sixth century B.C., when it was used as an instrument for training speakers to carry on litigation in the law courts, though from the earliest times it had literary as well as legal aspects.¹

Both the rhetoric of the law court and that of literary artifice was introduced to the Athenians by the Sicilian Gorgias of Leontini when he went on an embassy to Athens in 427 B.C.² Gorgias was the first master of epideictic eloquence of a rich variety of styles.³ The Greeks accorded oratorical expression a place of distinction among the cultivated arts, and it was brought to a summit of excellence by the Attic orators in the fifth century B.C.

The literary tradition of rhetoric was carried on in Athens by Isocrates (436-338 B.C.), a pupil of Gorgias. For forty years Isocrates was the most influential teacher in Athens, having pupils from all parts of Hellas. He understood rhetoric to be discourse including all the arts of prose, written as well as spoken. He used parallelisms and other literary flourishes, rhythmical movements, and poetic words, writing in the "grand" harmonious oratorical style. He dealt with rhetoric as literature, not merely as the art of persuasive public speaking. His own speeches were not intended to be delivered before an audience, but were pamphlets or literary essays on subjects of wide interest and importance

addressed to cultivated readers. His contribution to rhetoric was his emphasis on beauty of expression and adornment appropriate to prose. His idea was that the highest oratory should be in a style as artistic as that of poetry and should afford the same pleasure.⁴

The two great critics of rhetoric in the fifth century were Plato and Aristotle. Plato did not like rhetoric, did not teach it in his Academy, and ruled it out of his Utopian republic. He disliked it because he claimed that the art of rhetoric admitted of separation from truth and was a sham and a snare.⁵ Aristotle, however, accepted rhetoric and included poetry and rhetoric in his philosophical investigation of the arts.⁶

After Aristotle, oratory declined in Greece, and the tendency was toward excess and affectation. The "Asiatic" school of thought regarding style came to the foreground. The Asiatics belonged sometimes to schools or cities in Asia Minor, sometimes to Athens or Sicily, but collectively they were called Asiatics. They flourished between Demosthenes (fifth century B.C.) and Cicero (first century B.C.).⁷ The Asiatic style was a brilliant artificial style, depending upon the effects of epigrams, strained metaphors, antitheses, and overelaborate rhythms.⁸

A great controversy arose in Rome in Cicero's time between the Asiatics and the Atticists. Asianism in rhetoric meant all that was florid, luxuriant, even bombastic. Atticism implied a style characterized by simplicity, restraint, purity, correctness, and clearness. Asianism was more indicative of the then modern tendencies in rhetoric with its consequent attachment to living speech and its possible defects.⁹ The Atticists, however, went back to the Attic writers of the fifth and fourth centuries B.C., from Thucydides to Demosthenes, for their models of

oratorical excellence as standards of artistic prose, of which the most general characteristics were the subordination of form to the thought and the avoidance of misuse of ornament.¹⁰

From Rome, the earliest work in Latin prose on rhetoric which has been preserved in its original integrity is the Rhetorica ad C. Herennium (81 B.C.). It was attributed to Cicero in the Middle Ages and became one of the most authoritative popular manuals of that epoch and the Renaissance.¹¹

Cicero (106-43 B.C.) stands out as the most eminent figure in the history of Roman oratory and rhetoric. He was the most eminent orator of Roman civilization, wrote more than any other orator has written on rhetoric, and historically has been an ideal and model more than any other.¹² The standpoint from which he considered the art of speaking was that of the practicing orator and the philosopher. He hoped to restore rhetoric as a system of general education which would train men to write and speak competently on all possible subjects. His model and ideal, by whom he was influenced and guided, was Isocrates, whom he regarded as the "father of eloquence". As an eclectic he chose that which he thought best from the Attics and the Asiatics, developing his own ideals of oratory and oratorical style. His oratorical style is described by Sandys: "Wealth of words, beauty of phrase, a rich and redundant amplitude of expression, and a singularly studious attention to the rhythm of the final clauses of the period are among the most obvious characteristics of Cicero's oratorical style. While there is an absence of deep and strong passion, there is no lack of pathos."¹³

Of the seven works which Cicero left dealing mainly or entirely with rhetoric, the two greatest and most explicit are the De oratore and the

Orator. The De oratore, in which Cicero speaks as both a practitioner and a philosopher, covers all five parts of rhetoric but is most ample on subject matter (inventio). The Orator, on the other hand, is devoted almost entirely to style (elocutio). It is a more compact and technical work, and it is significant for showing Cicero's mastery of the oratorical period and for its emphasis on the rhythm of oratory.¹⁴

The greatest teacher of rhetoric in Roman history was Quintilian (c. 14-138 A.D.). Like Cicero, Quintilian's erudition was eclectic, embracing all the Greek and Latin writers.¹⁵ His great work on rhetoric, the De institutione oratoria, is a complete survey of the education of the future orator. Quintilian bases his teaching on his own personal experience and on the practice of the principal orators. He opposes the prevailing artificial taste and tries to preserve the good in rhetoric, following classical traditions, with the highest admiration for Cicero, whom he almost invariably follows in his exposition of the principles of rhetoric.

In Rome the greatest excesses of style came with the end of the Republic and the beginning of the Empire in the first century A.D. For with the individual's loss of political liberty, oratory as the art of public persuasion was divorced from the realities of the everyday world, and subsequently it declined.¹⁶ Excess in style continued into the second, third, and fourth centuries, when it became known as the Second Sophistic of both Greek and Roman oratory. The Sophists claimed Gorgias as their distinguished ancestor. They reduced rhetoric to style, and their general aim was virtuosity of eloquence and exhibition of skill.¹⁷

In the field of Christian preaching as oratory during the early medieval period, St. Augustine (396-430) stands as a great contributor to rhetoric. In his De doctrina christiana he restored rhetoric to a high state in applying sound Ciceronian doctrine to the theory of preaching. His principal tenet was the pursuit of truth as the guiding principle of public speaking.¹⁸ He wrote in various styles. Having been trained in traditional rhetoric, he wrote his early works in Ciceronian style, but after his conversion to Christianity he acquired the new Christian style, the ecclesiastica consuetudo. This new style abandoned the classical canons of rhetoric in vocabulary, syntax, and periodic structure, and instead it made use of more popular stylistic devices of the sophistic, such as short balancing phrases in parallelism or antithesis, and assonance, alliteration, and rhyme.¹⁹

Through the fifth to seventh century of the medieval period and later the sophistic inheritance of rhetoric was carried on by the cathedral and monastic schools. In professional practice the expertly skillful declamatio in elegant style was the order of the day. In the schools rhetoric was continued as a study as part of the Trivium in the compends of the Seven Liberal Arts, which were divided into the Quadrivium and the Trivium. In the general study of the Trivium rhetoric became confused with grammar and dialectics, so that no clear border line could be drawn in the three branches. Rhetoric also became poetics in Latin popular verse and hymnody. It was in the period from the fifth to the seventh centuries of the Middle Ages that accentual verse, rhythm by stress, began to win recognition as valid poetry along with quantitative verse, and the rhythm of accent as a speech tune became prevalent.²⁰

In the eighth, ninth, and tenth centuries of the Middle Ages, the Carolingian Renaissance, grammatica as part of the Trivium was the predominant study in the cathedrals and monasteries. It opened the way not only to learning in general and to literature, but was used also to interpret the liturgy, the offices of the Church, the creeds, and the scriptures. With the including of the new popular Latin hymnody with its rhythm of stress accent as part of the study of grammatica, poetics with its emphasis on style became confused with rhetoric.²¹

In the eleventh and twelfth centuries the shift of emphasis was to dialectic as rhetoric in the study of the Trivium.²² Rhetoric as a separate function in the intellectual processes of composition became submerged in its use only as a means of decorative dilation of the argument.

Distinctive of the period of the late Middle Ages is the separate ars poetica, or poetria, developed in the mid-thirteenth century. Poetria meant the study of style, especially stylistic decoration, and was identified with rhetoric. In the Latin hymns and in secular poetry rhymed stressed rhythm had by now become an established habit of composition.²³

In this period also symbolism in the hymns developed from the rhetorical figures to become a means to stir emotion by familiar associations, such as "Lamb", "Vine", "Light", "Bread", thus widening the poetic possibilities of the symbol and invigorating the popular conception of the divine.²⁴

Another form of writing in which rhetoric was cultivated during the Middle Ages and on through the Renaissance was dictamen, the art of letter writing, especially the composition in Latin of official and ceremonious

letters for conducting the international affairs of the Roman Curia. For such official diplomatic correspondence, the Papal Chancery was the model and fixed the standards of composition. Beyond the first concern for precision and legal correctness, emphasis was put on style. One of the important reforms made by the Papal Chancellor during the twelfth century was to fix the cursum as a rhythmical close in three types of cadence: the cursum planum, the cursum tardum, and the cursum velox.²⁵

The use of the cursum as part of the prose rhythm of the chancery style was extended beyond letter writing to the liturgy, daily offices, and Latin sermons in the Church.²⁶

Medieval Latin prose, developing in its own tradition through the schools of Gaul, had become a rhythmic prose by the twelfth and thirteenth centuries through its use as a living language with the movement of living speech. The shift of rhythm had been made from quantity to stress, and the cursum had become a rhythmical habit.²⁷

Preaching during the late Middle Ages had become a form of occasional oratory to celebrate the special occasions recurring during the Church year. As a form of persuasion the sermons for the particular events were composed and delivered along rhetorical principles. Manuals of preaching in this period show prevalence of poetic symbolism as a habit of conception, and emphasis upon style, characterized especially by rhythm, balance, and rhyme.²⁸

During the Renaissance in Europe in the fourteenth to sixteenth centuries, when the humanists revived the ancient Greek and Latin culture, they took over the Greco-Roman system of education, which consisted of Latin and Greek grammar, literature, and rhetoric, as well as the languages.

The dissemination of the knowledge of the classical languages and literature in the sixteenth and seventeenth centuries was an important influence in the formation of modern prose style in all European cultures. In the literatures of England, Italy, France, Spain, and Germany, there was an introduction of new ideas, new forms, and new constructions given to the native tongue of the country. Writers chose the ancient Greek and Latin authors as their models and followed the ideals of antiquity.

Classical rhetoric was the dominant influence upon the literary style of the Renaissance. The most imitated rhetoricians were Isocrates and Cicero, the latter having been restored by the influence of Petrarch in Italy. The "antithesis style", which was a rhetorical style with a superabundance of the figures of antithesis and parallelism, was the prevailing style in Europe in England, Italy, Spain, France, and Germany. This formal antithesis style is claimed by Norden, in his Antike Kunstprosa, to have been born from the humanists' predilection for Isocrates as the main representative of the antithesis style, and of Gorgias through him, and of Cicero, who also employed these figures.³⁰ The source of this style in Europe during the Renaissance Norden attributes to the Spaniard Antonio de Guevara with his work El libro de Marco Aurelio, which appeared in Spain in 1529, was soon translated into many languages, and got world-wide reputation.³¹

In Spain the reawakening to the Latin and Greek classics had begun in the early fifteenth century with the establishment of a close political and cultural relationship of Spain to Italy.³² Consequently there was a mingling of the Spanish and Italian cultures in both Spain and Italy and an absorption by Spain of the Italian Renaissance.

In the literature of Spain arose a twofold current both linguistically and stylistically. On the one hand were the scholars and writers who wrote in traditional Latin as a literary language in imitation of the style of the ancients, predominantly the Ciceronian style. Outstanding among these were Juan Luis Vives, Garcia Matamoros, Fox Morcillo, Juan Inés de Sepúlveda, and Luis de León himself. On the other hand were the scholars and writers of a strong national spirit who wanted to fix and expand romance as a national language and to formulate a literary style more natural to the Spanish feeling and native tongue. Through the latter came the great impulse in the linguistic and literary evolution of the Spanish language.

Linguistically the two great figures of Renaissance humanism in Spain were Antonio de Nebrija and Juan de Valdés. Nebrija, with his Gramática Castellana in 1492, fixed Castilian as the national language for the entire peninsula, molding the romance tongue with classical rules and trying to give it dignity equal to that of Latin. Some forty years later Juan de Valdés with his Diálogo de la lengua encouraged the use and enrichment of romance as the language given by God and nature to Spain, recognizing its dignity as being equal to that of Latin, Greek, and Hebrew. His criterion for good usage was the romance spoken in the Imperial Court of Toledo.

Literary style in the course of its evolution in Renaissance Spain moved between two extremes: spontaneity, simplicity, and a lack of sophistication on the one hand, and artistic cultivation, complexity, and abstruseness on the other

The fifteenth century had been a period of cultismo, in which an exaggerated latinism of vocabulary, syntas, and imagery could hardly be assimilated by the Castilian language. Thus the latinized style of two

great representative works of this period, El laberinto de Fortuna of Juan de Mena, and some parts of La Celestina.

A reaction against such exaggerated latinity, however, came with the humanist Nebrija during the reign of Isabel and the cultivation of the buen gusto, an unlearned faculty for selecting the most gracious and pleasing manner of speaking and writing.

Strongly favoring the development of the faculty of selectivity (juicio) for good taste was the Italian ideal of the cortesano, which impregnated Spanish literature during the first half of the sixteenth century. The language of the courtesan, a model of moderation and pleasantness, became the dominant literary style of this period. Naturalness of style and avoidance of all affectation was the goal of many writers, such as Garcilaso in poetry and Juan de Valdés, both of whom strove for selectivity with juicio. The great prose writer of this style, although he carried it to an exaggerated form, was Fray Antonio de Guevara, whose work Marco Aurelio Reloj de Príncipes made such an impact stylistically upon all European literature of the time. The general characteristics of his style were a conversational quality, extreme verbal facility and fluency with vivid and colorful words, easy comprehensibility for the listener, and development of the idea to exhaustion. The most salient stylistic devices were synonymous pairs of nouns, adverbs, verbs, and phrases in parallelisms of reiteration or antithesis, sometimes using a similarity of cadence, and the use of rhyme. The juxtaposition of synonyms was the chief characteristic of the language of almost the entire sixteenth century. It stemmed from the style of Latin orators, mainly Cicero, who was so popular and the most imitated in the Spanish Renaissance.

The Spanish mystics of the second half of the sixteenth century differed in the style in which they wrote. Santa Teresa realized most fully the simplicity and naturalness of style, being inspired by God and writing as she felt. Fray Luis de Granada, although he wrote in the rhetorical style of Cicero, strove for simplicity and clarity and condemned affectation. On the other hand, Francisco de Osuna, San Juan de la Cruz, and San Juan de los Ángeles employed a cultivated, rhetorical style.

Such was the development of literary language and style in the sixteenth century when Luis de León lived and wrote (1528-1590).

In evaluating his style in Los nombres de Cristo according to the Renaissance principles in Spain, one finds that he is striving for the ideal of naturalness in his use of the vernacular and in his careful selection of words from those in ordinary usage as those dictated by his heart and soul. He seeks enlightenment from God for his writing (Luze, pues ¡o solo verdadero sol! en mi alma . . . que . . . mi entendimiento esclarecido te vea, y enriquecida mi boca te hable y pregone . . . Libro primero, "De los nombres en general", 26-27). He is also striving for selectivity with good judgment (. . . el bien hablar no es común, sino negocio de particular juyzio . . . Libro tercero, "Dedicatoria," 10-11) aimed at clarity and order. His selection, however, is guided, not by a natural faculty and abandon, but by a meditated, labored, complex artistic effort to write in his native Spanish language as the great Greek and Latin authors wrote in theirs, thus giving it great dignity and elevating it from its declining state. (. . . tratar de aqui adelante su lengua como los

sabios y elocuentes passados . . . trataron las suyas, y para que la igualen en esta parte que le falta con las lenguas mejores . . . Libro tercero, "Dedicatoria," 11).

The analysis of Luis de León's prose style in Los nombres de Cristo in this thesis is an attempt to show the nature of his artistic creative process.

Notes

A Brief History of Rhetoric
from Its Beginnings Through the Renaissance

1. Clark, Donald Leman, Rhetoric in Greco-Roman Education, p. 25.
2. Idem, p. 26.
3. Curtius, Ernst Robert, Literatura europea y Edad Media latina, p. 101.
4. Clark, pp. 51-58, and Thonssen and Baird, Speech Criticism, pp. 44-50.
5. Clark, pp. 26-27.
6. Curtius, pp. 213-214.
7. Thonssen and Baird, pp. 39-44.
8. Idem, p. 96.
9. Thonssen and Baird, pp. 152-153.
10. Idem, pp. 39-40.
11. Curtius, p. 102.
12. Baldwin, Ancient Rhetoric and Poetic, p. 37.
13. Sandys, John Edwin, A Companion to Latin Studies, p. 65.
14. Baldwin, Ancient Rhetoric and Poetic, pp. 37-61.
15. Thonssen and Baird, p. 91.
16. Idem, p. 152.
17. Baldwin, Medieval Rhetoric and Poetic, pp. 1-50.
18. Thonssen and Baird, pp. 110-111.
19. Palmer, pp. 201-205.
20. Baldwin, Medieval Rhetoric and Poetic, pp. 75-125.
21. Idem, pp. 127-144.
22. Idem, pp. 151-182.

23. Idem, pp. 184-205.
24. Idem, pp. 203-205.
25. Idem, pp. 206-223.
26. Idem, pp. 225-226.
27. Idem, pp. 226-227.
28. Idem, pp. 229-236.
29. Norden, Eduard: Die Antike Kunstprosa, p. 781.
30. Idem, p. 796.
31. Idem, p. 788.
32. For the study of the literary language and style in Spain during the Renaissance, the following sources were consulted: Lida de Malkiel, María Rosa, Juan de Mena, pp. 148-156; Switzer, Rebecca, The Ciceronian Style in Fray Luis de Granada, Chapter I; Lapesa, Rafael, Historia de la lengua española, Chapter XI.

I. IDENTIFICATION OF THE RHETORICAL PROSE STYLE IN LOS NOMBRES DE CRISTO

A. STATEMENT OF THESIS

The thesis of this study is that Fray Luis de León was consciously attempting to write Los nombres de Cristo in the rhetorical style of Greek and Roman antiquity.

The style which Luis de León wishes to achieve in Los nombres de Cristo he states himself in the "Dedicatoria" to Libro tercero. In this passage he defends the style he wishes to use, as well as his use of the vernacular instead of Latin.

Y destes son los que dizen que no hablo en romance, porque no hablo desatadamente y sin order, y porque pongo en las palabras concierto, y las escojo y les doy su lugar; porque piensan que hablar romance es hablar como se habla en el vulgo, y no conocen que el bien hablar no es común, sino negocio de particular juyzio, ansí en lo que se dize como en la manera como se dize; y negocio que de las palabras que todos hablan elige las que convienen y mire el sonido dellas, y aun cuenta a vezes las letras, y las pesa y las mide y las compone, para que, no solamente digan con claridad lo que se pretende dezir, sino también con armonía y dulçura. Y si dizen que no es estilo para los humildes y simples, entiendan que, assí como los simples tienen su gusto, assí los sabios y los graves y los naturalmente compuestos no se aplican bien a lo que se escribe mal y sin orden; y confiessen que devemos tener cuenta con ellos, y señaladamente en las escripturas que son para ellos solos, como aquesta lo es.

Y si acaso dixeren que es novedad, yo confieso que es nuevo y camino no usado por los que escriven en esta lengua poner en ella número, levantándola del descaymiento ordinario. El cual camino quise yo abrir, no por la presumpción que tengo de mí, que sé bien la pequeñez de mis fuerças, sino para que los que las tienen se animen a tratar de aquí adelante su lengua como los sabios y elocuentes passados, cuyas obras por tantos siglos biven, trataron las tuyas, y para que la igualen en esta parte que le falta con las lenguas mejores, a las cuales, según mi juyzio, vence ella en otras muchas virtudes. Y por el mismo fin quise escrevir en diálogo, siguiendo en ello el exemplo de los escriptores antiguos, assí sagrados como profanos, que más grave y más elocuentemente escrivieron.

Libro tercero, "Dedicatoria," 10-12

In this passage Luis de León has set forth the qualities of the ancient rhetorical style sought by a writer of the Renaissance, and he also tells how to achieve them.

There must be order in the composition:

. . . no hablo desatadamente y sin orden . . . pongo en las palabras concierto, y las escojo y les doy su lugar . . .

Order is clearly evident in Los nombres de Cristo in his composition of carefully constructed periodic sentences with their balance, subordination, and connection of idea, in his development of the thought into larger units, or paragraphs, and in his well-defined organization of the work as a whole.¹

There must be clarity of expression:

. . . para que, no solamente digan con claridad lo que se pretende dezir . . .

There must be beauty of sound and rhythm in the prose:

. . . negocio que de las palabras que todos hablan elige las que convienen y mira el sonido dellas, y aun cuenta a veces las letras, y las pesa y las mide y las compone, para que . . . digan . . . lo que se pretende dezir . . . con armonía y dulçura.

Y si acaso dixeren que es novedad, yo confieso que es nuevo y camino no usado por los que escriven en esta lengua poner en ella número, levantándola del descaymiento ordinario. El qual camino quise yo abrir . . .

The artistic prose of Los nombres de Cristo is highly embellished with rhetorical figures used by the ancient writers. In carefully choosing the words, counting their letters, taking care for their sound, weighing, measuring, and composing them, Luis de León is devising such figures of language as parallelism, antithesis, isocolon, chiasmus, hyperbaton, rhyme, alliteration, and others.

By "number" (número) in his composition, he refers to the rhythm of oratory for which the ancients strove--the rhythm of sentence movement, achieved by writing in the periodic sentence structure with its rhythmical cadence at the end.

When he says that putting rhythm into his composition is a new way of writing in his vernacular Spanish, he is referring primarily to the oratorical rhythm of sentence movement which had been abandoned by the ecclesiastical writers through the Middle Ages, who no longer wrote in the periodic sentence structure, but used the new Christian style of writing, the ecclesiastica consuetudo.² Luis de León in Los nombres de Cristo wishes to return to the periodic sentence structure of the ancients and its resultant sentence movement, with the clausula at the end. He states definitely that he is imitating the ancients in this respect in saying that he wants his language to be used in as learned and eloquent a

manner as that in which the ancients, such as Gorgias, Isocrates, Cicero, and others, used theirs.

In using the form of the dialogue for Los nombres de Cristo, Luis de León was imitating the ancients.

Y por el mismo fin quise escrevir en diálogo, siguiendo en ello el exemplo de los escriptores antiguos, assí sagrados como profanos, que más grave y más elocuentemente escrivieron.

The Platonic dialogue was a favorite form of the ancient writers as a literary device, especially with Cicero, who wrote the De oratore, his great work on rhetoric, in dialogue form.

He is using the vernacular romance in rhetorical style in imitation of the ancients to try to elevate his native tongue from its vulgar, decadent state:

Y si acaso dixeren que es novedad, yo confieso que es nuevo y camino no usado por los que escriven en esta lengua poner en ella número, levantándola del descaymiento ordinario. El cual camino quise yo abrir, no por la presumpción que tengo de mí, que sé bien la pequeñez de mis fuerças, sino para que los que las tienen se animen a tratar de aquí adelante su lengua como los sabios y elocuentes passados, cuyas obras por tantos siglos biven, trataron las suyas, y para que la igualen en esta parte que le falta con las lenguas mejores, a las cuales, según mi juyzio, vence ella en otras muchas virtudes.

The attempt to imitate the ancient rhetorical style in the vernacular Castilian tongue was an innovation during the sixteenth century Spanish Renaissance.³ Up to this time Latin had been the traditional literary medium for philosophical and religious works. The Latin language for centuries had been traditionally identified with Christianity and Christian teaching, gaining for Latin a reverence that amounted almost to superstition. The vernacular was considered an unworthy means of expression for

serious men of letters. In the sixteenth century Renaissance, however, along with the movement of Humanism, there arose a nationalist spirit in which there was an appeal on the part of some of the writers, among whom the representatives were Juan de Valdés, Fray Luis de Granada, and Fray Luis de León, to use the native tongue for serious literary works. This use of the vernacular would make available to the mass of the people the Scriptures and philosophical works, which had heretofore been written in Latin and directed to the educated aristocracy. Luis de León defends his rhetorical style in the vernacular in Los nombres de Cristo as being directed to the common people.⁴

Y si dizen que no es estilo para los humildes y simples, entiendan que, assí como los simples tienen su gusto, assí los sabios y los graves y los naturalmente compuestos no se aplican bien a lo que se escribe mal y sin orden; y confiessen que devemos tener cuenta con ellos, y señaladamente en las escripturas que son para ellos solos, como aquesta lo es.

Notes

Statement of Thesis

1. For an analysis of the structure of Los nombres de Cristo as a whole, see the master's thesis of the author of this thesis: "Literary Expression in Los nombres de Cristo of Fray Luis de León. A Stylistic Analysis." University of Kansas, 1957.
2. Palmer, pp. 201-204.
3. Switzer, pp. 7-9.
4. For Luis de León's defense of his use of the vernacular for the common people in Los nombres de Cristo, see also Libro tercero, "Dedicatoria," pp. 5-13.

B. TRADITIONAL PRECEPTS OF THE REHTORICAL STYLE: SOURCES USED FOR THE ANALYSIS OF THE REHTORICAL PROSE OF LOS NOMBRES DE CRISTO

The precepts of oratorical rhetoric which have been adapted to literature are found in the third part, the elocutio, of the traditional five parts comprising the vis oratoris (resources of the speaker): inventio, dispositio, elocutio, memoria, and pronuntiatio or actio. The elocutio trained the orator how "to clothe and adorn his matter with language" and dealt with the style of the orator's speech.

For the purpose of defining the traditional rhetorical style of the ancients as carried down through the Middle Ages and the Renaissance, it has been useful for the purposes of this thesis to use as a beginning step the simplified outline of the elocutio found in Donald Lemen Clark's Rhetoric in Greco-Roman Education.¹ His explanation furnishes a broad, general picture of a rhetorical style which might be found in a Renaissance work such as Los nombres de Cristo.

For the more intensive and detailed analysis of the rhetorical style of Los nombres de Cristo, however, the Institutio oratoria of Quintilian, Books VIII and IX, has been the primary source and guide for this thesis.² The reasons for using this work as an authority are various. Not only is the Institutio oratoria the most comprehensive work preserving rhetoric in its best ancient tradition, but it is also one of the greatest works of pedagogy on rhetoric in the whole scope of its development, and as such, was used as a main source for the study of rhetoric during the Renaissance. Also, in the Institutio oratoria Quintilian quotes and defends Cicero and urges the return to the best Ciceronian standards of oratory. Hence this

work is a good guide for study of the rhetorical style of Cicero, the most imitated and cultivated of the ancient rhetoricians during the Renaissance. Quintilian's elaborate treatment of style in the Institutio oratoria provides a firm and authoritative basis for the study of the ancient rhetorical style.

Notes

Traditional Precepts of the Rhetorical Style: Sources Used for the Analysis of the Rhetorical Prose of Los nombres de Cristo

1. Outline of the elocutio, based on the explanation of Clark in his Rhetoric in Greco-Roman Education, pp. 83-107.

ELOCUTIO

- I. Correctness (latinitas): correct grammar and usage of language according to the best standards of the day.
- II. Clearness (perspicuitas): effective communication of meaning.
- III. Embellishment (ornatus)
 - A. Tropes
 1. Metaphor
 2. Simile
 3. Synecdoche
 4. Metonymy
 5. Antonomasia
 6. Onomatopoeia
 7. Catachresis
 8. Metalepsis
 9. Allegory
 10. Periphrasis
 11. Hyperbaton
 12. Hyperbole

B. Figures of thought (figurae sententiarum)

1. Rhetorical question
2. Anticipation
3. Hesitation
4. Consultation
5. Simulation
6. Impersonation of characters
7. Apostrophe
8. Illustration
9. Irony
10. Simulated reticence
11. Mimicry
12. Pretended repentance
13. Intimation

C. Figures of language (figurae verborum)

1. Parallelism
2. Antithesis
3. Climax
4. Correspondence
 - a. Parison
 - b. Isocolon
 - c. Homoeoteleuton (rhyme)
 - d. Homoeoptoton (similar case endings in parallelisms)
5. Paronomasia
6. Hyperbaton
7. Repetition of words or phrases for effect

8. Iteration of a thought by piling up different words of similar significance
9. Pleonasm
10. Asyndeton
11. Polysyndeton

IV. Periodic sentence structure: a sentence built up of longer units, the kola or membra, which are complete units of thought, and the shorter units within the kola, the commata or incista, which are incomplete units of thought, and the whole rounded off by a rhythmic cadence called the clausula.

V. Rhythm: the use of metrical feet in such a way that the prose is not devoid of rhythm, yet does not fall into the meter of verse; an avoidance of word patterns which create disharmony, especially avoidance of hiatus and clash of vowels or consonants, undue repetition of similars and jingling rhymes; the use of the clausula, or rhythmic cadence, to mark the end of a periodic sentence and to give rhythmic sentence movement; continuity of motion and flow of the extended passage.

VI. Appropriateness of style: the plain style, appropriate to statements of fact and proof; the intermediate style, to please the audience; the grand style, to move the audience to action.

2. The edition of the Institutio oratoria used is that of the Loeb Classical Library, Harvard University Press, Cambridge, Massachusetts, and William Heinemann Ltd., London.

C. METHODS OF ANALYSIS

The edition of Los nombres de Cristo used was the following:

Fray Luis de León, De los nombres de Cristo. Clásicos Castellanos. Edición y notas de Federico Onís.
Espasa-Calpe, S.A., Madrid, 1949

For the analysis of the prose style of Los nombres de Cristo, passages for careful study were selected at frequent intervals throughout the work. The distribution is as follows:

Libro primero, "Dedicatoria": pp. 4, 5-6, 8, 8-9, 10, 11, 11-12,
12-13, 13, 14-15, 16, 16-17

Libro primero, "De los nombres en general": pp. 26, 26-27, 28, 31,
38-39, 44-45, 49

"Pimpollo": pp. 51, 54, 55-56, 59, 62, 62-63, 64-65, 65, 66, 67-68,
69, 70-71, 75, 75

"Fazes de Dios": 82-83, 83-84, 85, 90, 91-92, 94, 95, 97, 97, 97,
98-99, 99, 99-100, 101, 101-102, 102, 103

"Camino": pp. 105-106, 107, 107-108, 107-108, 107-108, 108-109,
109-110, 110-111, 111, 114, 114, 115, 115, 116, 116,
120, 120, 121-122, 122, 123, 123-124

"Fator": pp. 126, 128-129, 129-130, 130, 130-131, 131-132, 134-135,
136-137, 138, 138-139, 141, 142-143, 143-144, 144, 146,
147, 148-149, 149-150, 153, 154, 154-155.

"Monte": 159-160, 163, 163-164, 165-166, 166-167, 167, 167-168, 171,
174-175, 175, 179-180, 182-183, 184-185, 186, 187, 188-189

"Padre del siglo futuro": pp. 181, 191-192, 194, 197-198, 201,
202-203, 206-207, 209, 212-213, 223,
224-225, 228, 229-230, 231, 232, 236-237,
238-239, 239-241, 242, 246-247, 248,
249-250.

Libro segundo, "Dedicatoria": pp. 25-26, 26-27, 28, 30.

"Braço de Dios": pp. 38, 39, 39-40, 43-44, 45, 46, 47-48, 49, 49-50,
51-52, 51-52, 56, 57-58, 58-59, 64, 65-66, 67,
69-70, 72-73, 75-76, 76-77, 79, 80-81, 83, 85-86.

"Rey de Dios": pp. 88, 91, 94, 94-95, 99, 100, 101, 102-103, 103-104,
105, 105-106, 109, 113-114, 114, 119, 121-122, 122,
124-125, 127-128, 139-140, 140-141, 143-144, 147, 147.

"Principe de paz": pp. 151, 153-154, 155, 157, 159, 160, 161, 163-164,
164-165, 165, 167, 168-169, 170, 174, 175-176,
178-179, 180, 181-182, 182, 183-184, 185, 192-193,
193, 193-194, 200, 204, 205, 205-206, 207,
207-208, 209, 209.

"Esposo": pp. 213, 213, 213, 214, 214, 215, 215-216, 216, 217, 217,
217-218, 220, 223-224, 225, 226-227, 227, 230-231, 231-232,
232-233, 233-234, 236-237, 237, 238, 240, 240-241, 243-244,
245-246, 246-247, 248-249, 250-251, 253, 255, 256, 256,
260, 262-263, 262-263, 263, 264.

The passages were selected for what seemed to be a certain rhythmic quality, or for some other distinguishing characteristic that made the passage seem unusual.

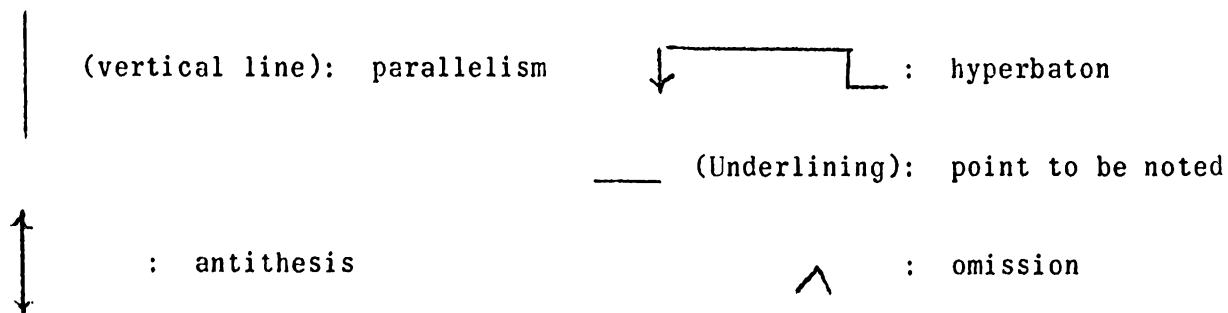
The passages were then examined more closely for periodic sentence structure and marked off accordingly, all punctuation being disregarded since it is that of the editor and not of Luis de León. The period was marked as a division into one larger complete thought unit with a definite rhythmic cadence at the end, and the cola as the independent thought units within the period, but yet not making meaning by themselves.

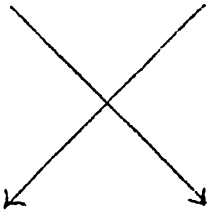
As aid in marking off the periodic sentences, the cursum planus, soon recognized to be the cadence which Luis de León most frequently used for ending his cola and periods, became a good guide. Also, the conclusion of the period was recognized by recurring syntactical devices for the slowing down of the sentence movement in preparation for the final cadence. Some of these most used devices were hyperbata, nonrestrictive phrases or clauses, participial phrases, expressions of self-correction, and parentheses.

Another guide to the detection of the periodic sentence was the feeling of the rhythm of a passage in which the last member of a series or the last colon of a sentence was the longest.

The sentences were then patterned off into parallelisms and antitheses for a more careful recognition and marking of the figures of language and figures of thought.

The following descriptive markings have been used in the illustrative examples:





: chiasmus

The sentences given as illustrative examples in the thesis have for the most part been left in their patterns of parallelisms and antitheses so as to show the consistency of this style of Luis de León throughout the work and also to make more apparent and clear the periodic sentence structure, the rhythm, and the figures of language and thought.

The methods and graphs used in the study of rhythm will be explained in the chapter on oratorical rhythm.

II. APPROPRIATENESS OF STYLE IN LOS NOMBRES DE CRISTO

There were three kinds of style in rhetoric as determined by the degree to which ornamentation was used. The plain style, which was used for teaching, statement of facts, history, and such material of a more restrained nature, contained almost no ornamentation. The intermediate, or temperate style, used for pleasing, was elegant and ornate with many figures. The majestic, or sublime style, used for persuasion, exhortation, and arousing the emotions, was a more severe style, not so ornamental as exalted into vehemence by mental emotion.

Quintilian explains the three styles:¹

Illud observatione dignius, quod hic ipse honestus ornatus materiae genere esse debet variatus. Atque, ut a prima divisione ordiar, non idem demonstrativis et deliberativis et iudicialibus causis conveniet. Namque illud genus ostentationi compositum solam petit audientium voluptatem, ideoque omnes dicendi artes aperit ornatumque orationis exponit, ut quod non insidietur nec ad victoriam sed ad solum finem laudis et gloriae tendat. Quare, quidquid erit sententiis populare, verbis nitidum, figuris iucundum, translationibus magnificum, compositione elaboratum, velut institor quidam eloquentiae intuendum et paene pertractandum dabit. Nam eventus ad ipsum, non ad causam refertur. At ubi res agitur et vera dimicatio est, ultimus sit famae locus. Praeterea ne decet quidem, ubi maxima rerum momenta versantur, de verbis esse sollicitum. Neque hoc eo pertinet, ut in his nullus sit ornatus, sed uti pressior et severior et minus confessus, praecipue materiae accommodatus. Nam et in suadendo sublimius aliquid senatus, concitatus populus, et in iudiciis publicae capitalesque causae poscunt accuratius dicendi genus. At privatum consilium causasque paucorum, ut frequenter accidit, calculorum purus sermo et dissimilis curae magis decuerit. An non pudeat certam creditam periodis postulare aut circa stillicidia adfici aut in mancipii redhibitione sudare?

Luis de León uses the three styles in Los nombres de Cristo and alternates them so as to avoid monotony.

He uses the plain style for discussing the Scriptures and giving Biblical history, especially at the beginning of each nombre. Also the dialogue, interspersed and providing a continuum for long passages in expansive prose, is written in the plain style.

It is in the temperate style, the style designed for pleasing, that the greater portion of the prose which conveys Luis de León's thought and feeling in the work is written. The temperate style varies in the degree to which ornamentation is used to conform with the content of each nombre. In the Introduction to each book there is less ornamentation, and the simple periodic sentences flow on in longer commata and cola. In the nombres in which the content involves reasoning and explanation--"Pimpollo," "Fazes de Dios," "Esposo"--the style has less elegant ornamentation, and the periods are shorter and simpler. In the nombres which contain more emotional content, however--"Camino," "Pastor," "Monte," "Braço de Dios," "Rey de Dios," "Príncipe de paz"--the temperate style is highly decked out with ornamentation, the periods become expansive, and the commata more frequently become a long series of short parallel fragments, such as prepositional phrases, participial phrases, or single nouns or verbs. This more elegant temperate style Luis de León seems to use when he is emotionally inspired.

At his highest moments of emotion Luis de León deviates into the sublime style of the Renaissance preacher. In these passages he is writing in the new Christian style of Saint Augustine, which not only abandoned classical canons of rhetoric in vocabulary, syntax, periodic sentence

structure, and oratorical rhythm, but also avoided the Ciceronian clausulae and used the more popular stylistic devices of balancing phrases, in parallelisms or in antithesis, as well as assonance, alliteration, and rhyme.² This sublime, or majestic style--the ecclesiastica consuetudo--is described by Saint Augustine as follows:

Grande autem dicendi genus hoc maxime distat ab isto genere temperato, quod non tam verborum ornatibus comptum est, quem violentum animi affectibus. Nam capit etiam illa ornamenta pene omnia; sed ea si non habuerit, non requirit. Fertur quippe impetu suo, et elocutionis pulchritudinem,³ si occurrerit, vi rerum rapit, non cura decoris assumit.

The following sentences illustrate Luis de León's use of the three styles in Los nombres de Cristo.⁴

Introduction

A. Y desseando yo agora escribir alguna cosa que fuesse útil al pueblo de Cristo, hame parecido que començar por sus nombres

para principio, es	el más feliz
	y
	de mejor anuncio
y	
para utilidad de los lectores,	la cosa de más provecho
y	
para mi gusto particular,	la materia
	más dulce
	y
	más apazible de todas;

B. porque	assí como Cristo nuestro señor es	como fuente
		ó, por mejor dezir,
		como oceano que comprehende en sí todo
		lo provechoso
		y
		lo dulce que se reparte en los hombres
assí	el tratar dél	
	y, como si dixéssemos,	
	el desembolver aqueste tesoro,	es conocimiento
		dulce
		y
		provechoso, más que otro ninguno.

Libro primero, "De los nombres en general," 16

Reasoning and Comparison

A. Y que si es grandísima (como sin ninguna duda lo es) la magestad deste templo universal que llamamos mundo nosotros;

B. Cristo, para cuyo nacimiento se ordenó desde su principio

y

á cuyo servicio se sujetará todo después

y

á quien agora | sirve

y
obedece

y
obedecerá para siempre, es incomparablemente | grandísimo

| gloriosísimo

| perfectísimo;

C. más mucho de lo que ninguno puede ni | encarecer
ni
entender.

"Pimpollo," 69

A. Y si lo avemos de dezir assí,

aquellos son los elementos puros

y

los campos de flor eterna vestidos

y

los mineros de las aguas bivas

y

los montes verdaderamente preñados de mil bienes altísimos

y

los sombríos

y

repuestos valles

y

los bosques de la frescura, adonde, esentos de toda injuria, gloriosamente florecen

la haya

y

la oliva

y

el lináloe

con

todos los demás árboles, en que reposan ejércitos de aves

en gloria

y

en música dulcísima, que jamás ensordece;

B. con la cual región, si comparamos aqueste nuestro miserable destierro, es comparar

el desassossiego con la paz

y

el desconcierto

y

la turbación

y

el bullicio

y

disgusto de la más inquieta ciudad con la misma

pureza

y

quietud

y

dulçura;

C. que

↑ aquí se afana

↓ y

allí se descansa

↑ aquí se imagina

↓ y

allí se vee

↑ aquí las sombras de las cosas nos atemorizan

y

↓ allí la verdad assossiega assombran

y

deleyta

↑ esto es tinieblas

bullicio

alboroto

↓ aquello es luz purísima en sossiego eterno.

"Pastor," 131-132

Notes

Appropriateness of Style in Los nombres de Cristo

1. The following, and all other translations from the Institutio oratoria, are by the author of this thesis.

It is more worthy of observation that this embellishment itself will need to be varied by the nature of the matter at hand. And (to begin with the first division of a subject of oratory) the same embellishment will not be suitable for demonstrative, deliberative, and judicial cases. For that type composed for display seeks only the delight of the audience, and therefore exhibits all the arts of eloquence and displays the embellishment of oratory in such a way as not to be insidious or to aim at victory, but to be directed solely toward praise and glory. Wherefore, just as a hawker, as it were, of eloquence, [the orator] will display to be examined and laid hold of, whatever is popular in opinion, glittering in words, pleasing with figures, splendid with metaphors, and elaborate in composition. For the result reflects upon himself, not upon his case. But when it is a question of fact, and there is a true battle to be won, let his last thought be for fame. Moreover, even when the greatest moments of affairs are being considered, it is not fitting to be careful with words. Nor does this imply that there should be no ornamentation in these cases, but that it should be more subdued, more severe, and less apparent, and should be especially adapted to the

subject matter. For whereas in cases of persuasion the senate demands something more sublime and the people something more exciting, public cases and those involving capital punishment demand a more exact kind of pleading in the trials. But simple and less careful language will be more fitting for a private consultation and for cases of settling small accounts, as frequently happens. For would not one be ashamed to ask for security for a loan in periods, or to be overcome about water-droppings, or to perspire about the return of a slave?

2. Palmer, p. 203.

3. Translation:

The majestic style of speech differs from this temperate style chiefly in that it is not so much decked out with ornaments of words as vehement with mental emotion. It uses, indeed, nearly all the ornaments that the other does, but if they do not happen to be at hand, it does not seek them out. For it is borne on by its own impetuosity, and it seizes upon beauty of speech, if there has been any, by the force of the thought, and does not obtain it by care for ornamentation. Sancti Aurelii Augustini, "De doctrina christiana." Liber quartus, caput XX, 42, p. 109. Opera omnia. Tomus tertius. Editio novissima, emendata et auctior, accurate J.-P. Migne successoris. Parisiis, 1887.

4. For further examples of the three styles, see pp. 149-166 of the appendix.

III. RHETORICAL ELEMENTS OF STYLE IN LOS NOMBRES DE CRISTO

A. THE PERIODIC SENTENCE STRUCTURE

The basic structure of the prose of Los nombres de Cristo is the periodic sentence.

The ancient Greek and Roman writers had two types of periodic sentences: the simple, cultivated especially by Cicero, and a more extended period.

The simple periodic sentence, which Cicero brought to a high artistic level, consisted of one complete thought suspended throughout the sentence through a series of subordinate elements intricately interwoven and grammatically connected until the final conclusion of the thought in a rhythmical cadence. This was attained by keeping the subject of the sentence unchanged and using syntactical devices for subordinating related elements in order to maintain subject unity to the end.¹

The other type of periodic sentence, less compact in structure, consisted of two or more larger units of thought called membra or cola, which in turn consisted of smaller units of thought within called incisa or commata, and the whole was rounded off by a metrical cadence. The colon, though a complete unit of thought by itself and rhythmically completed, was meaningless if detached from the rest of the body of the sentence. The comma, incomplete in thought and more often rhythmically incomplete, was meaningless standing by itself.

Quintilian explains the periodic sentence structure in his Institutio oratoria:²

Illud prorsus oratoris, scire ubi quoque genere compositionis sit utendum. Ea duplex observatio est: altera, quae ad pedes refertur; altera, quae ad comprehensiones, quae efficiuntur ex pedibus. Ac de his prius. Dicimus igitur esse incisa, membra, circuitus. Incisum (quantum mea fert opinio) erit sensus non expleto numero conclusus, plerisque pars membri. Tale est enim, quo Cicero utitur: Domus tibi deerat? at habebas. Pecunia superabat? at egebas. Fiunt autem etiam singulis verbis incisa; Diximus, testes dare volumus; incisum est diximus. Membrum autem est sensus numeris conclusus, sed a toto corpore abruptus et per se nihil efficiens. O callidos homines perfectum est, sed remotum a ceteris vim non habet, ut per se manus et pes et caput: et O rem excogitatam. Quando ergo incipit corpus esse? cum venit extrema conclusio: Quem, quaeso, nostrum fefellit, id vos ita esse facturos? quam Cicero brevissimam putat. Itaque fere incisa et membra mutila sunt et conclusionem utique desiderant. Periodo plurima nomina dat Cicero, ambitum, circuitum, comprehensionem, continuationem, circumscriptionem. Genera eius duo sunt, alterum cum sensus unus longiore ambitu circumdicitur, alterum, quod constat membris et incisis, quae plures sensus habent: Aderat ianitor carceris, carnifex praetoris, reliqua. Habet periodus membra minimum duo. Medius numerus videntur quattuor, sed recipit frequenter et plura. Modus eius a Cicerone aut quattuor senariis versibus aut ipsius spiritus modo terminatur. Praestare debet ut sensum concludat; sit aperta ut intelligi possit, non immodica, ut memoria contineri.

Book IX, iv, 121-125

The cadence is a sequence of two to three feet which concludes a periodic sentence, bringing it to a satisfying rhythmic close. There may be a cadence also at the end of a colon, and sometimes at the end of a comma. It produces the same effect as a cadence in music, which is a resolution of chords through the dominant to the tonic, bringing the phrase of music to a satisfying close.

Quintilian speaks of the necessity of the cadence to oratorical rhythm:³

Et in omni quidem corpore totoque (ut ita dixerim) tractu numerus insertus est; neque enim loqui possumus nisi syllabis brevibus ac longis, ex quibus pedes fiunt. Magis tamen et desideratur in clausulis et apparet, primum quia sensus omnis

habet suum finem poscitque naturale intervallum, quo a sequentis initio dividatur, deinde quod aures continuam vocem secutae ductaeque velut prono decurrentis orationis flumine tum magis iudicant, cum ille impetus stetit et intuendi tempus dedit. Non igitur durum sit neque abruptum, quo animi velut respirant ac reficiuntur. Haec est sedes orationis, hoc auditor exspectat, hic laus omnis declamantium.

Book IX, iv, 61-62

He tells how long the cadence should be:⁴

Nec solum refert, quis pes claudat, sed claudentem quis antecedit. Retrorsum autem neque plus tribus, iique, si non ternas syllabas habebunt, repetendi erunt (absit enim poetica observatio), neque minus duobus; alioqui pes erit, non numerus.

Book IX, iv, 94-95

The cadence, the clausula, of the Greek and Roman orators was quantitative, that is, it consisted of syllables containing long and short vowels. By the end of the fourth century A.D., however, accent by stress began to supplant quantity in Greek and Latin.⁵ In the Middle Ages the accentual cadences became conventionalized as the three forms of the cursus:

<u>cursus planus</u>	gēnūs hūmānū
<u>cursus tardus</u>	cepī provinciā
<u>cursus velox</u>	lapidē disparatāe

At the end of the eleventh century the employment of the cursus was systematized by Iohannes Caietanus, and minute rules were drawn up in the twelfth century by Gregory VIII. The stylus Gregorianus now became traditional in the Roman Curia and was employed by ecclesiastical writers. It was also used in metrical prose down to the end of the fourteenth century. With the Renaissance the knowledge of quantity was revived and the cursus was rejected as barbarous.⁶

If the reader of Los nombres de Cristo is sensitive to the periodic sentence structure--the division of the thought into units, the flow of the sentence movement with the rhythmic cadence at the end of the period and perhaps the colon--he can detect that Fray Luis de León is writing the main content of his prose in periodic sentences. The periods vary from the simple period of one colon to the more elaborate and expansive periods of two to six cola.

The two most used forms of periodic sentences in the prose of Los nombres de Cristo are found to be those of two and three cola. This seems to be Luis de León's favorite periodic structure for the greater part of the work written in the highly decorative temperate style of the lyric nombres, and also for the more argumentative nombres which contain reasoning and comparison in their development.

The more restrained eloquence of the introductory chapters and the dedications, however, are written for the most part in rolling Ciceronian periods of one colon or in periods of two closely connected cola.

In the more emotional passages of the lyric nombres--"Pastor," "Monte," "Braço de Dios," "Rey de Dios," "Príncipe de paz," and "Esposo"--the periods become much more expansive and contain three, four, five, or six cola, loosely connected.

At the height of emotion Luis de León abandons the periodic structure entirely and writes in the sublime style, that is, in series of short parallel sentences, questions, exclamations, or sentence fragments--the ecclesiastica consuetudo.

The cursus which Luis de León uses most throughout the work is clearly the cursus planus, though he varies it with other rhythmic cadences to

avoid monotony.

The following examples illustrate the various forms of periodic sentences which Luis de León uses throughout Los nombres de Cristo. He varies the types as he develops the composition to avoid monotony, using no one form of period in too extensive a passage.

1.

A. Por lo cual | desconfiando de nosotros mismos
 |
 | ^y
 | confessando la insuficiencia de nuestro saber
 | ^{y como}
 | derrocando por el suelo los coraçones, supliquemos con humildad a aquesta divina luz | que nos amanezca
 |
 | ^{quiero dezir,}
 | que embie en mi alma los rayos de su resplandor
 | ^y
 | la alumbre

| para que en esto que quiere dezir dél, sienta lo que es digno dél

| ^y

| para que lo que en esta manera sintiere, lo publique por la lengua en la forma que deve.

Libro primero, "De los nombres en general," 26

2.

A. Por lo cual, como quiera que siempre aya sido | provechoso
 |
 | ^y
 | loable el escribir sanas doctrinas que | despierten las almas
 | ^ó
 | las encaminen á la virtud, en este tiempo es assí necessario que á mi
 juyzio todos los buenos ingenios en quien puso Dios | partes
 | ^y
 | facultad para semejante negocio tienen obligación á ocuparse en él, componiendo en nuestra lengua para
 el uso común de todas cosas que ó | como nacidas de las sagradas letras
 | ^ó
 | como | allegadas
 | ^y
 | conformes á ellas, | suplan por ellas, quanto es possible, con el común menester de los hombres
 |
 | ^y
 | juntamente les quiten de las manos, succediendo en su lugar dellos, los libros | dañosos
 | ^y
 | de vanidad.

Libro primero, "Introducción," 11-12

3.

- A. Muchos de los que bivieron sin Cristo abraçaron la pobreza
 y
 amaron la castidad
 y
 siguieron la justicia
 modestia
 y
 templança;
- B. por manera que quien no lo mirara de cerca juzgara que ivan por donde Cristo fué
 y
 que se parecían a él en los passos;
- C. mas como no estribavan en él no siguieron camino
 ni
 llegaron al cielo.

"Camino," 110

4.

- A. Y lo segundo, nombra las cisternas secas
 y
 rotas
 grandes en apariencia
 y
 que combidan á sí á los que de lexos las veen
 y
 les prometen agua que satisfaga á su sed;
- B. mas en la verdad son hoyos hondos
 y
 oscuros
 y
 yerros de aquel mismo bien que prometen
 o, por mejor dezir,
 llenos de lo que le contradize
 y
 repugna;
- C. porque en lugar de agua dan cieno
 y
 la riqueza del avaro le hace pobre.
 y
 al ambicioso su desseo de honra le trae á ser apocado
 y
 vil siervo
 y
 el deleyte deshonesto á quien lo ama le atormenta
 y
 enferma.

"Pastor," 142-143

- A. Porque si estamos attentos a lo secreto que en nosotros passa, veremos que este concierto
y
orden de las estrellas, mirándolo, pone en nuestras almas sosiego;
- B. y veremos que con sólo tener los ojos enclavados en él con atención, sin sentir en qué manera, los desseos nuestros
y
las affecciones turbadas que confusamente movían ruydo en nuestros pechos de día,
- se van quietando poco a poco
y, como adormesciéndose,
se reposan, tomando cada una su asiento
y, reduziéndose a su lugar proprio,
se ponen sin sentir en subjección
y
concierto;
- C. y veremos que, así como ellas se humillan
y
callan
así lo principal
y
lo que es señor en el alma, que es la razón, se levanta
y
recobra su derecho
y
su fuerza
y, como alentada con esta vista celestial
y
hermosa,
concibe pensamientos altos
y
dignos de sí
y, como en una cierta manera,
se recuerda de su primer origen
y, al fin,
pone todo lo que es vil
y
baxo en su parte
y
huella sobre ello;
- D. y así puesta ella en su trono como emperatriz
y
reduzidas a sus hogares todas las demás partes del alma, queda todo el hombre ordenado
y
pacífico.

- A. Por manera que | la grandeza no medida deste dulçor
 y
 | la violencia dulce con que | enagena
 y
 | roba para sí toda el alma fué quien | sacó a la soledad a los hombres
 y
 | los apartó de cuasi todo aquello que es necessario al vivir;
- B. y fué quien los mantuvo | con yervas
 y
 | sin comer muchos días, | desnudos al frío
 y
 | descubiertos al calor
 y
 | sujetos a todas las injurias del cielo;
- C. y fué quien hizo | fácil
 y
 | hazedero
 y
 | usado lo que parecía en ninguna manera possible;
- D. y no pudo tanto ni | la naturaleza con sus necessidades
 ni
 | la tirannía
 y
 | crueldad con sus no oydas cruexas para retraerlos del bien, que no pudiesse mucho más para detenerlos en él aqueste deleyte;
- E. y todo aquel dolor que pudo hazer | el artificio y el cielo
 y
 | la naturaleza y el arte
 y
 | el ánimo encruelescido y la ley natural poderosa, fué mucho menor que este gozo;
- F. con el cual | esforçada el alma
 y
 | cevada
 y
 | levantada sobre sí misma
 y
 | hecha superior sobre todas las cosas, llevando su cuerpo tras sí, le dió que no pareciesse ser cuerpo.

Notes

The Periodic Sentence Structure

1. Palmer, pp. 129-130.
2. Translation:

It is wholly the task of the orator to know when he should should employ each type of composition. The care is twofold: one, that which refers to feet; the other, that which refers to sentences, which are made from the feet. But [let me speak] of the latter first. We therefore say that there are the comma, the cola, and the periods. The comma (as I see it) is a thought rhythmically incomplete, and most [writers] regard it as part of the colon. For it is such as Cicero uses it: Domus tibi deerat? at habebas. Pecunia superabat? at egebas. But commas also consist of single words: Diximus, testes dare volumus; "diximus" is a comma. The colon, however, is a thought rhythmically complete, but meaningless in itself and if detached from the sentence. O callidos homines is complete, but removed from the rest of the sentence has no force, as the hand, foot, or head by itself has no strength: he continues with O rem excoGITATEM. When, therefore, does there begin to be a sentence? When a final conclusion comes: Quem, quaeso, nostrum fefellit, id vos ita esse facturos?, a sentence which Cicero thinks is very short. Thus commas and cola are almost fragments and call for a conclusion. Cicero gives many names to the period: ambitum, circuitum, comprehensionem, continuationem, circumscriptionem.

There are two types: the one simple, when one thought is led in a roundabout fashion in a rather long circuit; the other, one which contains cola and commas having many thoughts: for example, Aderat ianitor carceris, carnifex praetoris, and so on. A period has at least two cola. The average number seems to be four, but frequently it admits more. Its length is fixed by Cicero as the equivalent of four senarii or the compass of a single breath. It is especially essential that it conclude the thought. It must be clear and able to be understood, and not so long that it cannot be held in the memory.

3. Translation:

.And indeed number pervades the whole body [of the prose] and its entire extent. For we are not able to speak except in short and long syllables, of which feet are made. [Number] is more desirable and noticeable, however, at the conclusions [of the sentences]; firstly, because all thought has its limit and demands a natural interval by which it is separated from the beginning of that which follows; secondly, because the ears, following the flow of the voice and led on, as it were, by the headlong stream of flowing oratory, form their judgment best at that point where that rapid movement stands still and gives time for consideration. It must not, therefore, be harsh or abrupt at the point where the minds breathe, as it were, and are revived. This is the citadel of oratory, this is [the point] that the listener waits for, here all praise of the orators is won.

4. Translation:

Not only must one be concerned with what foot concludes [the sentence], but also with what foot precedes the last [foot]. One should not count back more than three feet, and then only if [these feet] have less than three syllables (for the exactness of poetry must be avoided). One should not count back less than two feet; otherwise it will be a concern for feet and not for rhythm.

5. Baldwin, Medieval Rhetoric and Poetic, pp. 107-123.
6. Fontes Prosae Numerosae: collegit Albertus Curtis Clark, OXONII, E Typographeo Clarendoniano, MCMIX, p. 7.

B. ORATORICAL RHYTHM

In his discussion of the rhythm of oratory in his Institutio oratoria Quintilian speaks interchangeably of rhythm, sentence movement, cadence, meter, and verse, in an unorganized fashion. The reader, however, finally deduces that he is discussing two elements of rhythm in oratory: (1) the general flow of the prose--the sentence movement, as determined by the structural arrangement of the periodic sentence in the use of commata, cola, and metrical clausulae; and (2) the internal movement of the sentence as created by the use of certain metrical feet.

Omnis structura ac dimensio et copulatio vocum constat sut numeris (numeros $\acute{\rho}\upsilon\theta\mu\omicron\upsilon\varsigma$ accipi volo) aut $\mu\acute{\epsilon}\tau\rho\iota\varsigma$ id est dimensione quadam. Quod, etiamsi constat utrumque pedibus, habet tamen non simplicem differentiam. Nam primum numeri spatio temporum constant, metra etiam ordine, ideoque alterum esse quantitatis videtur, alterum qualitatis.¹

Book IX, iv, 45-46

Sunt et illa discrimina, quod rhythmis libera spatia, metris finita sunt, et his certae clausulae, illi, quomodo coeperant, currunt usque ad $\mu\epsilon\tau\alpha\beta\omicron\lambda\eta\eta$, id est transitum ad aliud rhythmus genus, et quod metrum in verbis modo, rhythmus etiam in corporis motu est. Inania quoque tempora rhythmus facilius accipient, quanquam haec et in metris accidunt.²

Book IX, iv, 50-51

Nam rhythmus, ut dixi, neque finem habent certum nec ullam in contextu varietatem, sed qua coeperunt sublacione ac positione, ad finem usque degurrunt; oratio non descendet ad crepitum digitorum et pedum.³

Book IX, iv, 55

Mediis quoque non ea modo cura sit, ut inter se cohaereant, sed ne pigra, ne longa sint, ne, quod nunc maxime vitium est, brevius contextu resultent ac sonum reddant paene puerilium crepitaculorum. Nam ut initia clausulaeque plurimum momenti habent, quotiens incipit sensus aut desinit, sic in mediis quoque sunt quidam conatus iique leviter insistunt. Currentium pes, etiamsi non moratur, tamen vestigium facit. Itaque non modo membra atque incisa bene incipere atque cludi decet, sed etiam in iis, quae non dubie contexta sunt nec respiratione utuntur, illi velut occulti gradus sint. Quis enim dubitet, unum sensum in hoc et unum spiritum esse? Animadverti, iudices, omnem accusatoris orationem in duas divisam esse partes; temen et duo prima verba et tria proxima et deinceps duo rursus ac tria suos quasi numeros habent et spiritum sustinemus, sicut apud rhythmicos aestimantur. Hae particulae prout sunt graves, acres, lentae, celeres, remissae, exultantes, proinde id, quod ex illis conficitur, aut severum aut luxuriosum aut quadratum aut solutum erit.⁴

Book IX, iv, 66-69

Quasi vero numeri non sint in compositione deprehensi, sicut poema nemo dubitaverit impetu quodam initio fusum et aurium mensura et similiter decurrentium spatiorum observatione esse generatum, mox in eo repertos pedes. Satis igitur in hoc nos componet multa scribendi exercitatio, ut ex tempore etiam similia fundamus. Neque vero tam sint intuendi pedes quam universa comprehensio, ut versum facientes totum illum decursum non sex vel quinque partes ex quibus constat versus, aspiciunt. Ante enim carmen ortum est quam observatio carminis, ideoque illud Fauni vatesque canebant. Ergo quem in poemate locum habet versificatio, eum in oratione compositio.⁵

Book IX, iv, 114-116

Ubicunque acriter erit, instanter, pugnaciter dicendum, membratim caesimque dicemus, nam hoc in oratione plurimum valet; adeoque rebus accommodanda compositio, ut asperis asperos etiam numeros adhiberi oporteat et cum dicente aequae audientem inhorrescere. Membratim plerumque narrabimus, aut ipsas periodos maioribus intervallis et velut laxioribus nodis resolvemus, exceptis quae non docendi gratia, sed ornandi narrantur, ut in Verrem Proserpinae raptus. Haec enim lenis et fluens contextus decet. Periodos apta prooemiis maiorum causarum, ubi sollicitudine, commendatione, miseratione res eget, item communibus locis et in omni amplificatione; sed poscitur tum austera, si accuses, tum fusa, si laudes. Multum

et in epilogis pollet. Totum autem hoc adhibendum est, quod sit amplius compositionis genus, cum iudex non solum rem tenet, sed etiam captus est oratione et se credit actori et voluptate iam ducitur. Historia non tam finitos numeros quam orbem quendam contextumque desiderat. Namque omnia eius membra connexa sunt et, quoniam lubrica est, hac atque illac fluit, ut homines, qui manibus invicem apprehensis gradum firmant, continent et continentur. Demonstrativum genus omne fusiores habet liberioresque numeros; iudiciale et contionale, ut materia varium est, sic etiam ipsa collocatione verborum.

Ubi iam nobis pars ex duabus, quas modo fecimus, secunda tractanda est. Nam quis dubitat alia lenius, alia concitatus, alia sublimius, alia pugnacius, alia ornatus, alia gracilius esse dicenda; gravibus, sublimibus, ornatis longa magis syllabas convenire? ita ut lenia spatium, sublimia et ornata claritatem quoque vocalium poscant; his contraria magis gaudere brevibus, argumenta, partitiones, iocos et quidquid est sermoni magis simile.⁶

Book IX, iv, 126-131

Ac mihi videtur tota narratio constare longioribus membris, brevioribus periodis. Argumenta acria et citata pedibus quoque ad hanc naturam commodatis utentur, non tamen ita ut trochaeis quoque celeria quidem, sed sine viribus sint, verum iis, qui sint brevibus longisque mixti, non tamen plures longas quam breves habent. Illa sublimia spatiosas clarasque voces habentia amant amplitudinem dactyli quoque ac paeanis, etiamsi maiore ex parte syllabis brevibus, temporibus tamen satis pleni. Aspera contra iambis maxime concitantur, non solum quod sunt e duabus modo syllabis eoque frequentiore quasi pulsum habent, quae res lenitati contraria est, sed etiam quod omnibus pedibus insurgunt et e brevibus in longas nituntur et crescunt, ideoque meliores choreis, qui ab longis in breves cadunt. Summissa, qualia in epilogis sunt, lentas et ipsa, sed minus exclamantes exigunt.⁷

Book IX, iv, 134-137

Denique, ut semel finiam, sic fere compenendum quomodo pronuntiandum erit. An non in proemiis plerumque summissi, (nisi cum in accusatione concitandus est iudex aut aliqua indignatione complendus) in narratione pleni atque expressi, in argumentis citati atque ipso etiam motu celeres sumus, in locis ac descriptionibus fusi ac fluentes, in epilogis plerumque deiecti et infracti? Atqui corporis quoque motui sunt sua quaedam tempora et ad signandos pedes non minus saltationi quam modulationibus adhibetur musica ratio numerorum. Quid? non vox et gestus accommodatur naturae ipsarum, de

quibus dicimus, rerum? Quo minus id mirere in pedibus
orationis, cum debeant sublimia ingredi, lenia duci, acria
currere, delicata fluere.⁸

Book IX, iv, 138-139.

Some contemporary studies on prose rhythm examined in preparation for this thesis agree with the ancients as to the nature of the rhythm of prose. In general, they define a primary rhythm in terms of the "flow" of the prose, in which the rhythmic units are determined by the thought units. They admit also a secondary rhythm, which is an undercurrent of meter of stress and unstress. The ideas in these studies have been used as corroboration for the methods of delineating and defining the rhythmic patterns in this thesis.

In his study "Some Theories of Rhythmical Expression,"⁹ John Hubert Scott brings out the following salient points:

1. Cola can be considered as the basic units of rhythm, being sententially complete. The commas also, set off by one or two slight pauses, form integral units of sound.
2. Rhythmic units are coincident with thought units. They are a natural and instinctive means of marking for the ear and mind the identity of progress of thought units.
3. There is a close affinity between character of thought to be expressed and the movement of the rhythmic pattern into which it is set. Especially is this the case with the expression of natural and instinctive emotions, as distinct from the intellectual concepts of thought and reason.

4. Extended parallelism results in effects of a rhythmical character, in which we find not only sound rhythm, but thought rhythm. The second of two thought units echoes the first, the fourth the third, and so on.

Scott quotes Mark H. Liddel,¹⁰ who attempted to formulate a theory of thought rhythm. Liddel believed that rhythmic movement was a flow of attention stresses, of thought impulses, of thought-moment structures, of pulses of ideation which of themselves form rhythmic cadences.

In Paul Franklin Baum's study, . . . the other harmony of prose . . .,¹¹ the following points are corroborative to this thesis in regard to prose rhythm:

1. With the rise and fall in pitch in the varying inflections of the voice in reading or speaking, there are frequent melodic waves which, when recognizable as recurrent units, produce a distinct rhythmic effect. These waves are made by the upward glide of the voice to the point of stress and the corresponding fall. A single arc is a rhythmic unit, and it is the succession of such waves that can be properly called rhythm.
2. Rhythm is a series of seemingly equal events in time marked off by stress or emphasis. In prose the events are groups two or more emphases united in grammatical combinations called "stress groups." In prose the concept of rhythm is the rhythm of the "flowing line"--the ebb and flow of sounds, the alternation and balance of ideas or feelings or syntactical arrangements.

3. There are two rhythms in prose. The predominant, or primary rhythm is the rhetorical, the thought, the grammatical groups (phrase, clause, sentence, paragraph) rhythm. The secondary is the sound, or meter rhythm of stress, latent and half-submerged, but overlapping and interweaving with the thought rhythm in a kind of counterpoint.

Fred Newton Scott,¹² in his study "The Scansion of Prose Rhythm" offers the following ideas which have been applicable in this thesis:

1. The communicative rhythm of prose is a rushing, surging, gliding movement which, starting at some minimum force, rapidity, pitch, or suspense, rises to a climax in one or all of these particulars and then falls away again.
2. Every innervation begins with a minimum force, increases slowly or rapidly to a maximum, and then diminishes to the end as the nervous supply is exhausted.
3. The prose foot, or organic unit of prose rhythm, consists of an upward glide followed by a downward one. The tune of prose is determined by the character of these units and their interrelation. They can be classified into two types: (1) the "suspensive," in which the voice begins on a natural tone, rises in a glide to a maximum, takes a medial pause, begins again at the altitude where it left off or slightly below, and descends in a glide or series of glides to the tonic; and

(2) the "pathetic," in which there is no pause at the point of maximum pitch before the glide downward to the tonic.

The primary rhythm in Los nombres de Cristo, the thought rhythm, as well as the secondary underlying metrical rhythm of stress, can best be perceived if one is guided by his "ear," by his natural feeling for rhythm. If, however, one wishes to analyze and describe the rhythm, methods must be devised for doing so. The following methods have been devised by the author of this thesis in an attempt to describe the rhythm of the prose instinctively felt in the reading of Los nombres de Cristo.

The rhythms of thought have been arbitrarily denoted as the "smooth rhythm," the "lyrical rhythm," the "argumentative rhythm," and the "rough sentence movement."¹³ They have been determined on the following principles:

1. The colon is considered to be the basic rhythmic unit within the sentence because it is sententially complete, falls naturally within the compass of a single breath, and generally ends with a rhythmic cadence, usually the cursus planus in Los nombres de Cristo, the cadence most used by Luis de Leon.
2. It is assumed that generally in a unit of thought the voice naturally rises in pitch and stress to an apex toward the end of a curve, then drops in a cadence, the same as in a musical phrase. If the cadence is at the end of a comma, the drop will be slight and only a point of hesitation; if at the end of a colon, the drop will be much lower and the hesitation longer; if at the end of a period, the drop will be complete

and there will be a definite pause before the next sentence.

Following these principles in the graphs to follow, length by syllables of a unit of thought has been plotted against the rise or fall of pitch and dynamic stress in the voice to get a rhythmic curve beginning with silence and ending with silence. The diagram line is the simplest form of inflection pattern, accounting only for the general broad rhythm of the colon and sentence. It does not show minor inflections and rhythm of the smaller units within, the *commata*.

The vertical line is in no way intended to be an absolute measure of pitch and stress of voice, but shows only the general rise and fall of the voice. The need to keep the unit of measurement consistent for the vertical line in order to differentiate more clearly the various rhythmic patterns at the same time can give an erroneous representation of the degree of pitch and stress of the voice, which may or may not rise as high as the diagram line indicates.

The secondary, or metric rhythm of stress in smaller word groups was determined by the measurement of single words as a stress group if meaningful in themselves, otherwise by phrases which form an integral unit of thought, and from which certain words would be meaningless if detached from the group. Single words forming a stress group would be nouns, adjectives, verbs, and longer adverbs. Phrases forming an inseparable thought unit would be prepositional phrases, some verb phrases and noun phrases, phrases of comparison, and others.

Synalepha was observed within the stress group, but not between stress groups, and in the cursus, as consistent with what Luis de León's

efforts might have been to achieve rhythm of metrical stress, commata, and cadence.

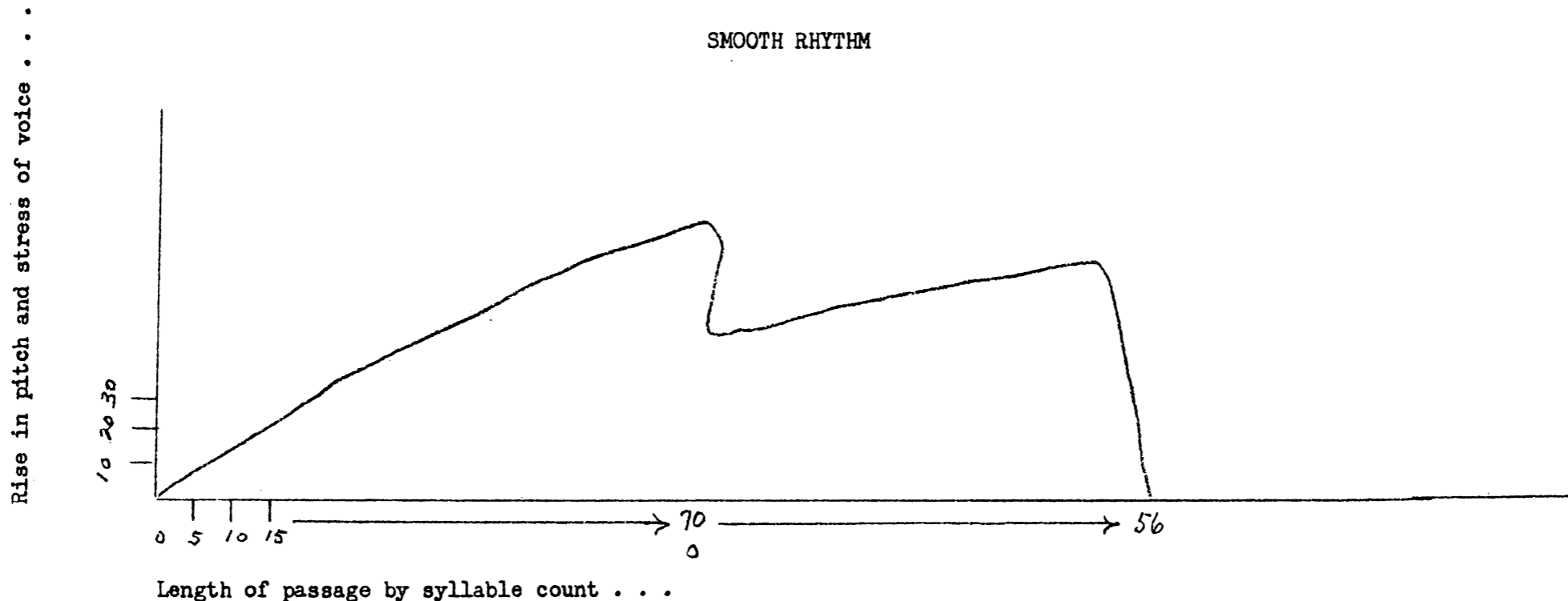
The prose scansion is not claimed by the author to be absolute and consistently accurate. It is only a method devised arbitrarily to determine in general the stress patterns as Luis de León might have used them to achieve his rhythm of the commata and to achieve a general effect of speed or slowness in the particular passage of the prose.

1. The "Smooth Rhythm"

The rhythmic movement of the simple and well-rounded Ciceronian period of one colon, or the period of two cola, in extended passages in the Introductions to Books I, II, and III especially, and elsewhere in the various nombres makes a smooth, majestic flow to the prose. In these sentences the cola and commata are relatively long, the parts are woven together into a compact structure, and all is rounded off by a concluding metrical cadence. Also the sentences are joined with connecting particles--por lo cual, pues, y, que, porque, mas, pero, luego, así, de manera que--which adds to the smoothness of movement of the extended passage.

Metrically, the predominance of unaccented syllables adds to the flowing movement of the sentence and gives a rapid pace to the prose.

The following examples will illustrate the smooth rhythm:¹⁴



A. Notoria cosa es que las Escrituras que llamamos sagradas las inspiró Dios á los profetas que las escribieron

para que nos fuessen en los trabajos desta vida consuelo
 en las tinieblas
 errores della clara
 fiel luz /70

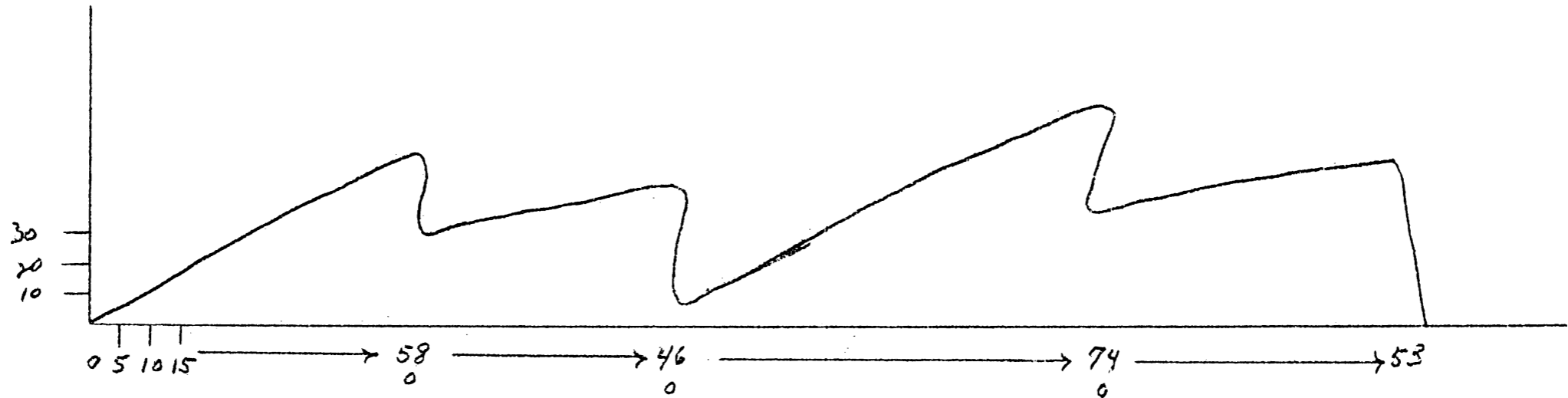
para que en las llagas que hazen en nuestras almas la passion
 el peccado
 allí como
 en officina general, tuviésemos para cada una proprio
 saludable remedio. /56

Libro primero, "Dedicatoria," 4

- u / u 6 Metric Rhythm:
- u u / u 2 Predominating stress groups containing two or more unstressed syllables: 23
- u u u / u
- u u u u / u 15 Total stress groups: 33
- etc.

Cadences:

/ u / /
 / u u / u



A. Y aunque es verdad que algunas personas doctas
 muy religiosas han trabajado en aquesto bien felizmente en muchas escripturas que nos han dado llenas de utilidad
 y pureza, /58

mas no por esso los demás que pueden emplearse en lo mismo se deven tener por desobligados
 ni deven por esso alañar de las manos la pluma, /46

B. pues en caso que todos los que pueden escribir escriviessen, todo ello sería mucho menos, no sólo de lo que se puede escribir en semejantes materias
 sino de aquello que, conforme á nuestra necesidad, es menester
 que se escriva, /74

assí por ser los gustos de los hombres
 y sus inclinaciones tan diferentes

como

por ser tantas ya
 y tan recibidas las escripturas malas, contra quien se ordenan las buenas. /53

Libro primero, "Dedicatõria," 12-13

u / u 14 Metric Rhythm:
 u u / u 14 Predominating stress groups containing
 two or more unstressed syllables: 51
 u u u / u
 Total stress groups: 62
 u u u / u 23
 etc.

Cadences:

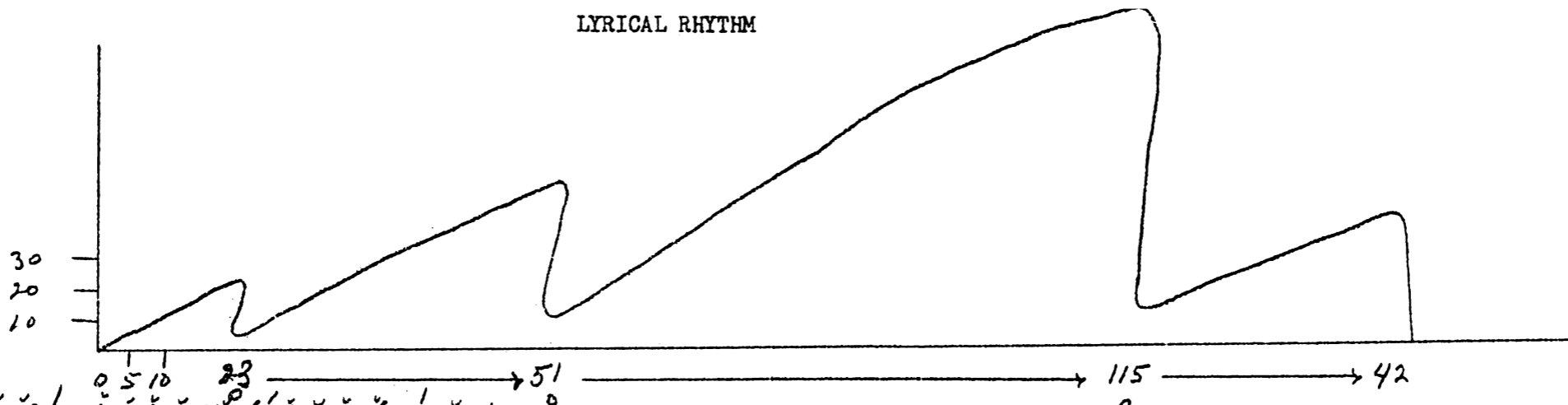
1 u u / u
 1 u u / u
 1 u u / u
 1 u u / u

2. The "Lyrical Rhythm"

The rhythmic pattern used in the nombres of highly lyrical character, such as "Monte," "Pastor," and "Príncipe de paz," results from a lengthy, expansive periodic structure. The sentences contain from two to five cola, which include many commata of all lengths and long series of sentence fragments, and are highly ornamented with figures of language. One of the cola is generally much longer than the rest, providing a climactic point in the sentence.

The meter of stress groups of predominantly short syllables makes the sentence movement fast. The short commata, causing frequent pauses, and the many short parallelisms give a gentle flow to the rapid movement.

The following examples will illustrate the lyrical rhythm:¹⁵



A. Y llámase en este particular misericordiosísimo a sí mismo; /23

B. lo uno, porque aunque lo es siempre con todos, más es cosa que admirá el extremo de regalo de amor con que trató Dios a aquel pueblo, desmereciéndolo él; /51

C. lo otro, porque teniéndole tan desechado agora tan apartado de sí desechado apartado con tan justa razón, como a infiel y homicida

pareciendo que no se acuerda ya del por aver pasado tantos siglos que le dura el enojo, después de tanto olvido de tan luengo desecho querer tornarle a su gracia de hecho tornarle

señal manifiesta es de que su amor para con él es entrañable grandísimo; /115

D. pues no lo acaban ni las bueltas del tiempo tan largas ni los enojos tan encendidos ni las causas dellas tan repetidas tan justas. /42

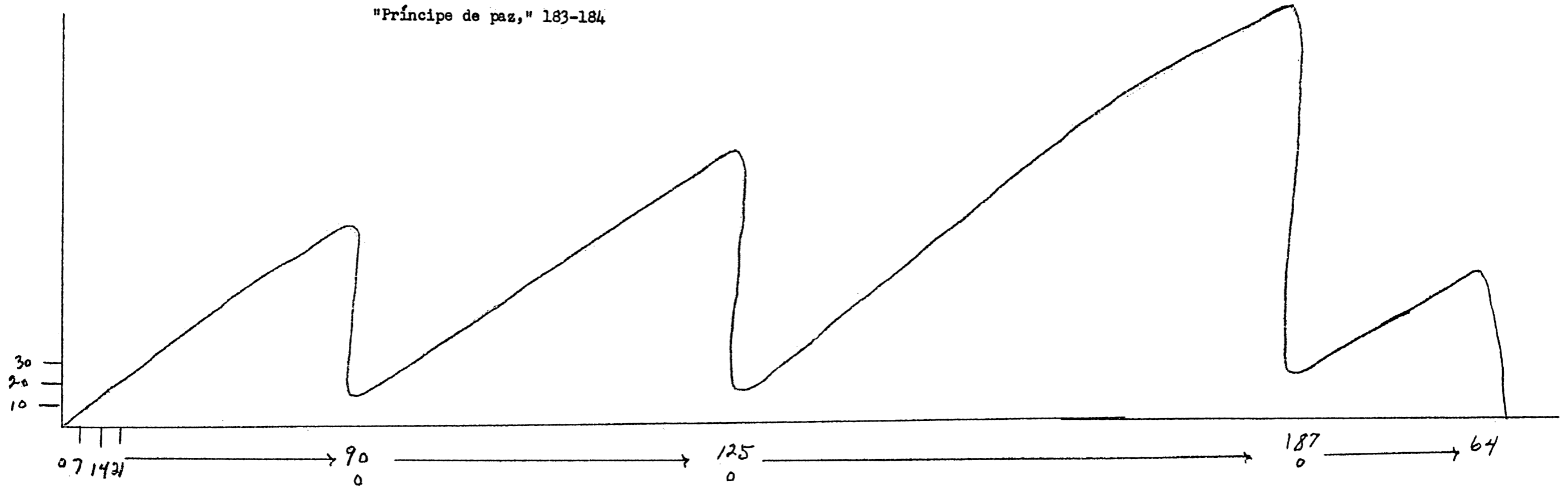
"Camino," 121-122

u / u	13	<u>Metric Rhythm:</u>
u u / u	15	Predominating stress groups containing two or more unstressed syllables: 53
u u u / u	9	Total stress groups: 67
u / u u		
u u u /	16	<u>Cadences:</u>
etc.		/ u u u u / u u u u / u u / / u u / u u / u u / u

(See corresponding sentence on following page)

Lo tercero el sentido . . .

"Príncipe de paz," 183-184



A. Lo terceró el sentido
 y las fuerças del alma más viles que nos mueven con ira
 los demás con deseos
 virtudes del cuerpo reconocen luego el nuevo huésped que ha venido a su casa
 la salud
 nuevo valor que para contra ellos le ha venido a la voluntad; / 70

B. y reconociendo que ay justicia en su reyno
 quien levante vara en el poderosa para escarmentar con castigo a lo reboltoso
 rebelde, recogense poco a poco,
 y, como atemorizados,
 se retirán

C. y si se atreven, con una sofrenada la voluntad sancta los pacifica
 sossega
 cresce ella cada día más en vigor
 y, cresciendo siempre
 entrañándose de contino en ella mas los buenos
 justos deseos
 hazéndolos como naturales así
 pega su affición
 talante a las otras fuerças menores
 apartándolas insensiblemente de sus malos siniestros
 y como
 desnudándolas dellos
 las haze a su condición
 inclinación della misma
 de la ley sancta de amor en que está transformada por gracia deriva tambien
 comunica a los sentidos su parte; / 125

D. y como la gracia, apoderándose del alma, haze como un otro Dios a la voluntad,
 así ella, deyfificada
 hecha del sentido como reyna
 señora, quasi le convierte de sentido en razón; / 64

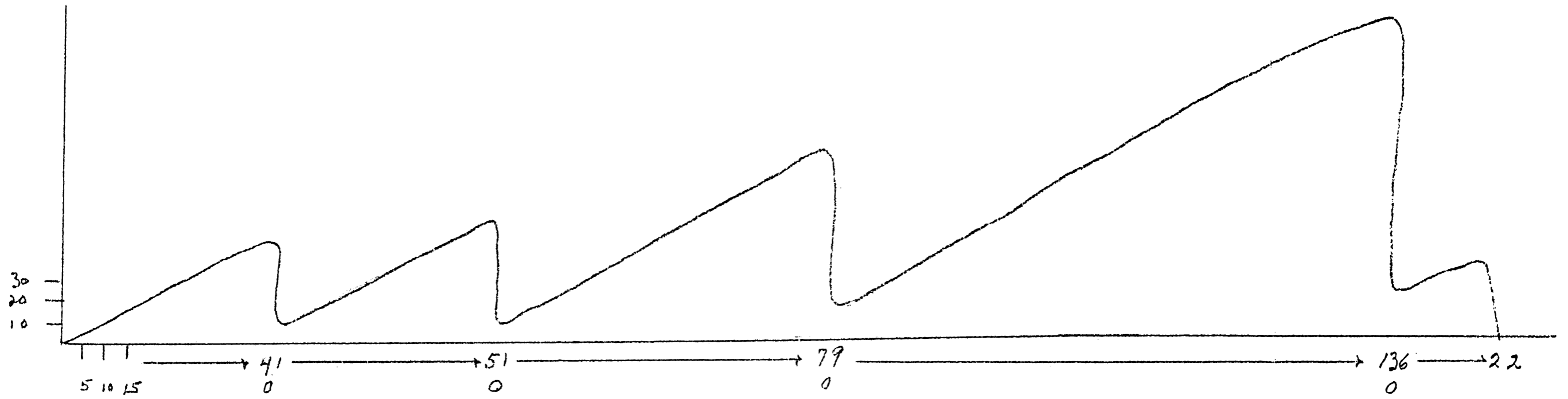
- 20 Metric Rhythm
- 32 Predominating stress groups containing two or more unstressed syllables: 89
- Total stress groups: 124
- etc. 28

Cadences:
 / /
 / . . . /
 / . . . /
 / . . . /

(See corresponding sentence on following page)

Mas el pastoril . . .

"Pastor," 128-129



A. Mas el pastoril, como tienen los pastores los ánimos sencillos
 no contaminados con vicios, es puro
 ordenado á buen fin; /41

B. y como gozan del sosiego
 libertad de negocios que les ofrecé la vida sola del campo, no aviendo en él cosa que los divierta, es muy bivo
 y agudo; /51

C. y ayúdales á ello también la vista desembaraçada, de que continuo gozan del cielo
 de la tierra
 de los demás elementos, que es ella en sí una imagen clara
 o, por mejor dezir,
 una como escuela de amor puro
 y verdadero; /79

D. porque los demuestra á todos
 amistados entre sí
 puestos en orden
 abraçados, como si dixessemos, unos con otros
 concertados con armonia grandissima
 respondiéndose á vezes
 comunicándose sus virtudes
 passándose unos en otros
 ayuntándose
 mezclándose todos
 y con su mezcla
 ayuntamiento
 sacando de continuo á luz
 produziendo los frutos que hermozean el ayre
 la tierra; /136

E. así que los pastores son en esto aventajados á los otros hombres; /22

20
 16
 13
 19
 etc.

Metric Rhythm:
 Predominating stress groups containing two
 or more unstressed syllables: 68
 Total stress groups: 84

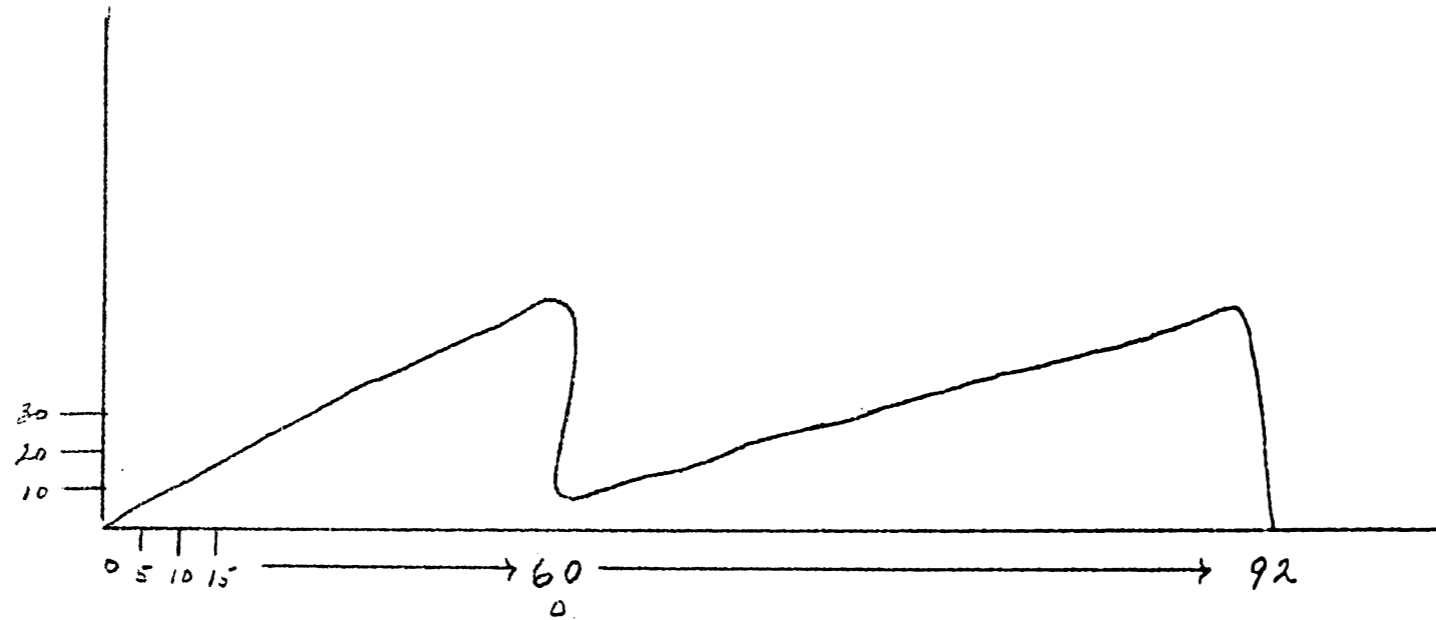
Cadences:
 / u u /
 / u u / u
 / u u u / u
 / u u / u
 u u / u / u

3. The "Argumentative Rhythm"

The rhythmic pattern of the nombres in which the thought is developed for the most part by reasoning, comparison, and argumentation in the Aristotelian manner, such as "Pimpollo," "Fazes de Dios," "Padre del siglo futuro," and "Esposo," is in a bipartite or tripartite form. The sentences involve the duality of comparison, antithesis, condition and result, and thus they usually contain two or three cola following the line of the thought in argument. The final colon is usually the longest, making the sentence rise to a climax at the conclusion. All these characteristics make for a vigorous, forceful sentence movement, in keeping with the direct force of argument.

The predominance of stress groups of two or more short syllables gives a rapid and vigorous pace to the movement.

The following examples will illustrate the argumentative rhythm:¹⁶



A. Y si por entrar la carne de Cristo en el pecho no limpio
 ni convenientemente dispuesto, como agora dezia, justamente se le destempla la salud corporal a quien assi le recibe /60

B. cuando por el contrario estuviere bien dispuesto el que le recibiere, como no sera justo que con maravillosa virtud
 no solo le santifique el alma

mas tambien con la abundancia de la gracia que en ella pone
 le apure el cuerpo
 y
 le avezine a si mismo todo quanto pudiere? /92

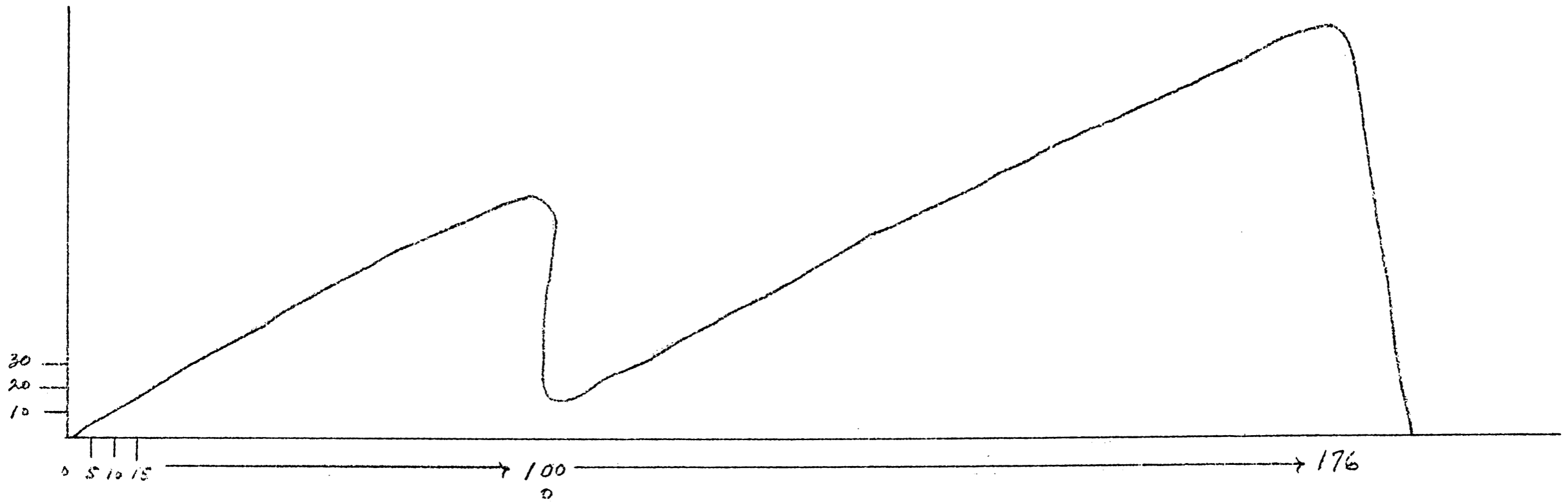
"Esposo," 226-227

- u / u 11 Metric Rhythm:
- u u / u 8 Predominating stress groups containing
two or more unstressed syllables: 32
- u u u / u 6 Total stress groups: 40
- u u u u /
- u u u u / 7 Cadences:
- etc.
- / u u / u
- / u u / u

(See corresponding sentence on following page)

Porque así como en el árbol . . .

"Pimpollo," 66



A. Porque, así como en el árbol la rayz no se hizo para sí
 el tronco que ⁿⁱ ménos nascé
 se sustentá sobre ella

sino
 lo uno
 lo otro juntamente con las ramas
 la flor
 la hoja
 todo lo demás que el árbol produze se ordena

endereça para el fructo que del sale, que es el fin y como remate suyo; /100

B. así por la misma manera estos cielos estendidos que vemos
 las estrellas que en ellos dan resplandor
 entre todas ellas está fuente de claridad
 de luz que todo lo alumbra redonda
 bellíssima
 la tierra pintada con flores
 las aguas pobladas de peces
 los animales
 los hombres
 este universo todo, cuán grande

cuán hermoso es, lo hizo Dios para fin de hazer hombre á su Hijo
 para producir á luz este único
 divino fructo que es Cristo, que con verdad

le podemos llamar el parto común
 general de todas las cosas /176

u / u	25	<u>Metric Rhythm:</u>
u u / u	14	Predominating stress groups containing two or more unstressed syllables: 60
u u u / u	6	Total stress groups: 81
u u u u / u		
u u /	15	<u>Cadences:</u>
etc.		
u / u / u		
/ u u / u		

4. The "Rough Sentence Movement"

Another pattern of sentence movement is that found in the highly emotional passages, especially in "Braço de Dios" and "Rey de Dios." It is the arhythmic, irregular, rough movement of extended passages in the sublime style, the ecclesiastica consuetudo. Here Luis de León abandons the periodic sentence structure and gives way to emotion in pointed, parallel sentences or series of parallel commata, in antithesis or in accumulation.

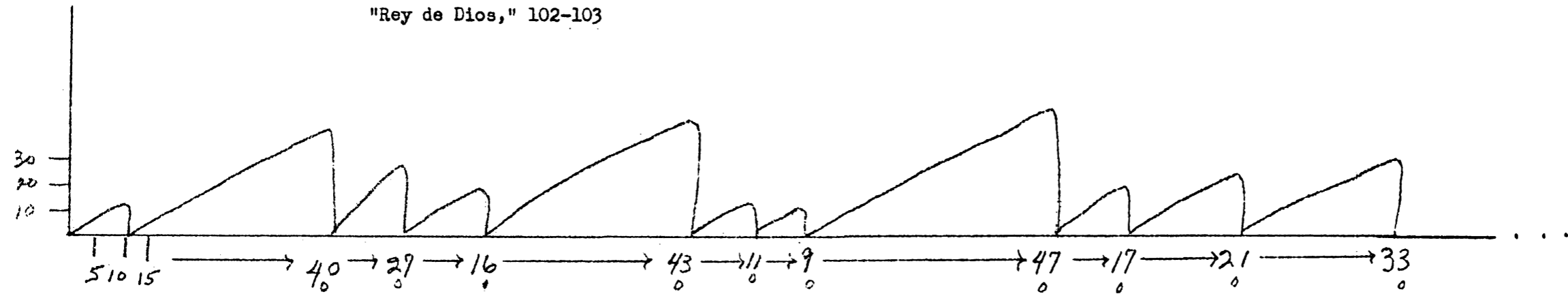
The meter gives a heavy effect. There is a tendency toward a greater number of stressed syllables, toward stress groups consisting of one stressed and one or two unstressed syllables. This frequency of stress gives a slow, heavy pace to the movement. The short commata also, with the many frequent pauses, tend to make the movement slow.

The following examples will illustrate the rough sentence movement:¹⁷

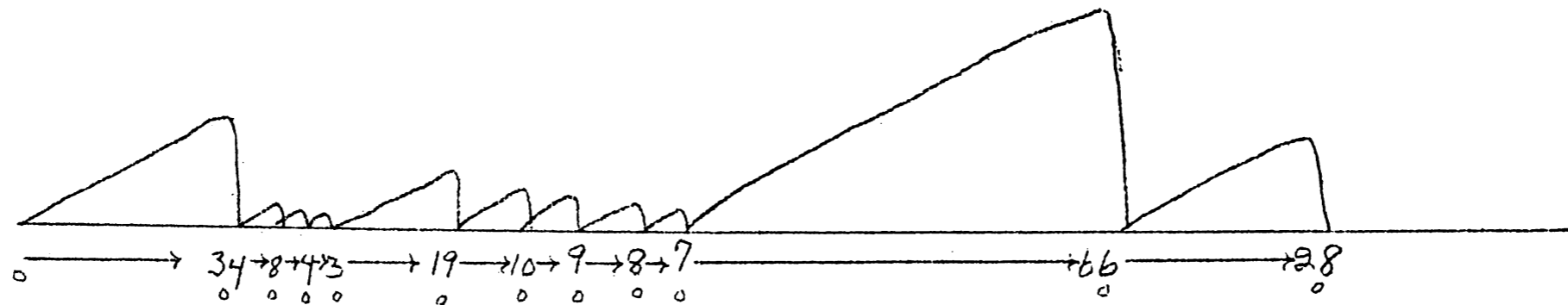
(See corresponding passage on following page)

Mas ¿de qué no hizo experiencia?

"Rey de Dios," 102-103



(continued below)



Más ¿de qué no hizo experiencia? /10

También sintió la pena que es

ser vendido y traydo a muerte por sus mismos amigos, como él lo fue en aquella noche de Judas /40

el ser desamparado en su trabajo de los que le devían tanto amor

y
cuidado /27

el dolor del trocarse los amigos con la fortuna /16

el verse, no solamente negado de quien tanto le amava

mas
entregado del todo en las manos de quien le desamava tan mortalmente /43

la calumnia de los acusadores /11

la falsedad de los testigos /9

la injusticia misma

la sed de la sangre inocente assentada en el soberano tribunal por juez, males que sólo quien los ha

provado los siente /47

la forma de juyzio

el hecho de cruel tirannia /17

el color de religión adonde era todo impiedad

y
blasfemia /21

el aborrescimiento de Dios, dissimulado por defuera con apariencias falsas de su amor

y
su honra /33

Con todas estas amarguras templó Cristo su cáliz

y
añadió a todas ellas

las injurias de las palabras /34

las affrentas de los golpes /8

los escarnios /4

las befas /3

los rostrós

los pechos de sus enemigos bañados en gozo /19

el ser traydo por mil tribunales /10

el ser estimado por loco /9

la corona de espinas /8

los azotes crueles /7
y, lo que entre estas cosas se encubre

es dolorosissimo para el sentido, que fue el llegar tantas vezes en aquel día de su prisión la causa de Cristo, mejorándose, a dar buenas esperanças

de sí /66

y, aviendo llegado a este punto,

32 Metric Rhythm

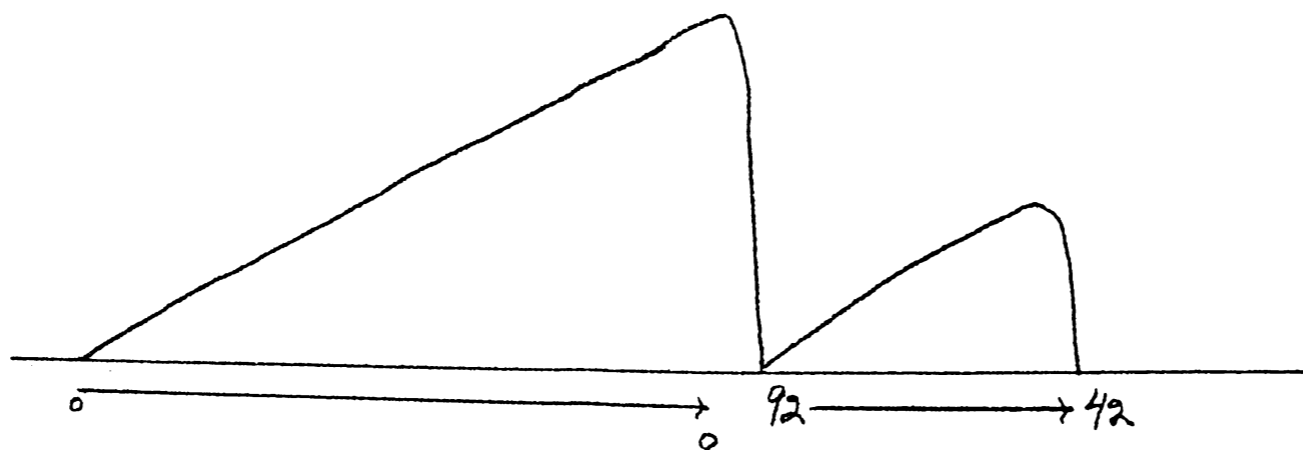
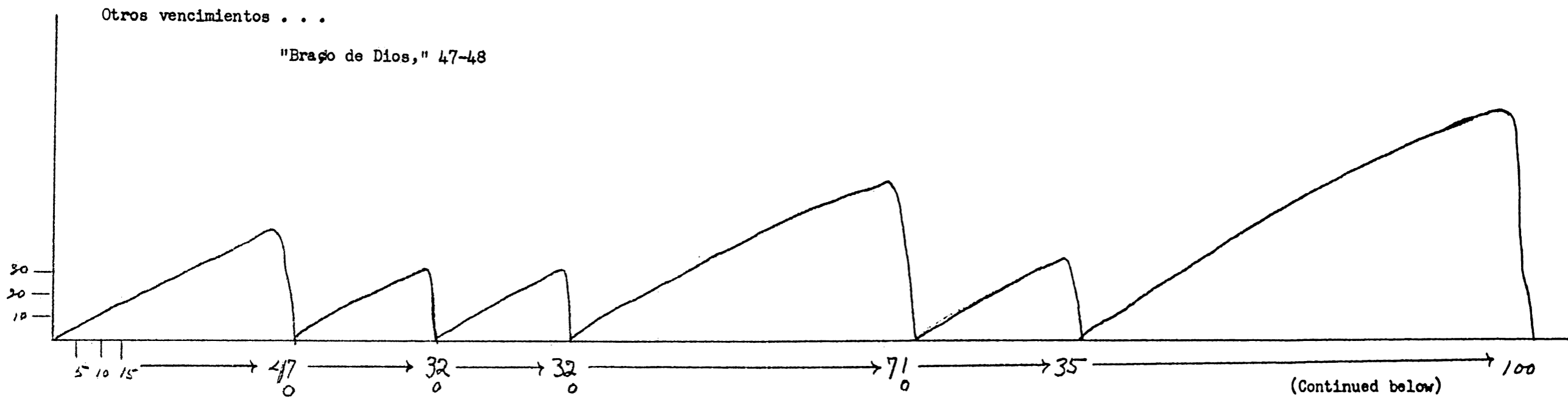
el tornar subitamente a empeorarse despues /28

44 Predominating stress groups containing one or two unstressed syllables: 76

"Rey de Dios," 102-103

44 Total stress groups: 132

(See corresponding passage on following page)



Otros vencimientos, gente ciega
 y / miserable
 otros triunfos
 y / libertad
 otros señoríos mayores
 y / mejores son los que Dios os promete. /47

Otro es su BRAÇO
 otro su fortaleza, muy diferente
 y / muy más aventajada de lo que pensays. /32

Vosotros esperays tierra que se consume
 y / parece
 la escritura de Dios es promessa del cielo. /32

Vosotros amays
 y / pedís libertad del cuerpo
 y / en vida abundante
 y / pacífica, con la cual libertad se compadecé servir el ánima al peccado
 y / al vicio

destos males, que son mortales, os prometía Dios libertad. /71

Vosotros esperavades ser señores de otros
 Dios no prometía sino hazeros señores de vosotros mismos. /35

Vosotros os teney por satisfechos con un successor de David, que os reduzga a vuestra primera tierra
 y / os mantenga en justicia
 y / defienda
 y / ampare de vuestros contrarios

Dios, que es sin comparación muy mas liberal
 y / mas largo os prometía, no hijo de David sólo
 y / hijo suyo
 y / de David hijo también. /100

que enriquecido de todo el bien que Dios tiene, os sacasse del poder del demonio
 y / de las manos de la muerte sin fin

que os subjectasse debaxo de vuestros pies todo lo que de veras os daña
 y / os llevasse sanctos
 y / inmortales
 y / gloriosos a la tierra de vida
 y / de paz, paz que nunca fallesce. /92

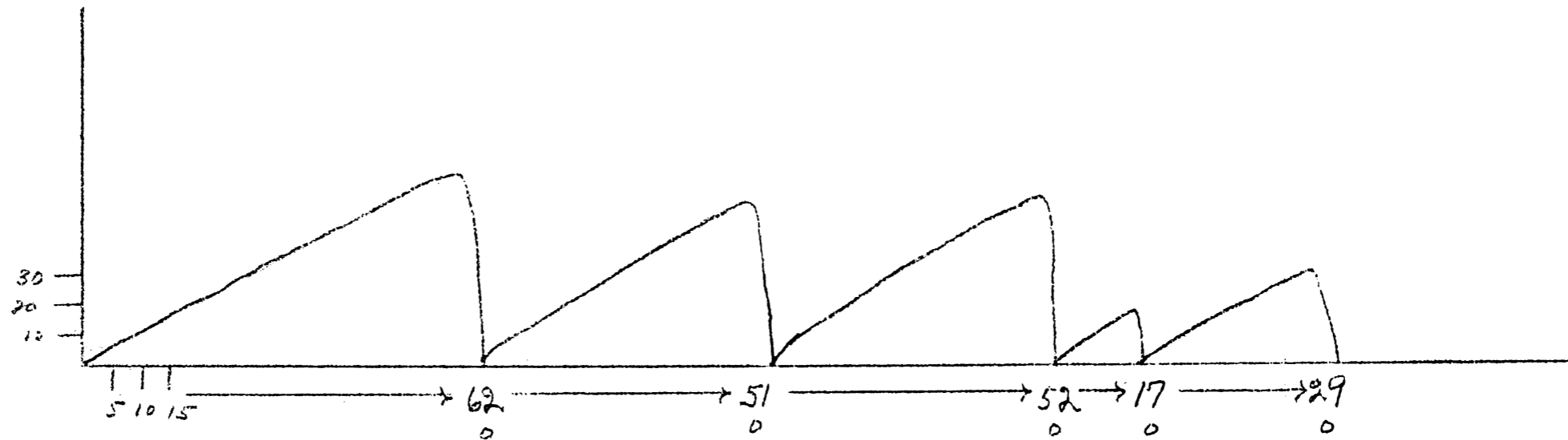
Estos son bienes dignos de Dios
 semejantes dádivas
 no otras hinchén el encarecimiento
 y / muchedumbre de aquellas promessas. /42

37 Metric Rhythm:

Predominating stress groups containing one or two unstressed syllables: 87

50

Total stress groups: 135



Pues vengán
 díganos si les parece aqueste hecho pequeño
 usado
 visto otra vez
 si quiera imaginado como possible el poder de este hecho antes que por el hecho se viesse; /62
 díganos si responde mejor con las promessas divinas
 si las hinche más, este vencimiento
 si es más digno de Dios que las armas que fantasea su desatino. /51
 ¿Qué victoria, aunque juntén en uno todo lo próspero en armas
 lo victorioso
 valeroso que ha avido, trayda con esta victoria a comparación tiené ser? /52
 ¿Qué triunfo
 que carro vió el sol que iguale con este? /17
 ¿Qué color les queda ya a los miserables
 que apariencia para perseverar en su error? /29

"Braço de Dios," 83

u | u 17
 | u u
 u u | 3
 u |
 | u
 | 23

Metric Rhythm:
 Predominating stress groups containing one or two unstressed syllables: 43
 Total stress groups: 68

Notes

Oratorical Rhythm

1. Translation:

All composing and measuring and connection of words consists of either numbers (I wish rhythmos to be considered numbers), or metrois, that is, a certain measuring. Though each is composed of feet, nevertheless they have several differences. For in the first place rhythm consists of lengths of time, but meters of order; likewise, one seems to be a matter of quantity, the other of quality.

2. Translation:

There are also these differences: spaces are free for rhythm, fixed for meter; for rhythm there are definite cadences, meters run on as they had begun up to the metabolen, that is, the change over to another kind of rhythm; meter treats only of words, rhythm is even in the motion of the body. Also rhythm will easily admit rests, although these happen in meter also.

3. Translation:

For rhythm, as I have said, has no fixed limit nor any variety in structure, but runs on to the end with the same rise and fall with which it began; eloquence will not stoop to the snapping of the fingers or the tapping of the feet.

4. Translation:

In the middle portions of our periods not only let there be care that there be cohesion, but that they must not be sluggish nor long, lest they result in the bringing together of short vowels (a fault especially of these times) and almost imitate the sound of children's rattles. For as the beginnings and conclusions of the movement are considered the most important, how often the meaning begins and ends, so in the middle portions also there are certain impulses, and these pause slightly. The foot of runners, though it does not delay, nevertheless makes a footprint. And so it is fitting not only that cola and comma begin and end well, but also in those parts which are connected without hesitation and do not need breath there must be as if imperceptible steps. Who would doubt but that there is one meaning and one breath in this sentence: Animadverti, iudices, omnem accusatoris orationem in duas divisam esse partes. Nevertheless both the first two words and the next three, and then again two and three have as if a rhythm, and we hold our breath, in a manner that would be approved by those who teach the art of preserving rhythm in composition. According to the degree that these segments are weighty, vigorous, slow, swift, lax, bounding, so will that which is composed of them be severe or dissolute, or compact or loose.

5. Translation:

Just as doubtlessly the poem was created by a certain feeling and sense of proportion on the part of the ears and likewise was born from the observation of flowing syllable lengths, and feet were discovered in it later, so rhythm is not observed at first in [prose] composition. Therefore much practice in writing will train us in this ability so that we may produce similar effects also [in speaking] extemporaneously. For there must not be so much regard for the feet as for the [effect of] the period as a whole, just as those making verse consider the whole rhythmical movement, not six or five parts of which the verse consists. For poetry was born before the rules of poetry, and so the statement Fauni vatesque canebant. Therefore composition of prose has the same place as versification in poetry.

6. Translation:

Whenever it is necessary to speak sharply, quickly, or contentiously, we shall speak in commata and cola, for this is most effective, and our composition must conform to the subject matter in such a way that one should apply rough rhythms to harsh matters, and the listener should shudder with the speaking of them. We shall narrate facts mostly in cola, or we shall relax the texture of the periods themselves with longer pauses and as if looser connections, those passages being excepted which are spoken not for the sake of teaching, but for decorative effect, as the Rape of Proserpina in the

passage in the Verrines; for in such cases, it is fitting for the texture to be smooth and flowing. The period is suited to the exordium of important cases when the situation demands anxiety, admiration, or pity; likewise it is suitable for all commonplaces and all amplification. But a severe style is demanded if one is accusing, an expansive style if one is praising. [The expansive style] is most effective also in epilogue. But this style in its full development must be employed when the judge not only understands the situation, but is also captivated by the discourse and thinks himself to be led on in delight by the speaker. History does not ask so much for a restrained rhythm as for a certain compact roundness of style. For all its cola are connected and, since [the connection] is smooth, it flows on here and there as men who with linked hands are steadying each other's steps, they support and are supported. Every demonstrative style has freer and more expansive rhythms; forensic and deliberative style will vary the arrangement itself of the words according to the subject matter.

Since now the first of the two points has been discussed by me, as I have just done, the second must be dealt with. For who doubts but that some things must be spoken more smoothly, others more rapidly, others with more sublimity, others more contentiously, others more elegantly, and others more simply, or that long syllables are more fitting for serious, sublime, and ornate passages? As the gentle passages demand length of vowels, so the sublime and ornate passages demand sonority as well; passages

opposite to these [in nature], such as arguments, divisions of subject matter, jokes, and whatever is more similar to common speech, delight more in short syllables.

7. Translation:

But it seems to me that the whole statement of fact consists of longer cola and shorter periods. Bitter arguments and appeals also use feet expressive of their nature, not in such a way that by using trochees they have rapidity but are without force, but by using those with a mixture of short and long syllables, [being careful] not to have more long than short. Those lofty passages having long and sonorous vowels are favorable to the amplitude of the dactyl and the paeon, [which], although for the most part are copious with short syllables, yet [have] enough time lengths. Violent emotions are aroused in opposition with the [use of] the iambi especially, not only because they consist of only two syllables and for that reason have as though a more frequent beat, which effect is opposite to gentleness, but also because in all the feet there is an ascent, and they climb and rise from short to long, and for that reason they are better than the chorei, which decline from long to short. Subdued passages, such as are found in epilogues, call for slow syllables but less sonorous ones.

8. Translation:

Finally, so that I might finish once and for all, one must compose almost in the same manner in which one declaims. Are

we not for the most part subdued in the exordium (except when the judge must be roused in accusation, or filled with some cause for indignation), copious and articulate in relation of facts, in arguments impetuous [not only in words] but even in our very motions [of the body], in commonplaces and descriptions expansive and fluent, in epilogues for the most part dispirited and cast down? Indeed there are certain syllable quantities for the motion of the body, and the system of musical rhythm applies not less to the dance than to the indication of metrical feet. Wherefore, is not our voice and is not our gesture adapted to the nature of the very things concerning which we are speaking? So that one should not wonder that in the flow of our prose sublime passages should move ahead, gentle passages should be led along, vigorous passages should run, and tender passages should flow.

9. Scott, John Hubert: "Rhythmic Prose," University of Iowa Humanistic Studies, Vol. III, No. 1. Published by the University, Iowa City.
10. Liddel, Mark H.: Study of English Poetry (1902), and A New English Prosody (1914).
11. Baum, Paul Franklin: . . . the other harmony of prose . . . , an essay in English prose rhythm. Duke University Press, 1952.
12. Scott, Fred Newton: "The Scansion of Prose Rhythm." Publications of the Modern Language Association, XX, 1905.

13. Dionysius of Halicarnassus (d. about 7 B.C.) wrote a rhetorical treatise in which he dealt with sentence movement primarily as the most profitable aspect of composition. Baldwin explains his three types of sentence movement as follows (Ancient Rhetoric and Poetic, pp. 119-120):

Finally Dionysius classifies sentence movement into three typical modes: the rough ($\alpha\upsilon\sigma\tau\eta\rho\acute{\alpha}$), the smooth or florid ($\gamma\lambda\alpha\varphi\upsilon\rho\acute{\alpha}$), and the blended ($\epsilon\acute{\upsilon}\kappa\rho\alpha\tau\omicron\varsigma$). Certain likeness to the familiar threefold classification of style should not obscure the fact that we have here something different, a classification not of style in general, but of compositio. The first mode Dionysius defines as seeking rather the force of each part than the harmony of the whole. The words stand out separately, without fear of hiatus or other clashing of sounds, and without care for periods. The aim is rather a direct stirring of emotion ($\pi\rho\acute{\alpha}\theta\omicron\varsigma$) than a pervasive suggestion of character ($\rho\theta\omicron\varsigma$). This sterner, elder mode, quite different from "the showy and decorative prettiness of our day," he exemplifies, with his usual minute analysis, from Pindar and Thucydides. The second, or smooth mode is periodic in its sentences and nicely articulated in its clauses and phrases.

"It tries to combine and interweave its component parts, and thus give, as far as possible, the effect of one continuous utterance. This result is produced by so nicely adjusting the junctures that they admit no appreciable time-interval between the words."
(Translation of Rhys Roberts, De compositione verborum of Dionysius, xxiii, 234.)

Aiming at the easiest transitions within the period, it is careful to distinguish between periods. The parts coalesce; the units stand out. This is in line with the doctrine of Aristotle, and is admirably exemplified by the practice of Cicero. Dionysius's instances are Sappho and Isocrates. The third, or blended mode Dionysius labors in vain to distinguish from the other two. Ingenious as are his analyses of the three modes, even sometimes suggestive, they fail to establish the reality of the classification. We can discern in the distinction between his first two a carrying out--perhaps an undue extension--of Aristotle's distinction between the unperiodic style and the periodic. His third mode seems to be not a mode at all, but merely a reminder that neither of the other two can be used exclusively or pushed to excess.

14. For further examples, see pp. 167-170 of the appendix.
15. For further examples, see pp. 171-177 of the appendix.
16. For further examples, see pp. 178-182 of the appendix.
17. For further examples, see pp. 183-189 of the appendix.

C. EMBELLISHMENT

In his highly embellished rhetorical prose, Luis de León is influenced by two main currents in the literature of his time. First, he is following the trend of the Renaissance literary scholar to imitate Isocrates, Cicero, and the Asianists in their striving for balance and for eloquence in the excessive use of the Gorgian figures. Second, he is occupied with the inheritance by the medieval preachers of the highly embellished style of the Second Sophistic of the second, third, and fourth centuries A.D., whose aim was virtuosity and exhibitions in style and delivery, a virtuosity based on systematic technique in patterns and methods.¹

The tropes and figures which Luis de León uses are basically those defined and discussed by Quintilian throughout Book VIII and the first part of Book IX of the Institutio oratoria. The discussion of tropes and figures in this thesis will not follow the order of Quintilian, however, but they will be discussed in the order of their degree of prevalence in Los nombres de Cristo and categorized in such a way as to emphasize the dominant characteristics of Luis de León's rhetorical style.

1. Tropes

The two tropes which Luis de León uses extensively in Los nombres de Cristo are the metaphor and the simile. They pervade the entire work to such an extent that they make of it a masterpiece of symbolism.

For a rhetorical style Quintilian, in the Institutio oratoria, places the metaphor first in the list as the most common and by far the most beautiful of the tropes.

Incipiamus igitur ab eo, qui cum frequentissimus est tum longe pulcherrimus, translatione dico, quae Graece vocatur. Quae quidem cum ita est ab ipsa sobis concessa natura, ut indocti quoque ac non sentientes ea frequenter utantur, tum ita iucunda atque nitida, ut in oratione quamlibet clara proprio tamen lumine eluceat.²

Book VIII, vi, 4

He distinguishes the metaphor from the simile:

In totum autem metaphora brevior est similitudo, eoque distat, quod illa comparatur rei quam volumus exprimere, haec pro ipsa re dicitur. Comparatio est, cum dico fecisse quid hominem ut leonem; translatio, cum dico de homine, leo est.³

Book VIII, vi, 8-9

In ecclesiastical literature and practice also the metaphor and simile were characteristic means of expression during the Renaissance. Symbolism as a means of interpreting the Scriptures had been the prevailing method of the medieval preachers from the twelfth century on, not only in their conception of God and Eternity, but also in exposition and composition. Through symbolism the mystic experience of God and the true spiritual reality which lay beyond the veil of the senses could be expressed to all humanity in configurations of the terrestrial world and

its physical meaning. Through symbolism Christ as the Lord Incarnate shared all humanity and gave men power to become Sons of God.⁴

The entire basis of thought and structure in Los nombres de Cristo is one of symbolism through extended use of metaphor and simile. Each chapter is a development of symbolic ideas centered around the particular name discussed: "Pimpollo," "Fazes de Dios," "Camino," "Pastor," "Monte," "Padre del siglo futuro," "Braço de Dios," "Rey de Dios," "Príncipe de paz," and "Esposo."

There is often no clear distinction between metaphor and simile in many of his most effective passages of symbolic thought; the two are used interchangeably and knit closely together.

His subjects of comparison in both his metaphors and similes involve predominantly the pure natural elements: the sun, fire, sky, mountains, and fields. This absorption with nature permeates the entire work and reflects Luis de León's love for the beauties of nature and the physical universe.⁵

His other subjects of comparison involve man--man in his natural state with his physical sensations and reactions as an individual, and man in his social state.

a. Metaphor

Nature:

. . . en esse mismo tiempo el fructo y el PIMPOLLO del Señor, descubriéndose y saliendo á luz subirá á gloria y honra grandíssima.

"Pimpollo," 54

. . . los que han de ser apascentados por Dios han de desechar los sustentos del mundo, y salir de sus tinieblas y lazos á la libertad clara de la verdad, y á la soledad poco seguida de la virtud, y al desembaraço de todo lo que pone en alboroto la vida; porque allí nasce el pasto que mantiene en felicidad eterna nuestra alma y que no se agosta jamás.

"Pastor," 134-135

. . . y las fuentes y mineros de toda la gracia y virtudes que se derraman por nuestras almas y pechos, y los hazen fértiles, en él tienen su abundante principio; en él tienen sus rayces, y del nascen y crescen con su virtud, y se visten de hermosura y de fruto . . .

"Monte," 165

Man in his natural state:

. . . que no sólo devemos á Cristo que nos rige y nos apascenta en la forma ya dicha, sino también y primeramente, que siendo animales fieros, nos da condiciones de ovejas, y que siendo perdidos, nos haze ganados suyos, y que cría en nosotros el espíritu de senzillez y de mansedumbre y de sancta y fiel humildad, por el cual pertenescemos á su rebaño.

"Pastor," 154

Porque no pone luego Cristo en nosotros todo el ser de la nueva vida que resucitó con él, sino pone, como diximos, un grano della y una pequeña semilla de su espíritu y de su gracia; pequeña, pero efficacissima para que biva y se adelante, y lance del alma las reliquias del viejo hombre contrario suyo, y vaya pujando y estendiendose hasta apoderarse de nosotros del todo, haziendonos perfectamente dichoso y buenos.

"Padre del siglo futuro," 239-239

. . . desta imagen de gracia que pone Cristo como de assiento de nuestra alma, le applica también su fuerza y su vigor bivo y que obra, y lánçalo por ella toda; y apoderado assí della, dale movimiento y despiértala y házele que no repose, sino que, conforme a la sancta imagen suya, que impressa en sí tiene, assí obre y se menee y bulla siempre, y como fuego arda y levante llama, y suba hasta el cielo, ensalçándose.

"Esposo," 216

Man in his social state:

. . . y como Cristo muriendo venció, assí, para mostrarse BRAÇO y valentía verdadera de Dios, ordenó que hiziesse alarde el demonio de todos sus miembros, y que los encendiesse en crueldad quanto quisiesse, armándolos con hierro y con fuego, y no les embotó las espadas, como pudiera, ni se las quitó de las manos, ni hizo a los suyos con cuerpos no penetrables al hierro, como dizen de Achilles, sino antes se los puso, como suelen dezir, en las uñas, y les permitió que executassen en ellos toda su crueza y fiereza . . .

"Braço de Dios," 81

Y demás desto, y para el mismo fin de buen REY, le dió un verdadero y perfecto conoscimiento de todas las cosas y de todas las obras dellas, assí las que fueron como las que son y serán; porque el REY, cuyo officio es juzgar, dando a cada uno su merescido, y repartiendo la pena y el premio, si no conoce él por sí la verdad, transpassará la justicia, que el conoscimiento que tienen de sus reynos los príncipes por relaciones y pesquisas agenas, más los ciega que los alumbra.

"Rey de Dios," 109

Porque de tener en paz el alma a todo aquello que bive dentro de sus murallas y de su casa, de necesidad se sigue que tendrá también pacífica su comarca; que es dezir que no tiene cosa en que los que andan fuera della y al derredor della dañarla puedan. Tiene paz en su comarca porque en ninguna cosa tiene competencia con su vezino ni se pone a la parte en las cosas que precia el mundo y dessea; y assí, nadie le mueve guerra, ni en caso que se la quisiesse mover, tienen en qué hacerla, porque su comarca, aun por esta razón es pacífica, porque es campiña rasa y estéril, que no ay viñedos en ella ni sembrados fértiles, ni minas

ni arboledas ni jardines ni caserías delectosas e illustres,
ni tiene el alma justa cosa que precie que no la tenga
encerrada dentro de sí.

"Príncipe de paz," 192-193

The entire work is replete with metaphors.⁶

b. Simile

The similes in Los nombres de Cristo are especially significant in that with them Luis de León most vividly expresses the unification of the physical with the spiritual in achieving his artistic purpose of unity of man with God.

Nature:

Porque assí como en el árbol la rayz no se hizo para sí, ni menos el tronco, que nasce y se sustenta sobre ella, sino lo uno y lo otro juntamente con las ramas y la flor y la hoja y todo lo demás que el árbol produze, se ordena y endereça para el fructo que dél sale, que es el fin y como remate suyo; assí por la misma manera estos cielos estendidos que vemos, y las estrellas que en ellos dan resplandor, y entre todas ellas esta fuente de claridad y de luz, que todo lo alumbra, redonda y bellíssima; la tierra pintada con flores y las aguas pobladas de peces; los animales y los hombres, y este universo todo, cuán grande y cuán hermoso es, lo hizo Dios para fin de hazer hombre á su Hijo, y producir á luz este único y divino fructo, que es Cristo, que con verdad le podemos llamar el parto común y general de todas las cosas.

"Pimpollo," 66

Y como el MONTE alto en la cumbre se toca de nuves y las traspasa, y parece que llega hasta el cielo, y en las faldas cría viñas y miesses, y da pastos saludables á los ganados; ansí lo alto y la cabeça de Cristo es Dios, que traspasa los cielos, y es consejos altísimos de sabiduría, adonde no puede arribar ingenio ninguno mortal; mas lo humilde dél, sus palabras llanas, la vida pobre y sencilla y sanctíssima que morando entre nosotros bivió, las obras que como hombre hizo, y las passiones y dolores que de los hombres y por los hombres suffrió, son pastos de vida para sus fieles ovejas. Allí hallamos el trigo, que esfuerça el coraçon de los hombres, y el vino, que les da verdadera alegría, y el olio, hijo de la oliva y engendrador de la luz, que destierra nuestras tinieblas.

"Monte," 166-167

Man in his natural state:

Porque no ay mar brava en quien los vientos más furiosamente executen su ira, que iguale a la tempestad y a la tormenta que, yendo unas olas y viniendo otras, mueven en el coraçon desordenado del hombre sus apetitos y sus passiones. Las cuales, a las vezes, le escurecen el día y le hazen temerosa la noche, y le roban el sueño, y la cama se la buelven dura, y la mesa se la hazen trabajosa y amarga, y, finalmente, no le dexan una hora de vida dulce y apazible de veras.

"Principe de paz," 161

Porque los hombres, los que son de más buen sentido, gustan más del deleyte, y en un hombre solo, si o por acaso o por enfermedad, tiene amortescido el sentido del tacto en la mano, aunque la tenga fría y la allegue a la lumbre, no le hará gusto el calor, y como se fuere en ella por medio de la medicina o por otra alguna manera despertando el sentir, así por los mismos passos y por la medida misma crecerá en ella el poder gozar del deleyte. Por donde, si esto es así, ¿quien no sabe ya cuán más subido y agudo sentido es aquel con que se comprehenden y sienten los gozos de la virtud que no aquel de quien nascen los deleytes del cuerpo? Porque el uno es conoscimiento de razón y el otro es sentido de carne; el uno penetra hasta lo último de las cosas que conoce, el otro para en la sobrehaz de lo que siente; el uno es sentir bruto y de aldea, el otro es entender spiritual y de alma.

"Esposo," 238-239

Man in his social state:

Y como el cuerpo que en sus partes está maltratado y cuyos humores se conziertan mal entre sí, está muy ocasionado y muy vezino a la enfermedad y a la muerte, así por la misma manera el reyno adonde muchas órdenes y suertes de hombres y muchas casas particulares están como sentidas y heridas, y adonde la diferencia que por estas causas pone la fortuna y las leyes no permite que se mezclen y conzierten bien unas con otras, está sujeto a enfermar y a venir a las armas con cualquiera razón que se ofrece.

"Rey de Dios," 114

Y ama ya a su bien, y es amada dél por diferente y más subida manera; que no se contenta con verle y abraçarle a sus solas, como antes hazía, sino en público y en los ojos de todos y sin mirar en respectos y en puntos, como trae una moçuela a su nino y hermano en los braços, y como se abalança a él, ado quier que le vee dessea traerle ella a sí siempre y publicamente anudado en su coraçón, como de hecho le trae en la Iglesia todo lo que merece perfectamente aqueste nombre de esposa.

"Esposo," 264-265 ⁷

Perhaps the most striking of the similes in Los nombres de Cristo are the long, extended comparisons which involve a developing action or movement in stages. In these one notes that Luis de León achieves balance in both thought and form in the two parts of the comparison as he develops the action through its stages.

The simile on the following page is an example of this type. ⁸

Y acontecéle cuanto a este propósito al alma con Dios, como al madero

no bien seco, cuando se le avezina el fuego,

El cual,	así como se va	calentando del fuego
		y recibiendo en sí su calor
	así se va haciendo sujeto	apto
		y dispuesto para recibir más calor
	y lo recibe de hecho	

Y por la misma manera, cuando Dios	se avezina al alma
	y se junta con ella
	y le comienza a comunicar su dulçura

ella,	así como la va gustando
	así la va desseando más
	y con el desseo se haze a sí misma más hábil para gustarla
	y luego la gusta más

con el cual calentado,	comienza primero	a despedir humo de sí
	y	y a dar de cuando en cuando algún estallido
	corren algunas vezes gotas de agua por él	y así, creciendo en ella aqueste deleyte por puntos

al principio la estremece toda	y
	luego la comienza a ablandar
	y
	suenan de rato en rato unos tiernos sospiros
	y
	corren por las mexillas
	y sin sentir algunas dulcíssimas lágrimas

y	procediendo en esta contienda	
	y tomando por momentos el fuego en él mayor fuerça	
el humo que salía	se enciende de improviso en llama que luego se acaba	
	y dende a poco	
	se torna	a encender otra vez
		y
		a apagarse también
		y así
	haze	la tercera
	y	
	la quarta	

y procediendo adelante,	enciéndose de improviso como una llama compuesta	de luz
	y luego	y de amor
	desaparece bolando	
	y	
	otrna	a lucir
		y
		a cessar otro no sé qué resplandor
		y
	acresciéntase el lloro dulce	
	y	
	anda así por un espacio	haziendo mudanças el alma
		traspasándose unas vezes
		y
		otras vezes tornándose a sí

(continued on following page)

<p>hasta que al fin el fuego, ya lançado en lo íntimo del madero y hecho señor de todo él</p>	<p>hasta que, subjecta ya del todo al dulçor</p>
<p>sale todo junto y por todas partes afuera</p>	<p>se traspasa del todo</p>
<p>levantando sus llamas</p>	<p>y levantada enteramente sobre sí misma y no cabiendo en sí misma</p>
<p>las cuales, prestas y poderosas y a la redonda bulliendo, hazen parecer un fuego el madero</p>	<p>espira amor y terneza y derretimiento por todas sus partes y</p> <p>no entiende ni dize otra cosa sino es: luz amor vida descanso summo belleza infinita bien inmenso y dulcíssimo.</p> <p>Dame que me deshaga yo y que me convierta en ti toda, Señor.</p>

Notes

Embellishment

1. Tropes

1. Baldwin, Medieval Rhetoric and Poetic, pp. 1-50, 229-257.

2. Translation:

Let us begin, therefore, with the one which is not only the most common, but also by far the most beautiful, which I call translatio, and which is called metaphora in Greek. This [turn of speech] is not only so natural to us that the unlearned and others unawaringly use it, but also it is so pleasing and elegant that it still shines forth in language of whatsoever distinguished quality with its own light.

3. Translation:

On the whole the metaphor is a shorter [form of the] simile, and it differs from it in that in the latter [an object] is compared to the thing which we wish to portray, while in the former there is an actual substitution for the object. It is a comparison when I say that a man did something ut leonem [like a lion]; it is a metaphor when I say of the man, leo est [he is a lion].

This distinction will be used in the listing of the metaphors and similes in the text of the thesis and in the appendix.

4. Baldwin, Medieval Rhetoric and Poetic, pp. 239-244.

5. For Helmut Hatzfeld's ideas concerning Luis de León's love of nature in relation to his mystic expression, see Helmut Hatzfeld: Estudios literarios sobre mística española. Biblioteca Románica Hispánica, Editorial Gredos, Madrid, 1955, pp. 248, 250.
6. For further examples of metaphors, see pp. 190-193 of the appendix.
7. For further examples of similes, see pp. 193-196 of the appendix.
8. For further examples of this type of simile, see pp. 197-198 of the appendix.

2. Figures of Language

a. Balance

The figures of balance are the ones which characterize the style of Luis de León in Los nombres de Cristo as being that of the antithesis style which was prevalent in Europe during the time of the Spanish Renaissance.

There were many ways of achieving balance in the prose structure, of which the following are the most frequently recurring figures.

- (1) Parallelism: a syntactical correspondence between two or more single elements, phrases, or clauses of a sentence, or between two or more sentences.

Luis de León uses this figure so extensively in Los nombres de Cristo that it seems to have been a preoccupation with him in this work. There is scarcely a sentence in which one does not find a parallelism.

Sometimes the parallelism adds a similar idea. (See following page.)

Sometimes the parallel structure states a contrast of idea in antithesis. (See following page.)

This excessive use of parallelism must of necessity result in pleonasm. It is evident in many cases that Luis de León is using his parallelisms merely to achieve decorative effects. (See following page.)

Further examples of parallelism can be found on pp. 199-205 of the appendix.

(2) Antithesis: an arrangement of words to emphasize a contrast.

Luis de León shows himself to be a master in the use of the rhetorical figure of antithesis in Los nombres de Cristo. The work is developed to a great extent by antithetical thought. In idea the antitheses range from only a slight contrast in idea to a complete opposition of idea. In structure they range from a single antithesis between sentence elements to a long, extended passage of prose developed by a series of antitheses.

Following are examples of some kinds of antitheses which Luis de León employs for developing his thought throughout the work.

(a) Slight contrast of idea:

Porque assí como en el árbol la rayz no se hizo para sí, ni menos el tronco, que nasce y se sustenta sobre ella,

↑
sino
↓

lo uno y lo otro juntamente con las ramas y la flor y la hoja y todo lo demás que el árbol produze, se ordena y endereça para el fructo que dél sale, que es el fin y como remate suyo; . . .

"Fimpollo," 66

(b) Complete contrast of idea:

Y como cuando no se posee y se conoce algun bien, la ausencia del causa en el corazón una agonía y desseo;

↑
assí es necessario dezir que, por el contrario,
↓

cuando se posee y se tiene, la presencia dél en nosotros y el estar ayuntado y como abraçado con nuestro apetito y sentidos, conociéndolo nosotros así, los halaga y regala.

"Esposo," 236

(e) Series of antitheses between series:

De todo lo cual se concluye,

no solamente que ay deleyte en este | desposorio
 y
 ayuntamiento | del alma
 y
 de Dios,

sino

que es un deleyte que, por donde quiera que se mire,
 vence a cualquier otro deleyte;

porque, ni | se mezcla con necesidad
ni
 se agua con tristeza,
ni
 se da por partes,
ni
 se corrompe en un punto,
ni
 nasce | de bienes pequeños
ni
 de abraços | tibios
 o
 flojos,

es deleyte ni | tosco

o
 que se siente a la ligera, como es | tosco
 y
 superficial

sino

el sentido,

| divino bien

y

| gozo íntimo

y

| deleyte abundante,

y

| alegría no contaminada, que | baña el alma toda

y

| la embriaga

y

| anega por tal manera, que,

como ello es, no se puede declarar por ninguna.

(f) Series of antitheses in comparing two items.

. . . ay dos diferencias de leyes:

↑ la primera es de aquellas leyes que hablan con el entendimiento y le dan luz en lo que conforme a razón se deve o hazer o no hazer, y le enseñan lo que ha de seguir en las obras y lo que ha de escusar en ellas mismas;

↓ la segunda es de la ley, no que alumbra el entendimiento, sino que aficiona la voluntad, imprimiendo en ella inclinación y appetito de aquello que merece ser apetescido por bueno, y, por el contrario, engendrándole aborrescimiento de las cosas torpes y malas.

↑ La primera ley consiste en mandamientos y reglas;

↓ la segunda, en una salud y cualidad celestial, que sana la voluntad y repara en ella el gusto bueno perdido, y no sólo la subjecta, sino la amista y reconcilia con la razón, y, como dizen de los buenos amigos, que tienen un no querer y querer, y assí haze que lo que la verdad dize en el entendimiento que es bueno, la voluntad aficionadamente lo ame por tal.

"Rey de Dios," 122

Further examples of antithesis can be found on pp. 206-214 of the appendix.

(3) Isocolon: parallel elements of equal length.

There is an abundance of this rhetorical figure throughout Los nombres de Cristo, especially in passages in which figures of balance help to give a strong rhythmic quality to the prose.

The isocolon series generally contain parallel sentence members all of approximately equal length, the sentence members ranging in length from single words of a few syllables to longer parallel commata of clauses.

(a)

. . . | las apascienta
 | y
 | las guía
 | y
 | las cura
 | y
 | las lava
 | y
 | las tresquila
 | y
 | las recrea . . .

"Rey de Dios," 147

the flow in which the final colon of the periodic sentence is longer than the preceding cola, giving a final rise to a climax and a receding to a final concluding cadence at the end of the period. This rhythm has been denoted as Ciceronian (Rebecca Switzer, The Ciceronian Style in Fray Luis de Granada, Chapter VII, pp. 121-123.).

(a) Last member in preparation for final cadence:

. . . |desafiando al dolor,
 | y
 |desechando de sí todo aquello con que se pudiera defender en aquel
 desafío, | el cuerpo desnudo
 | y
 |el corazón armado | con fortaleza
 | y
 |con solas las armas de su no vencida paciencia,
 | subió este nuestro REY en la cruz.

"Rey de Dios," 105

(b) Last member at end of colon:

. . . |para principio, es | el más feliz
 | y
 | de mejor anuncio,
 | y
 |para utilidad de los lectores, la cosa de más provecho,
 | y
 |para mi gusto particular, la materia | más dulce
 | y
 |más apazible de todas; . . .

Libro primero, "Dedicatoria," 16

(c) Last member at end of period:

Bive en los campos Cristo

y

goza del cielo libre

y

ama | la soledad

y

| el sosiego

y

en el silencio de todo aquello que pone en alboroto la vida, tiene
puesto el su deleyte.

"Pastor," 130-131

Further examples of isocolon can be found on pp. 215-217 of the
appendix.

- (4) Chiasmus: the terms in the second of two parallel phrases reversing "cross-fashion" the order of those in the first to which they correspond.

There is an abundant use of chiasmus in Los nombres de Cristo, no doubt for the purpose of achieving variety of expression or for effecting a certain rhythm in a passage.

The elements in chiasmus range in length from single words to phrases or clauses of some length, or even large sections of the sentence.

Most frequently there is a single chiasmus in a parallel series, but often one finds a continuing chiasmus.

(a) Single chiasmus:

1.

. . . | un tan grande artífice
 | y
 | en una obra tan grande . . .

"Pimpollo," 65

2.

. . | quiso entregarse a ella antes que fuese;
 | y
 | antes que sus enemigos se la acarreasen, quiso traerla él a su alma . . .

"Rey de Dios," 99

3.

Él mismo es | el sacerdote y el sacrificio,
 | el pastor y el pasto,
 | el doctor y la doctrina,
 | el abogado y el juez,
 | el premio y el que da el premio,
 | la guía y el camino,
 | el médico, la medicina,
 | la riqueza, la luz,
 la defensa y el consuelo | es él mismo y sólo él.

"Monte," 165

4.

. . . ni menos armó a sí mismo
 y
 a su sancta alma

o con insensibilidad para no sentir,
 antes despertó en ella más sus
 sentidos

o
 con la defensa de su divinidad
 bañándola en gozo con el cual
 no tuviera sentido el dolor

o a lo menos
 con el pensamiento de la gloria
 y
 bienaventurança
 divina, a la cual por aquellos
 males caminava su cuerpo,

apartando su vista dellos

y
 bolviéndola a aquesta otra
 consideración

o
 templando siquiera la una
 consideración con la otra,

sino

desnudo de todo esto

y
 con sólo el valor de su alma
 y
 persona

y
 con la fuerça que ponía en su razón
 el respecto de su Padre
 y
 el desseo de obedecerle,

les hizo a todos cara

y
 luchó, como dizen, a brazo
 partido con todos
 y al fin

lo rindió todo

y
 lo subjectó debaxo sus pies.

"Rey de Dios," 101

- (5) Hyperbaton: an artful transposition of words out of their normal order.

The hyperbaton as a figure is used by Luis de León in Los nombres de Cristo primarily as an essential means of achieving rhythmic cadence for making his sentences periodic. Thus we find him using the hyperbaton most noticeably at the end of a sentence and at the end of a colon. Or for general rhythm within the sentence he may use a hyperbaton in one or more of the members of a parallel series to achieve rhythmic resemblance or rhythmic variety. Other hyperbata he seems to use merely to achieve a smooth rhythmic flow of the passage.

(a) Hyperbaton for final cadence:

1.

No temeremos que podrá venir a menos su amor . . . os ayuntará del todo consigo con lazo $\sqrt{\text{que jamas faltará, } \boxed{\text{estrecho y dulcísimo.}}$

"Príncipe de paz," 209

2.

Porque verdaderamente es así, que todas aquellas cosas . . . y $\sqrt{\text{de todos los medios de que Dios usa para guiar bien un alma, } \boxed{\text{Cristo es el merecedor y el autor.}}$

"Pastor," 146

(b) Hyperbaton for cadence at conclusion of a colon:

1.

Todos, Señor, biven por tu liberalidad . . . como en el mundo, así en la Iglesia abscondes y como encoges, $\sqrt{\text{cuando te parece, } \boxed{\text{la mano; . . .}}$

"Padre del siglo futuro," 249-250

2.

Y según lo que yo alcanço, a solas tres cosas . . .

la una consiste en las cualidades que en su misma persona tiene convenientes
para el fin del reynar,

y

la otra esta en la condición de los súbditos sobre quien reyna,

y

la manera como los rige y lo que haze con ellos el rey es la tercera
y postrera;

"Rey de Dios," 69

(c) Hyperbáton in members of a parallel series:

1.

Luze, pues, ¡oh solo verdadero sol! en mi alma . . .

mi voluntad encendida te ame

y

mi entendimiento esclarecido te vea,

y

enriquecida mi boca te hable y pregone, si no como eres del todo,
á lo menos
como puedes de nosotros ser
entendido . . .

Libro primero, "De los nombres en general," 26-27

2.

Si vertieren agua las nuves

y

se abrieren las canales del cielo,
y saliendo la mar de madre,

si anegare las tierras

y

sobrepujaren como en el diluvio sobre los montes las aguas . . .

"Monte," 167

3.

No promete Dios esto, pues lo que promete excede a todo nuestro desseo . . .
 muriendo un hombre, al demonio, que tirannizava los hombres, hazerle sujeto
y esclavo dellos, ¿quien nunca lo oyo?
los que sirvían al infierno, convertirlos en ciudadanos del cielo y en
hijos de Dios, y, finalmente, hermostear con justicia las almas,
 desarraygando dellas mil malos siniestros, y hechas todas luz y justicia,
a ellas y a los cuerpos vestirlos de gloria y de inmortalidad, ¿en qué
 desseo cupo jamás, por más que alargasse la rienda al desseo?

"Braço de Dios," 51-52

(d) Hyperbaton for rhythmic flow of a passage:

1.

La poesía corrompen, porque sin duda la inspiró Dios en los ánimos de
 los hombres para con el movimiento y espíritu della levantarlos al cielo,
de donde ella procede; . . .

"Monte," 174-175

2.

De lo cual Cristo no huyó ni rindió a estos temores y fatigas apocadamente
su alma . . .

"Rey de Dios," 101

Further examples of hyperbaton can be found on pp. 222-224 of the appendix.

(6) Anaphora: repetition of the same word or words at the beginning of successive phrases, clauses, or sentences.

(a)

. . . los bienes y las ventajas grandes de aquesta governación . . .

adonde guía el amor y no fuerça el temor,
adonde lo que se manda se ama y lo que se haze se dessea hazer,
adonde no se obra sino lo que da gusto ni se gusta sino de lo
 que es bueno,
adonde el querer el bien y el entender son conformes,
adonde para que la voluntad ame lo justo en cierta manera, no
 tiene necesidad que el entendimiento se lo diga y declare.

"Rey de Dios," 128

(b)

. . . aqueste hecho, por dondequiera que le miremos, es hecho maravilloso:

maravilloso en el poco aparato con que se principió
maravilloso en la presteza con que vino a crecimiento,
 más maravilloso en^y el grandíssimo crecimiento a que vino,
 y, sobre todo,
maravilloso en la forma y manera como vino.

"Braço de Dios," 79

(c)

Esta misma forma guardáys, Señor, con nuestra flaqueza y niñez.

Vos nos days la mano de vuestro favor.
Vos hazéys que pongamos en vuestros bien guiados passos los nuestros.
Vos hazéys que subamos.
Vos que nos adelantemos.
Vos sustentáys nuestras pisadas siempre en vos mismo, hasta que
 avezinados á vos, en la manera de vezindad que os contenta, con
 ñudo estrecho nos ayuntáys en el cielo.

"Camino," 110-111

(d)

Dezíamos, pues, oy que Lucifer, enamorado vanamente de sí, apeteció para sí lo que Dios ordenava para honra del hombre en Jesu Cristo.

Y dezíamos que saliendo de la obediencia y de la gracia de Dios por esta soberbia y cayendo de felicidad en miseria, concibió enojo contra Dios y mortal embidia contra los hombres.

Y dezíamos que, movido y aguzado de aquestas passiones, procuró poner todas sus manas e ingenio en que el hombre, quebrantando la ley de Dios, se apartasse de Dios, para que, apartado dél, ni el hombre viniesse a la felicidad . . .

"Braço de Dios," 69-70

(e)

¿Cómo le turbará la pobreza al que desta vida no quiere más de una estrecha passada?

¿Cómo le inquietará con su hambre el grado alto de dignidades y honras al que huella sobre todo lo que se precia en el suelo?

¿Cómo la adversidad, la contradicción, las mudanças diferentes y los golpes de la fortuna le podrán hazer mella al que a todos sus bienes los tiene seguros y en sí?

"Príncipe de paz," 185-186

Sometimes the anaphora is combined with a chiasmus:

(a)

Porque, dexando a parte el perdimiento del reyno y la ruyna . . .

dexados a parte los robos y males y muertes . . .

dexando esto a parte, ¿puedese imaginar más desventurado . . .

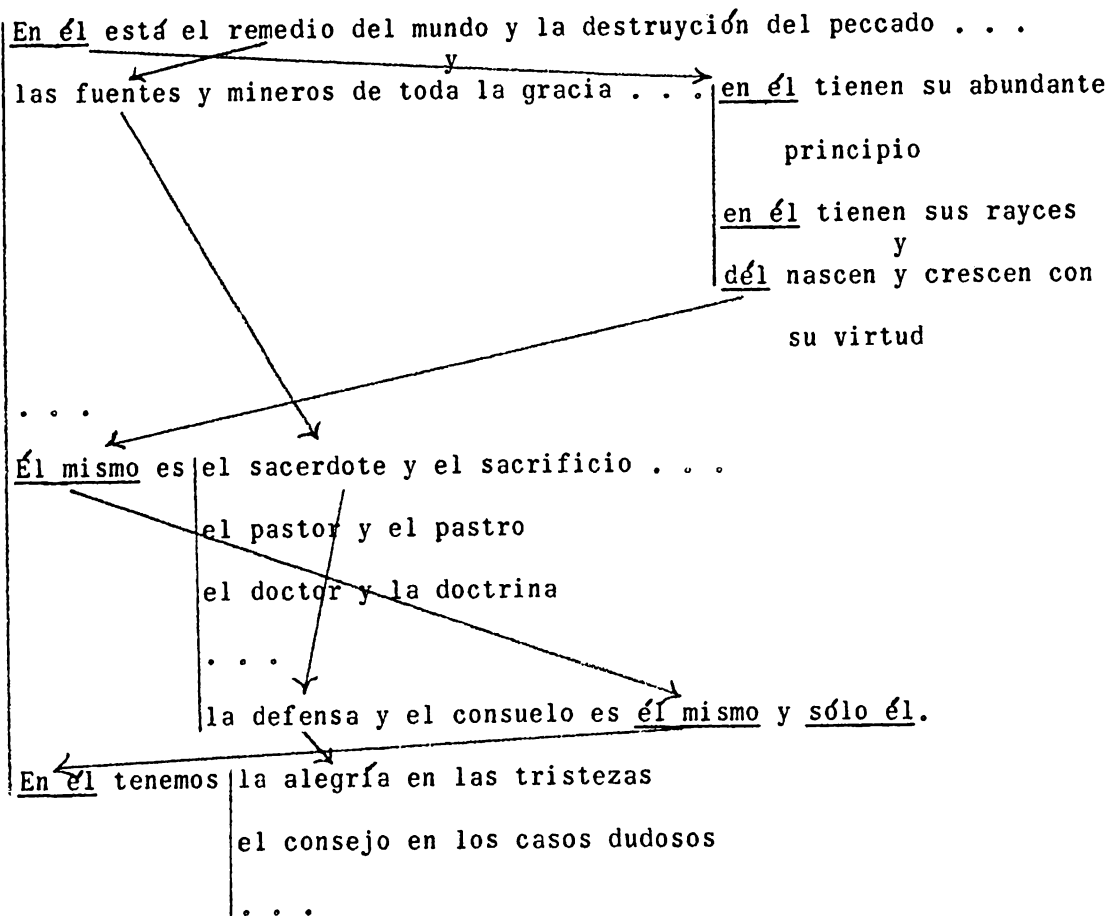
aviéndoles prometido Dios que nascería el Messías . . .

aviéndole ellos tan luehgamente esperado

esperando en él . . . , aviéndose sustentado siempre con esta . . .

Libro segundo, "Dedicatoria," 30

(b)



"Monte," 165-166

Other examples of anaphora can be found on pp. 227-228 of the appendix.

b. Iteration

(1) Polysyndeton: repetition of a connective particle in a series.

(a)

. . . los demuestra á todos

	amistados entre sí		
	y		
	puestos en orden		
	y		
	abraçados, como si dixéssemos, unos con otros		
	y		
	concertados con armonía grandíssima		
	y		
	respondiéndose a vezes		
	y		
	comunicándose sus virtudes		
	y		
	passándose unos en otros		
	y		
	ayuntándose		
	y		
	mezclándose todos		
	y		
	con su mezcla		
	y		
	ayuntamiento		sacando de contino a luz
			y
			produziendo los frutos que hermosean
			el ayre
			y
			la tierra.

"Pastor," 129

(b)

	¿Qué flaqueza, pregunto,		
	o		
	¿qué desamor avían hallado en Dios hasta entonces?		
	o		
	¿que mayor fortaleza esperavan de un poco de oro mal figurado?		
	o		
	¿que palabras encarecen devidamente tan grande		ceguedad
			y
			maldad?

"Braço de Dios," 64

(2) Asyndeton: omission of connective particles in a series.

(a)

. . . á unos curó con su sola palabra
 á unos con su | palabra
 | y
 | presencia
 á otros toco con la mano
 á otros no los sanava luego | después de tocados
 | sino
 | cuando | ivan su camino
 | y
 | ya dél apartados les embiava salud
 á unos que se la pedían
 y
 á otros que le miravan callando . . .

"Pastor," 144

(b)

Porque el que endereça sus passos conformes a Cristo

no se encuentra con nadie
 á todos les da ventaja
 no se oppone á sus pretensiones
 no les contramina sus designios
 suffre | sus iras
 | sus injurias
 | sus violencias
 y
 si le | maltratan
 | y
 | despojan los otros, no se tiene por despojado . . .

"Camino," 114

c. Word Play

(1) Rhyme (homoioteleuton): identity or similarity of termination
of successive phrases or clauses.

(a)

En nuestra mano están | los juyzios
| los appetitos
| los desseos
| y
| los desvíos
| y, en una palabra,
| todas las que son nuestras obras.

. . . las que van fuera de nuestro poder son | flacas
| y
| siervas
| y
| que nos pueden ser estorvadas
| y
| al fin son ajenas todas.

"Pastor," 149

(b)

. . . es comparar | el dessassossiego con la paz
| y
| el desconcierto
| y
| la turbación
| y
| el bullicio
| y
| disgusto de la más inquieta ciudad . . .

. . . que aquí se afana
| y
| allí se descansa
| aquí se imagina
| y
| allí se vee
| aquí las sombras de las cosas nos atemorizan
| y
| allí la verdad asombran
| assossiega
| y
| deleyta . . .

"Pastor," 131-132

(2) Change of form of same word in repetition.

(a)

. . . llama aquí corcobados y enriscados montes, o, por dezirlo mejor, montes montuosos . . .

"Monte," 188-189

(b)

. . . por manera que primero fué piedra, y después de piedra, MONTE. Primero se humilló, y humilde, venció.

"Monte," 168

(c)

. . . assí esta ponçoña emponçoña, no á Adam solamente, sino á todos nosotros . . .

"Padre del siglo futuro," 201

(d)

. . . antes rico para hazer siempre bien, y de riquezas que no se agotan haziéndole, y desseosíssimo continuamente de hazerlo . . .

"Príncipe de paz," 209

(e)

. . . porque cada una destas cosas encamina al hombre á algún paradero y el hombre por ellas, como por camino, se endereça á algún fin.

"Camino," 109

(f)

. . . assí como en el primer nascimento suyo en la carne, cuando nació de la Virgen, por ser su padre Dios, sin obra de hombre nació sin peccado, mas por nacer de madre passible y mortal nació él semejantemente hábil a padecer y morir, assemejándose á las fuentes de su nascimento, á cada . . .

"Padre del siglo futuro," 231

Other examples of this figure can be found on p. 231 of the appendix.

d. Other

(1) Distribution by Heads

(a)

. . . puede aver paz en él por tres diferentes maneras:

una, si estuviere bien concertado . . .otra, si él, dentro de sí mismo . . .la tercera, si no se atravesare . . .La primera consiste en que el alma esté . . .La segunda está en que la razón . . .La tercera es dar su derecho . . .

"Príncipe de paz," 159

(b)

. . . la Escuela los suele reduzir á tres géneros: á naturaleza, y á gracia, y á unión personal . . .á la naturaleza pertenecen . . .á la gracia pertenescen . . .el bien de la unión personal es . . .

"Pimpollo," 62

(c)

La ignorancia ha estado de parte de aquellos a quien . . . la soberbia, de parte de los mismos y de los demás todos . . .en éstos, la soberbia y el pundonor . . .á los otros, aqueste humor mismo . . .Libro primero, "Dedicatoria," 8

(d)

. . . es obra toda del demonio y del primer hombre:del demonio, inspirando y persuadiendo . . .del hombre, voluntaria y culpablemente . . .

"Padre del siglo futuro," 202-203

Other examples of this figure can be found on p. 232 of the appendix.

(2) Self correction

(a)

. . . la más principal razón por qué se llama MONTE es por la abundancia ó, digámoslo así, por la preñez riquísima de bienes diferentes que atesora y comprende en sí mismo.

"Monte," 163

(b)

. . . pone Cristo en el Evangelio que llama por su nombre á cada una de sus ovejas, que es dezir que conoce lo particular de cada una dellas y la rige y llama al bien en la forma particular que más le conviene . . .

"Pastor," 143

(c)

Y veo también que obrando cresce este espíritu, quiero dezir, que las obras que hazemos movidos dél merecen su crecimiento dél y son como su cevo y proprio alimento . . .

"Padre del siglo futuro," 212-213

Other examples of self-correction can be found on p. 233 of the appendix.

(3) Omission: one word serves for two or more successive phrases or clauses.

(a)

. . . los caminos son en diferentes maneras, que

unos	son	llanos
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(4) Summary Word or Phrase for Thought Connection.

(a)

. . . assí lo que hazemos guiados y alentados con esta vida que tenemos de Cristo, ello en sí es bueno y delante de los ojos de Dios agradable . . .

"Padre del siglo futuro," 242

(b)

Pues en aquel día mismo cuando Dios puso por el suelo toda la alteza de Jerusalén, con las armas de los romanos, que assolaron la ciudad y pusieron á cuchillo sus ciudadanos y los llevaron captivos, en esse mismo tiempo el fructo y el PIMPOLLO del Señor, descubriéndose y saliendo a luz, subirá á gloria . . .

"Pimpollo," 54

(c)

. . . teniéndole tan desechado agora y tan apartado de sí . . . y pareciendo que no se acuerda ya dél por aver passado tantos siglos que le dura el enojo, después de tanto olvido y de tan luengo desecho, querer tornarle á su gracia . . .

"Camino," 121-122

(d)

. . . como no atajavan la fuente ni atinavan ni podían atinar a poner medicina en aquesta podrida rayz, por eso careció su trabajo del fructo que pretendían.

"Principe de paz," 174

Other examples of summary word can be found on p. 234 of the appendix.

(5) Parenthesis: a word, phrase, or sentence by way of comment or explanation inserted in a sentence, which would be complete without it.

(a)

. . . y dezir montes sin limitación es dezir todos los montes, ó (como se entiende de un artículo que está en el primero texto en aqueste lugar) es dezir los montes más señalados de todos. . .

"Monte," 160

(b)

Aquí (como dize prosiguiendo el psalmista) fundó Dios la tierra sobre cimientos firmes . . .

"Padre del siglo futuro," 246

(c)

. . . si esta dádiva y comunicación acontese en diferentes maneras (como avemos ya visto), y si unas de estas maneras son más perfectas . . .

"Pimpollo," 64-65

(d)

. . . según que es Dios y en cuanto es el Verbo, es también propia y perfectamente imagen y figura del Padre (como sant Pablo le llama en diversos lugares), pero lo que tratamos agora es . . .

"Fazes de Dios," 91

(e)

. . . a esto se ha de dezir (y es cosa muy digna de que se advierta y entienda) que este golpe que dió en la estatua la piedra . . .

"Rey de Dios," 139

Other examples of parenthesis can be found on p. 234 of the appendix.

3. Figures of Thought

- a. Amplification: extension of the discourse to heighten the effect of the subject at hand.

Luis de León uses the various means of amplification to heighten the effect of the point he is making in many of the climactic passages in Los nombres de Cristo.

- (1) By augmentation: Most frequently he uses the method of augmentation, a means of amplification in which a climactic point is reached by a series of steps rising gradually to the highest degree.

(a)

Y ni más ni menos, nascido ya hombre, con su espíritu y con su carne apascienta á los hombres; y luego que subió al cielo, llovió sobre el suelo su cevo;

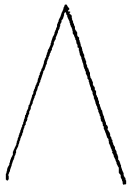


y luego

y agora

y después

y en todos los tiempos y horas, secreta y maravillosamente y mil maneras los ceva;



en el suelo los apascienta

y en el cielo será también su PASTOR, cuando allá los llevare

y en cuanto se rebolvieron los siglos

y en cuanto bivieren sus ovejas, que bivirán eternamente con él, el bivirá en ellas, comunicándoles su misma vida, hecho su PASTOR y su pasto.

"Pastor," 155-156

(b)

. . . el sentido y las fuerças del alma más viles, que nos mueven con ira y desseos, con los demás appetitos y virtudes del cuerpo,

reconocen luego el nuevo huésped que ha venido a su casa,

y la salud y nuevo valor que para contra ellos le ha venido a la voluntad

y reconociendo que ay justicia en su reyno y quien levante vara en él poderosa para escarmentar con castigo a lo reboltoso y rebelde, recógense poco a poco

y, como atemorizados, se retiran, y no se atreven ya a poner unas vezes fuego y otras vezes yelo, y contimamente alboroto y desorden, bulliciosos y desassossegados como antes solían y si se atreven, con una sofrenada la voluntad sancta los pacifica y sossiega

y cresce ella cada día más en vigor

y creciendo siempre y entrañándose de contino en ella más los buenos y justos desseos

y haziéndolos como naturales a sí

pega su affición y talante a las otras fuerças menores

y apartándolas insensiblemente de sus malos siniestros y como desnudándolas dellos, las haze a su condición e inclinación della misma

y de la ley sancta de amor en que está transformada por gracia, deriva también y comunica a los sentidos su parte

y como la gracia, apoderándose del alma, haze como un otro Dios a la voluntad, assí ella deyficada y hecha del sentido como reyna y señora, quasi le convierte de sentido en razón.

(2) By accumulation of details:

Accumulation of details to heighten the general effect is another method of amplification frequently used by Luis de León throughout the work.

Mas ¿de qué no hizo experiencia?

También sintió la pena que es ser vendido y traydo a muerte por sus mismos amigos, como él lo fué en aquella noche de Judas; el ser desemparado en su trabajo de los que le devían tanto amor y cuydado; el dolor del trocarse los amigos con la fortuna; el verse, no solamente negado de quien tanto lo amava, mas entregado del todo en las manos de quien le desamava tan mortalmente; la calumnia de los acusadores, la falsedad de los testigos, la injusticia misma y la sed de la sangre inocente assentada en el soberano tribunal por juez, males que sólo quien los ha provado los siente; la forma de juyzio y el hecho de cruel tirannía; el dolor de religión adonde era todo impiedad y blasfemia; el aborrescimiento de Dios, dissimulado por defuera con apariencias falsas de su amor y su honra.

Con todas estas amarguras templó Cristo su cáliz; y añadió a todas ellas las injurias de las palabras, las affrentas de los golpes, los escarnios, las befas, los rostros y los pechos de sus enemigos ganados en gozo, el ser traydo por mil tribunales, el ser estimado por loco, la corona de espinas, los açotes crueles y lo que entre estas cosas se encubre, y es dolorosíssimo para el sentido, que fué el llegar tantas vezes en aquel día de su prisión la causa de Cristo, mejorándose, a dar buenas esperanças de sí, y aviendo llegado a este punto, el tornar súbitamente a empeorarse después.

(3) By reasoning:

Luis de León often uses the method of reasoning, a method of amplification in which one thing is magnified in order to effect a corresponding augmentation elsewhere, and the reader is led on from the first point to the second, which the author desires to emphasize.

. . . si el fin por que crió Dios todas las cosas fué solamente por comunicarse con ellas, y si esta dádiva y comunicación acontece en diferentes maneras, como avemos ya visto; y si unas de estas maneras son más perfectas que otras,

no os parece que pide la misma razon que un tan grande artífice, y en una obra tan grande, tuviesse por fin de toda ella hazer en ella la mayor y más perfecta comunicación de sí que pudiesse?

"Fimpollo," 64-65

(4) By comparison:

Amplification by comparison seeks to rise from the less to the greater by raising what is below in order to exalt that which is above. Luis de León sometimes uses this method of amplification.

Y como llegava ya la Iglesia a su devido vigor y estava, como si dixésemos, en la flor de su edad, y havía, conforme a la edad, crecido en conocimiento, y el ESPOSO mismo se le havía manifestado hecho hombre, da señas dél allí la esposa y haze pintura de sus faciones todas, lo que nunca antes hizo en ninguna parte del libro;

porque el conocimiento pasado, en comparacion de la luz
y lo que supo de su ESPOSO la Iglesia en la naturaleza y
la ley, puesto con lo que agora sabe y conoce,
 fué como una niebla cerrada y como una sombra obscurísima.

"Esposo," 263

Further examples of amplification can be found on pp. 235-239 of the appendix.

- b. Rhetorical question: a question directed toward arousing emotion
and not necessarily expecting an answer.
- c. Exclamation: an utterance of strong feeling.

(1)

¡Oh grandeza de Dios nunca oyda!

¡Oh sola verdadera muestra de su fuerça infinita y de su no medido saber!

¿Qué puede calumniar aquí agora el judío?

¿qué^o armas le quedan con que pueda defender más su error?

¿Puede negar que peccó el primer hombre?

¿No estaban todos los hombres sujetos a muerte y a miseria y como
de sus peccados?

¿Negará que los demonios tirannizavan el mundo?

¿Dirá por ventura que no le tocava al honor y bondad de Dios poner remedio
en este mal y bolver por su causa y derrocar al demonio y redimir al
hombre y sacarle de una cárcel tan fiera?

¿Será menor hazaña y grandeza vencer este león^o o menos digna de Dios que
poner en huyda los escuadrones humanos y vencer los exércitos de los
hombres mortales?

¿Hallará, aunque más se desvele, manera más efficaz, más cabal, más breve,
más sabia, más honrosa, o en quien más resplandezca toda la sabiduría
de Dios que ésta de que como dezimos usó y de que usó en realidad de
verdad por medio del esfuerço y de la sangre y de la obediencia de Cristo?

Si son famosos^o entre los hombres y de claro nombre los capitanes que vencen
a otros, ¿podrá negar a Cristo infinito y esclarecidíssimo nombre de
virtud y valor que acometió por sí sólo una tan alta empresa y al fin
le dió cima?

"Braço de Dios," 75-76

(2)

¿Qué lengua podrá decir los trabajos y dolores que Cristo puso sobre sus
hombros, el no oydo sufrimiento y fortaleza con que los llevó,
las invenciones y los ingenios de nuevos males que él mismo ordenó,
como saboreándose en ellos?

¡Cuán dulce le fué el padecer!

¡Cuánto se preció de señalarse sobre todos en esto!

¡Cómo quiso que con su grandeza compitiesse en él su humildad y paciencia!

"Rey de Dios," 94-95

(3)

¿Por qué ¡o montes sobervios!

ó embidiáys la grandeza del hombre en Cristo, que os es revelada
le movéys guerra pretendiendo estorvarla
sospecháys que se devía esta gloria á vosotros
que será parte vuestra contradición para quitársela?

"Monte," 189

Further examples of rhetorical questions and exclamations can be found
on pp. 240-241 of the appendix.

CONCLUSION

The primary objective of this study of the style of Luis de León in Los nombres de Cristo has been to identify it as the rhetorical prose style in imitation of the oratorical style of the ancient Greek and Roman writers. Through a careful analysis of passages selected at frequent intervals throughout the work, recognition of rhetorical elements as being the predominant characteristic of the prose has been sufficient to validate the thesis that it is rhetorical prose and that Luis de León was consciously trying to adapt this style to the Castilian language.

He uses the three types of style to fit his subject matter as did the ancients--the plain for teaching, the temperate for pleasing, and the sublime for moving. The major portion of the work containing the thought of Luis de León is in the temperate style, though he uses the plain style in a natural fashion for dialogue and explanation of Scriptures and Biblical history, and the sublime style for moments of exalted emotion.

Perhaps the most significant feature of his rhetorical style is his casting of the Castilian tongue into the periodic sentence as the basic structure of the prose. He uses not only the Ciceronian period of one colon, but develops also periods of two, three, and more cola, with commata within, and the rhythmic cadence at the end.

Another rhetorical element achieved by Luis de León in Los nombres de Cristo is the oratorical rhythm, a primary rhythm of sentence movement effected by the use of the periodic sentence structure, with the measuring and balancing of cola and commata and the termination in a final rhythmic cadence. In the flow of the prose one gradually becomes aware of four

types of sentence movement: the "smooth rhythm" of the Ciceronian Period of one colon or of the more restrained periods of two cola, which he uses especially in the Introductions; the "lyrical rhythm" of the more expansive periods of two to five cola and many commata of all lengths, and figures of language, which he uses for his more lyrical passages; the "argumentative rhythm," generally a bipartite pattern following the line of reasoning or comparison as he develops the thought in the Aristotelian manner; and a "rough" arhythmic sentence movement, in which he abandons the periodic sentence structure and its resultant rhythm and uses the ecclesiastica consuetudo of his time--long series of pointed parallel sentences or sentence segments of all lengths in antithesis or accumulation.

A secondary metrical rhythm of stress in single words or word groups gives an underlying current to the movement of the prose.

The abundant use of embellishment with tropes and figures also marks the prose as rhetorical. By his development of thought in the extensive use of metaphor and simile, Luis de León creates in Los nombres de Cristo a masterpiece of symbolism. The entire work is one of symbolic prefigurations of terrestrial realities to express his spiritual experience of God.

His use of figures of language--parallelism, antithesis, isocolon, chiasmus, hyperbaton--is directed primarily toward achieving balance. Other figures of language include figures of iteration--polysyndeton, asyndeton, and pleonasm; figures of word play--rhyme, repetition of the same word in various forms; and others--distribution by heads, self-correction, omission, summary word for connecting thought, and parenthesis.

His figures of thought include amplification, rhetorical question, and exclamation.

A secondary objective of this study of the style of Luis de León in Los nombres de Cristo has been to define and describe his style so that he may be more fully understood and appreciated as a literary figure of the Spanish Renaissance. As both a humanist and a theologian he represents a harmonizing of the literary sources of the culture of antiquity with the theology of the Christian Church of his time. His reasoning in the manner of Aristotle, and his descriptions and expression of the love of nature, reminiscent of the pagan poets, especially Virgil, represent classical antiquity; while his plan for developing the work, his subject matter, his symbolic prefigurations, and his use of the ecclesiastica consuetudo represent the psychology of the theologian of the late Middle Ages. He mingles the two styles of writing prevalent in his time: (1) the oratorical style according to classical canons of the best tradition of rhetoric of antiquity, predominantly Ciceronian; and (2) the highly decorative style of Christian preaching inherited from the medieval Church Fathers.

The contribution of Luis de León to the development of the Spanish language, coming as it did in the sixteenth century, the period of transition between the Middle Ages and the Golden Age of Spanish literature, is truly significant. The writing of serious matters in Castilian, the vulgar tongue, instead of in the traditional Latin, and the forging of patterns of syntax new to the Castilian in imitation of the syntax of ancient rhetoric must have given great impetus to the development of the language and literature.