

Appendices

Appendix 1. Ficino on the role of music in the journey of the soul

In the *Commentary on Plato's Symposium on Love*, ed. and trans. Sears Jayne (Dallas: Spring Publications, 1985), p. 170, Marsilio Ficino notes that music is the instigator of the soul's awakening, realignment, and journey toward unification with God or the Neoplatonic Good. "Obviously the soul cannot return to the One unless it itself becomes one. But it has become many because it has fallen into the body, is distributed into various operations, and pays attention to the infinite multiplicity of corporeal things. As a result its higher parts are almost asleep; the lower parts dominate the others.... The whole soul is filled with discord and disharmony. Therefore first there is need for the poetic madness, which, through musical sounds, arouses those parts of the soul which are asleep, through harmonious sweetness calms those which are perturbed, and finally through the consonance of diverse things, drives away dissonant discord and tempers the various parts of the soul.... But there is still need for a third madness which leads the intellect back to unity itself, the head of the soul. This Apollo brings about through prophecy. For when the soul rises above intellect into unity, it foresees future things. Finally, when the soul has been made one, one, I say, which is in the nature and being of the soul, it remains that it immediately recall itself to that One which is above being, that is God. This that celestial Venus completes, through love, that is the desire for the divine beauty and thirst for the Good." Ficino's explanation harkens back to the four rungs of the contemplative ladder that had been described by Christian exegetes throughout the Middle Ages. In his interpretation, there are four stages of "divine madness," or contemplation, that lead the soul toward unity with God or the One. The ascent into divine madness begins with music, which calms the disharmony of the soul and begins the process of reunification. When the soul hears sweet harmonies and consonances of the heavens, it is aroused, calmed, and tempered. Ficino once again alludes to music in his reference to Apollo, the driving force of the third stage of madness: prophecy. This stage is the final point of arrival for the soul before Venus, through love, pulls the soul into unity with God. That Ficino references Apollo as the keeper of the third stage, the entity that gives the soul prophecy and prepares it to move beyond intellect and into unity, speaks to the power of music and its role in the contemplative process. Celestial harmonies awaken the soul and stir within it desire for unification, and they are the final catalyst in preparing it to move beyond itself and into the Good.

Appendix 2. A note on Molinos's *Guida spirituale*

Molinos's most important contribution to late seventeenth-century mysticism was his *Guida spirituale*, a work that was tremendously successful. By 1685, only ten years after the initial 1675 publication, no fewer than seven Italian and three Spanish editions had been printed. These reprints were soon followed by a 1687 Latin translation, as well as ones in French, Dutch, English (1688), and German (1699). The success of Molinos's published doctrine was no doubt bolstered by support from his more influential followers, including Queen Christina of Sweden. See Miguel de Molinos, *The Spiritual Guide*, ed. and trans. Robert P. Baird, with Introduction by Robert P. Baird and Bernard McGinn (New York: Paulist Press, 2010), 7; and R.A. Knox, *Enthusiasm: A Chapter in the History of Religion with Special Reference to the XVII and XVIII Centuries* (New York: Oxford University Press, 1950), 288–318. The *Guida spirituale* is strongly associated with Quietism, a subset of Counter-Reformation Catholicism that embraced internalized prayer and contemplation, much like the earlier Alumbrados, and the Franciscans. Molinos espoused two types of contemplation, “acquired” and “infused,” both of which differed from the meditative transcendence practiced by the Jesuits. Acquired contemplation could not be reached through meditation, as speech and visualization prohibited the soul from complete earthly withdrawal. Political contentions between Molinos and the Jesuit order—spearheaded by the Jesuit preacher Paolo Segneri and defended not by Molinos himself, but by Cardinal Pier Matteo Petrucci—were the likely cause of continual attacks against Molinos that resulted in his 1687 excommunication and the sixty-eight-point condemnation of his teachings that are outlined in Innocent XI's *Coelestis pastor*. In the end, it was not Molinos's *Guida spirituale* that was condemned (that publication had withstood the Inquisition's scrutiny already in 1685), but material unearthed in the approximately 12,000 letters to Molinos written by his most devout penitents, in which Molinos espoused more radical ideas than those contained within the *Guida spirituale*. It is worth noting that the *Coelestis pastor* does not repudiate Molinos's teaching that there is a distinction between acquired meditation and infused contemplation, or rapture, in which God draws the soul into union. This aspect of Molinos's philosophy—which is grounded in the teachings of previous Medieval and early modern mystics, including Teresa—survived the papal censure unscathed. Regarding the problematic historiography in English literature concerning Molinos and his teaching, and the need for reconsideration of his contributions to the religious milieu of the late seventeenth century, see Knox, 295.