

The Integration of a Fragmented Self in the Works of Angelina Muñiz-Huberman

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Literary creation is always a transposition of individual and collective experiences. It is even more so in the case of Angelina Muñiz-Huberman, a writer whose complex identity has been shaped by both ancestral impulses and the forces of history. My goal here is to analyze how this author has incorporated the multiple layers of her fragmented experience into a vision of the past and of herself. Muñiz's writing shows the deep roots that link her to Spain, a country that, until recently, she knew only through its literature and through the memories of others. Eduardo Mateo Gambarte classifies her as a Hispano-Mexican writer, a classification that, in his view, best fits the cultural profile of the Spanish exiles of her generation. This group includes the writers who went into exile at an early age and lived their identification with Spain intensely through the Spanish schools they attended in Mexico and in the exile's ghetto (66). Muñiz's case is particularly dramatic, since she has preserved and recreated within herself the Spain that her parents' exile made her lose even before she was born. Because her parents had to leave Spain to escape the war, she was born in France (Hyères 1936), spent three years in Cuba, and, from the age of five, lived in Mexico, where her family took permanent residence. The link with her parents' longed-for homeland has, at the same time, more remote origins. Muñiz identifies herself with the Hispanic Judaism she inherited, through her mother, from distant ancestors who were forced to convert to

Catholicism, but who secretly preserved, for centuries, some features of the Jewish tradition. As she herself indicates, their Judaism was already diluted and coexisted with forms of Christianity that were themselves diluted (*De cuerpo entero* 20). Muñiz, whose mother familiarized her with the Bible, decided to study Jewish religion and philosophy, and did so with scholarly discipline and intellectual depth. Her knowledge is evident in her book *Las raíces y las ramas: Fuentes y derivaciones de la Cábala hispanohebraica* (*The Roots and the Branches: Sources and Derivations of the Hispano-Hebraic Cabala* [1993]) and in the numerous references in her short stories and novels to Biblical texts, the *Talmud*, and the *Cabala*. The author's neomysticism, which she shares with fellow Jewish-Mexican writer Esther Seligson, distinguishes her work from the realistic narrative of social criticism and the contemporary focus that are prevalent in Mexico. Seymour Menton points out: "Obviously, she was not in the mainstream of the Mexican literary world of the 1970s" (158). Nevertheless, the author's life experience, her education and literary formation, and her participation in Mexico's intellectual life define her as a Mexican writer and as a member of the post-Tlatelolco generation. The interaction of this multiple heritage within a complex historical context has shaped all of her writings.

Muñiz constructs her textual country, made of memory and desire, to fill the void of her lost roots. Her recovering impulse is similar to that of Borges who, as Carlos Fuentes says, made a "narrative synthesis in which literary imagination appropriates all cultural traditions to give us a more complete picture of what we are, thanks to the actualized memory of all that we have been" (21).¹ The difficulty in constructing an identity out of these multiple layers of experience is the focus of Lois Parkinson Zamora's analysis of Muñiz's novel *Dulcinea encantada* (*Enchanted Dulcinea* [1992]). Parkinson Zamora sees the novel as an example of what she calls "fragmentary fictions" (v).² In these works, the protagonists inspect the fragments of their histories—of themselves and of their respective cultures—and feel compelled to remember and to restore the totality of their individual and collective experience as an antidote to historical rupture.

Muñiz's works are a pilgrimage through the paths of personal and collective memory. In her imaginary country live the characters of literature, myth, legend, historical figures, and the people which her family's and her own memories have kept alive. Her texts are inhabited by saints, prophets, mystics, cabalists, alchemists, knights, and medieval princes and princesses. She revives the novel of chivalry in *La guerra del unicornio* (*The War of the Unicorn* [1983]), where she moves the Spanish Civil War to the Middle Ages, and in the imaginary world of the protagonist in *Dulcinea encantada* (1992), who is in love with the famous knight Amadís. She transforms *romances* and pastoral eclogues into such stories as "Ventura del Infante Arnaldos" ("The Fortunes of the Infante Arnaldos") and "Salicio y Amarylís" in *Huerto cerrado* (*Enclosed Garden* [1985]). She evokes Santa Teresa's mysticism in *Morada interior* (*Inner Abode* [1972]), where she injects her own concerns into a fictional diary of the saint. Through the reinterpretation of literature, Muñiz recovers her ancestral past, re-encountering the Spain of her origins—Christian and Jewish—and, going back even further, she reaches for her first roots in the Promised Land. Even though it is the product of literary and humanistic erudition, this recovery of the past responds to her deeply felt need to construct, from the sum of dispersed fragments, a personal and cultural identity.

Morada interior, Muñiz's first novel, already shows many of the characteristic features of her writing. In this fictional reconstruction of Santa Teresa's personality, the author starts from historic and bibliographical information, as well as Santa Teresa's *Las moradas*, but she also attributes to her character a hidden and revealing diary. Muñiz thus penetrates the saint's intimate life, illuminating her doubts and insecurities, the conflicts of loyalty she experiences as a daughter of converted Jews, and her struggle between religious faith and erotic sensuality. The portrayal of Santa Teresa shows an explicit anachronism that manifests itself in the narrator, who sees the torturing and burning of the Inquisition from the perspective of the subsequent centuries, enumerating genocides, massacres, and destructions that cover history up to the writing of the novel. Visions of biblical Israel blend with

contemporary images of the country in reflective paragraphs where the author merges with her protagonist, whom she identifies with her own desire to reintegrate her distant Jewish roots to her identity as a Spaniard. "It is not that I am becoming less of a Spaniard," says her character, "but that I search for the roots, the true and deep ones." They "stem from very far, farther than Spain, from the first land, from the Promised Land, from the Holy Land. Nevertheless, I continue to be a Spaniard" (62-63).

The vicissitudes in the lives of Jews persecuted by the Inquisition form the historical context of Muñiz's following novel, *Tierra adentro* (*Homeward Bound* [1977]). The main character, Rafael, born in Toledo in 1547, escapes from Spain after his parents and his mentors are burnt at the stake for secretly practicing their Jewish religion. Before escaping, he had reaffirmed his faith, thereby assuming an immediate risk to his life. He and his future wife Miriam join a group of pilgrims who are going to the Holy Land. The novel, as Edward Friedman points out,³ has many picaresque features: it narrates the adventures of the characters' escape, gives a vivid account of the dangers they face during the journey—which they are among the few to survive—and describes their ultimate arrival in Jerusalem. As Friedman himself indicates, however, Rafael differs from the *pícaro* in that he is a heroic figure, courageously asserting the value of his own cultural tradition and his right to religious freedom. Indeed, the novel presents an ennobling view of the persecuted. Rafael's grandfather, who upholds his faith even after being tortured and after losing his three sons to the flames of the Inquisition, is an example of stoicism for the adolescent grandchild. In contrast, the father's caution, and his futile attempts to save his family by hiding their Jewishness provoke the son's rebellion and a firm adherence to religious tradition. Rabbi Josef el Cohen, Rafael's mentor, sacrifices his life by refusing to flee, so that he can complete Rafael's Jewish education and ensure the preservation of the faith. Another difference from the picaresque novel is that Rafael himself emerges morally and physically intact from his incursion into the underworld of beggars and thieves. Although the situations that he confronts take him through environments akin to those of

the picaresque novel, his courage and dignity, his respect for women, and his proven moral integrity, correspond to the ideals of chivalry.

Tierra adentro shows the destruction of the medieval society in which Jews, Muslims, and Christians had lived together peacefully, and where there had been intermarriage even among the nobility. The novel, which offers an idealized picture of that world, illustrates its destruction through the character of Don Alvaro and his misfortune. After seeing his Jewish wife burnt by the Inquisition, he fled with his son, determined to reach Jerusalem with the group of pilgrims. His aristocratic behavior reflects his former privileged status in a disappearing world which had been free of blood purity codes and forced conversions, in which Jews had moved up socially and economically. Another reminder of that lost tolerance is the interaction of Almudena, a Moorish woman, with Rafael and Miriam, whom she helps to escape. The fruitful coexistence of the three religious groups is a subject to which Muñiz returned once more, focusing in its earlier flourishing, in *La guerra del unicornio*. This novel, published six years after *Tierra adentro*, is an allegory of the Spanish Civil War that, according to Gambarte, presents a "reverse mythical version of the *Poema del Mío Cid*" (71). *La guerra del unicornio* depicts a Christian warrior, a Jewish cabalist, and an Arab alchemist pooling their different talents to fight a common enemy.

On the other hand, Rafael's reflections on leaving Spain's soil in *Tierra adentro*, point to the future, with their evocation of an imagined Spain, and their anachronistic allusion to Cervantine characters:⁴

There is nothing to save from Spain, nothing more than an image that, perhaps, never even existed. The sounds of a language, the sounds of some words, the nobility of a poetry, of a literature that burst into anguished patterns of grief, that was so rebellious that it upset everything, that made the peasant an hidalgo and the hidalgo a madman, that invented great myths and later believed them, that imbued all genres with the same aura of affliction, that made use of words as torment and as passion, that touched everything and confused everything; its confusion was its greatness, and its greatness was its downfall. (128)

Rafael and Miriam intend to preserve and leave to their descendants the legacy of this Spain that exists in its language and in the archetypes of its literature; their Hispanic heritage will not disappear in exile. Thus, Muñiz takes the theme of exile and identity, already present in *Morada interior*, and develops it here more directly and thoroughly, as she continues to do in her later works.

In many of the author's texts, however, the Spain of imagination and desire coexists with the mystic Jerusalem, the city described in "Ciudad de oro amurallada" ("Walled City of Gold"), a story of *Serpientes y escaleras* (*Serpents and Stairs* [1991]). Muñiz has primarily used short narrative to evoke, through her many different stories, the multiple pasts that she considers her own: the histories, literatures and legends of the Jews, of Spain and of Mexico, together with the founding myths of western culture and of pre-colonial Mexico. She introduces a rich variety of themes in texts that she calls "transmutations" rather than stories, "because they eschew the plot and character of traditional fiction in favor of an evocative flux of symbolic language and setting" (Parkinson Zamora, Introduction to *Enclosed Garden* 8). The title of *Huerto cerrado, huerto sellado* (translated as *Enclosed Garden* [1985]) is itself evocative and symbolic. The garden symbolizes the realm of consciousness and spirituality, and it is also a biblical allusion. The words come from The Song of Solomon (4:12): "A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed" (King James version).⁵ At the same time, the enclosed garden (*hortus conclusus*) of the *Vulgata* appears in Christian iconography associated with the Virgin Mary. In the texts collected under this psychologically and religiously resonant title, Muñiz displays her erudition and transmutes her emotions.

"To enter *Huerto cerrado, huerto sellado* is to approach a space enclosed by literature," says Gloria M. Prado Garduño (43). "Sobre el unicornio" ("On the Unicorn"), which opens the collection, is representative of the convergence of traditions that characterizes this work. This mythological figure, as Jung has explained,⁶ is a symbol of multiple meanings: it belongs to Judeo-Christian tradition, pagan gnosticism, and also to eastern religions. The unicorn appears in several chapters of the Old Testament (Numbers,

Deuteronomy, Job, Psalms, Isaiah) and also in the *Talmud*. The early Christians took the unicorn, which represents the divine power in some Old Testament texts, and identified it with the image of Christ. Later, it entered the medieval legend of the unicorn captured by a virgin young woman. Muñiz's interpretation, however, is closer to that of the alchemists, who associated the unicorn with the element of mercury, which itself symbolized the amorphous and changeable. For her, the unicorn represents an elusive ideal that is only profaned by futile attempts to capture it in legend or myth, or in iconographic representations such as the medieval tapestry known as "The Lady and the Unicorn." The unicorn exists only as mental image, as a desire whose changeable object eludes description.

To a great extent, Muniz's texts are rewritings that radically transform the original texts. For example, she presents Yocasta not as the passive victim of the Greek tragedy condemned to blindly fulfill her prophesied role, but rather as a conscious accomplice motivated by her own lust and by a possessive love for her son. In "La ofrenda más grata" ("The Most Precious Offering"), she transforms the story of Abel and Cain into one of incestuous and fratricidal love that a woman feels towards her younger brother. The narrator kills her brother out of resentment towards the preferred sibling, as in the biblical story, but she is also motivated by sexual passion. Amparo Espinosa Rugarcia points out that the author's protagonists, in this book, "develop in a manner conditioned by their sex," adhering to "traditional attitudes that agree with centuries-old gender stereotypes" (*Palabras de mujer* 25). Indeed, with the exception of Sor Juana, her feminine protagonists limit their concerns and initiatives to situations of love and its conflicts, while her masculine characters struggle for ethical principles, search into the meaning of faith, study, meditate, and communicate their ideas, thus determining the course of history. In this way, Muñiz maintains a consistency between the characters and the values of the periods, historical and fictional, in which she places them. Muñiz has not followed the trend, popular among postmodernists, to rewrite the past according to feminist or other contemporary views by creating an

alternative history to fit them. Nonetheless, her women have complex personalities and inner lives; they are intelligent and are capable of passion for good or for evil. Furthermore, the author's attraction to theologians and cabalists who represent a patriarchal religious tradition does not stem from religious belief or a traditional attitude. Like Borges, she admires theology and the Cabala as the extraordinary products of "intelligent, philosophical, and linguistic playing" (Patán 94).⁷

The life and theories of the Hispano-Hebraic cabalist Abraham Abulafia, whom Muñiz discusses in *Las raíces y las ramas*, inspired the protagonist of "En el nombre del Nombre" ("In the Name of His Name"). This story evokes the experience of a mystic, Abraham de Talamanca, who searches for signs that might reveal the meaning hidden in God's name. When studying, praying, and meditating fail to advance his search, Abraham abandons his books and sets out on a pilgrimage to find the Sambatio, "the distant river of the Promised Land. . . . The river [that] protects, for him who crosses it, the paradise inhabited by the Ten Lost Tribes" (*Enclosed Garden* 18). Abraham believes that, if he could cross this river, then the divine essence contained in one word would reveal itself to him. The river, however, is a mirage, and he only experiences an inner revelation after he is no longer able to speak or write, and therefore cannot communicate it. The alchemist of "El sarcasmo de Dios" ("The Sarcasm of God") also attempts the impossible: to prevent the preordained death of a knight. He deciphers the time and space but, as was also preordained, he does not arrive on time.

In many of her stories, Muñiz introduces mystics, hermits, and other lonely inquirers who seek to unravel the mysteries of the universe. Several such characters appear in *De magias y prodigios* (*On Magic and Marvels* [1987]): "El peregrino de Randa" (The Pilgrim of Randa), which evokes the life of Ramón Llull (1232-1315),⁸ the Mallorcan philosopher and poet who was persecuted for defending his right to freedom of expression; "El rabino del acantilado de Altaner" ("The Rabbi of the Altaner Cliff"), whose protagonist, Amir ben Shanán, intends to build a "perfect *golem*, one that would be impeccable, that would only know that

which is good" (36); and "La vela encendida" ("The Burning Candle"), the story of a cabalist, whose extreme asceticism leads him to renounce all human contact for the sake of immersion in a contemplative life. In contrast to these detached mystics, there are more worldly characters who fight for justice and defend the oppressed. In "Cristiano caballero" ("Christian Gentleman") (*Huerto cerrado*), the narrator addresses Bartolomé de las Casas, the defender of the Indians. The text includes an excerpt of the priest's letter to the Consejo de Indias of January 30, 1531. The narrator treats as a fact the hypothesis that Las Casas was a "New Christian"—that is, a descendent of converts—and explains the difficulties, accusations, and uncertainties that marked his life as a consequence. At the same time, it attributes to the priest's presumed origin the critical spirit and the nonconformism that guided his life struggle.

In "El prisionero" ("The Prisoner," *Huerto cerrado*), Muñiz conveys with restrained emotion an image of extreme physical and moral suffering, countered by spiritual strength and religious faith. The epigraph, taken from Psalm 42:3, leads us to perceive the prisoner as a religious martyr, probably a Jew tortured by the Inquisition, but he is also an emblematic figure that represents all victims of official torturers and executioners throughout the centuries. On the same theme, "Iordanus" (*De magias*) evokes a historical Inquisition victim, Giordano Bruno, who was condemned for his heretical ideas, and whom the story imagines making a pact with the Devil to postpone his death at the stake.

Although Muñiz did not live through the Second World War, she experienced it vicariously through the memories and testimonies of others that she made her own when conveying, in her stories, experiences of destruction and death. "Breve mundo" ("Brief World," *Huerto cerrado*) describes a group of Jewish children who, while living the horrors of an extermination camp, paint a world in which there is beauty and happiness. "Boys and girls who jump and play; even dogs and cats and birds and butterflies; above all butterflies. Big blue flowers stuck on walls. Suns streaming over everything" (*Enclosed Garden* 71). As painful as it is to imagine the destiny of these condemned children,

the story shows, above all, the triumph of the spirit over death, and the regenerative power of the imagination that creates light and color where there is only shadows. She also relives the war experience in "Paz in Aquisgrán" ("Peace in Aquisgrán," *De magias*) and "La sinagoga portuguesa" ("The Portuguese Synagogue," *De magias*). In the latter, the narrative voice reflects on the destinies of Anna Frank and of Etty Hilesun, a young woman who refused to escape when it was yet possible, instead joined those who were being transported to a concentration camp. The story's fragmented text evokes a feeling of unreality: the experience of living memories that are not ours, of wanting "to explain the inexplicable" and to "reason the unreasonable" (93).

The death of the author's brother, who was run over by a truck at age eight in France, arises frequently in her writing. Although his death was accidental, she cannot separate the memory of that tragedy from the sorrows of war and exile. Muñiz was only two years old when her brother died, but she has preserved him alive in her memory. He inhabits her textual world, together with the real and fictitious characters through which she connects to the past and fights oblivion. His death appears unexpectedly in *Tierra adentro*, when an alchemist who is training and hiding Rafael, speaks with him about the different forms of death (73). There is a fictionalized account in "La muerte revivida" ("Relived Death," *Serpientes y escaleras*), as well as in *Castillos en la tierra* (*Seudomemorias*) (*Castles on Earth* [*Pseudomemories*] 1995), where the author resorts to a fictitious narrator, Alberina—a name which brings Proustian associations—to evoke her childhood years.

Exile and uprooting are Muñiz's recurrent and obsessive themes. In "Retrospección" ("Retrospection," *Huerto cerrado*), the voice of the narrator who addresses herself blends with that of the author: "Fleeing from war to war, you chose as your own country one where you were not born and had not lived" (*Enclosed Garden* 94). The text evokes the feeling of living "neither here nor there" (*Ibid.*), without a space and in another time that is not her own,⁹ while she keeps her memories alive and fills the empty spaces with words. In "El hombre desasido" ("The Unattached Man," *De Magias*), this disconnection is even more extreme. The exiled

man portrayed by this story has lost any sense of continuity with the past events from which he escaped. "His memory has been fractured" (62). "The relationship that he lost is that of the link to the chain: a torn out link has no meaning. What is left for him? The obsessive circular memory: the past and the dead" (63). He cannot shake off his past, which haunts him with "images of weakened reality, overlapping, altered, invented images" (63). This uprooted, unattached man is free, but his soul is paralyzed.

While "El hombre desasido," like many of Muñiz's other works, dwells on the tragic loss experienced by the exiled person, "Las capas de cebolla" ("The Onion Layers"), published in *Serpientes y escaleras*, presents a more positive view. There, the narrator does not seek to preserve all the selves that inhabit her; on the contrary, she empties herself, shedding layer after layer of her memories until she is finally alone. She experiences liberation in accepting that "nothing of the origins can be restored" (168) and in unburdening herself of obsessive images of the past. In fact, her earlier collection of poetry *Vilano al viento* (*The Thistle in the Wind* [1982]) shows already a change in this direction. According to statements of Muñiz quoted by Gambarte (77), poetry allowed her a forthright look at the problem of exile and uprooting and served her as an authentic catharsis, as a fruitful liberation that would allow her to face reality directly. Thus, she accepts the Mexican landscape and incorporates it in her poem "Reconciliación" ("Reconciliation"), with which she closes the chapter dedicated to the exile. The author writes that this poem is the expression of her search for a spiritual landscape (*De cuerpo entero* 22). That landscape is, however, multiple and changeable for the poetic voice that, in *Memorias del Aire* (*Memories of the Air* [1995]), claims for itself the totality of her experience: "All the landscapes that I carry inside: seen, dreamed, invented, desired" (20)

Muñiz developed intellectually in Mexico, and it was there that she acquired her professional experience. She has lived in Mexico most of her life, and her childhood memories are inseparable from her Mexico City home at Tamaulipas 185, her visits to Cuernavaca, her vacations on the beach in Chachalacas, and other

memories that she has recaptured through Alberina in *Castillos en la tierra*. "Angelina Muñiz is of Mexico," states Pura López Colomé in her prologue to Muñiz's *Narrativa relativa: Antología personal* (*Relative Narrative: Personal Anthology* [1992]). Even if Mexico is more the background than the inspiration of her visions, her work does incorporate elements of Mexican history and culture. Examples include the evocation of Sor Juana writing the first four lines of her "Primero sueño" ("First Dream") in "Piramidal, funesta sombra" ("Rising, Mournful, from the Earth," *Huerto cerrado* 49-51); the story of Aztec gods and indigenous beliefs invading the privileged world of a colonial aristocratic family, as told in "Tlamapa" (*Huerto cerrado* 37-43); the meditation on the ghostly presence of Aztec Mexico in the modern city in "De la crisálida del limo escapará la mariposa" ("The Chrysalis of Clay Will Give Birth to a Butterfly," *Huerto cerrado* 93-95), a story whose title comes from *Air mexicain* by the French surrealist poet Benjamin Péret; and "El nido de águila del torreón de Mixcoac" ("The Eagle's Nest in the Tower of Mixcoac," *De magias* 95-100), which communicates the narrator's trauma of losing a friend in the massacre of Tlatelolco—an event that has marked this writer and all of her generation in Mexico.

As noted earlier, Parkinson Zamora considers *Dulcinea encantada* as an example of a fragmentary fiction whose main character is a disjoint self living in a shattered world. She shows, moreover, that Muñiz's novel flaunts its fragmentary status, while denying her character an intuition or image of the whole which is fragmented. Dulcinea is therefore unable to conceive of an inclusive and integrating vision to guide her toward reconstructing her identity. As she cannot join her scattered and contradictory pieces, Dulcinea is doomed to a destructive end, prefigured by the apocalyptic model that the novel follows: its seven chapters are named after the seven seals in the Book of Revelation. The author, however, places an ironic distance between herself and her character, and questions her sincerity: "No, Dulcinea, you like to talk to yourself. You invent everything. Even your own tearing into pieces. You decided that comedy is without value; long live tragedy" (186). In *Dulcinea*, Muñiz embodies—per-

haps to exorcise it—one of her selves, that which perceives her identity as broken in fragments, incapable of either restoring itself or of meaningfully arranging the dispersed images that she collects indiscriminately.

While Muñiz's works offer a remarkable account of the struggle for unity within a multiple cultural identity, they attest, at the same time, to the power of language to bring together what was separated by life and history. The author shows a path leading toward integration in her cultural pilgrimage and in her journey through the labyrinth of her conscience. Writing is, for Muñiz, the art of joining the fragments and constructing from them the world that she inhabits. In her texts, she has domesticated, with discipline and intellectual rigor, the chaotic world to which she happened to be born, transforming the jungle into a cultivated garden of which she is the queen. To construct her own self, without renouncing any part of her heritage, is the personal and literary project to which she has committed her imagination and her intellect.

Notes

1 This and all subsequent translations are mine, unless otherwise noted.

2 Parkinson Zamora approaches this work using Walter Benjamin's ideas on history. Benjamin himself was inspired by "Angelus Novus," a painting by Paul Klee, in which he saw a representation of history as wreckage. "The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm . . . blowing from Paradise . . . irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress" ("Theses on the Philosophy of History," *Illuminations* [257]). Though this pessimistic vision of history is present in many of Angelina Muñiz's pages, it is counterbalanced by the work of memory, incarnated in words that restore and reshape the past.

3 Friedman points out the importance that the question of the purity of blood has in the picaresque novel. As Jewish blood confers a nega-

tive identity, and confines the “impure” character to a marginal existence in Spain’s society, there is a parallelism between Rafael’s trajectory and that of the anti-hero of the picaresque novel. Muniz’s text, according to Friedman, mostly conforms to the pattern of this genre’s realistic models but, in contrast, the implied author becomes the defender of the oppressed character. “She takes a genre that, as a rule, undermines the aspirations of its protagonists, and, in the process, performs an undermining of her own, by presenting a heroic portrait and a discourse that is ironic only in its deviation from the norm” (185).

4 Menton notes the meaningful coincidence of Rafael’s date of birth with that of Cervantes.

5 The Spanish version is: “Huerto eres cerrado, hermana mía, novia, huerto cerrado, fuente sellada” (“Cantar de los cantares,” *Nueva Biblia de Jerusalén*. Bilbao: Desclee de Brouwer, 1975).

6 See “The Paradigm of the Unicorn” *The Collected Works*, Vol. 12 (415-51).

7 Jaime Erasto Cortés quotes this idea from an interview of Angelina Muñiz by Rafael Luviano Delgado, published in “Cultura al día.” *Excelsior*, Jan. 31, 1986: 4. (*Perfiles* 97).

8 Muñiz wrote about the life and ideas of this historical figure in Chapter VII of *Las raíces y las ramas*, “Las ‘artes’ de Ramón Llull,” 127-44.

9 The Spanish version describes this feeling as “un vivir ni aquí ni allí, atópico y anacrónico.” The idea of uprooting, of living without a space that she feels as her own is conveyed by the word “atópico,” but is lost in the English translation: “An existence neither here nor there, atypical and anachronistic.”

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