

Chapter 6

Psychological Knowledge in Novels of Pilgrimage



6.1 Introduction

This chapter aims to address the diffusion in Brazilian culture of the theme of the human condition as a pilgrimage through time (this theme has a Judeo-Christian matrix) and aims to highlight the relevance of this anthropological conception for the history of psychological knowledge. The theme is approached in two sources elaborated in colonial Brazil and inscribed in the genre of the allegorical novel: the first novel, *História do Predestinado Peregrino e de seu irmão Precito* (History of the Predestined Pilgrim and his brother Precito, 1682), is the work of the exponent of the Society of Jesus in Bahia, Father Alexandre de Gusmão (1629–1724), from whom the pedagogical work has already been highlighted and analyzed, and the second novel is the *Compêndio narrativo do Peregrino da América* (Narrative Compendium of the Pilgrim of America, 1728), in two volumes, by Nuno Marques Pereira (1652–1728). Both bring the topic of the human condition as immersed in time, through the image of the pilgrim, of Jewish-Christian matrix. And both were widely spread in colonial Brazil and were read, spread, and quoted until the nineteenth century. The reconstruction of Nuno's biography is not easy. Historians wonder about his birthplace: was he Brazilian, native of Villa de Cairú (in Tupi language, house of the sunV), located in the beautiful region of Morro de São Paulo in Bahia? Or, would it be Nuno Portuguese, born and deceased in Lisbon having lived in Brazil for a period after the year 1733? This doubt inscribes the person of the author in a double register making him, in some way, representative of that process of *mestizaje* between native population and Lusitanian population.

The topic of life as a pilgrimage, or *andance*, runs through Brazilian popular culture and its collective imaginary, from the colonial past to the present, with no solution for continuity. For example, they refer to woodcuts, twine, songs of

Brazilian Popular Music,¹ and it crosses syncretically with the oldest Guarani tradition of the search for the land without evil, whose presence had already been reported by the Jesuits since the seventeenth century.²

In this tradition, the actual psychological meaning of the pilgrimage is mixed with anthropological and theological meanings. These imply reference to morality: from adherence to a religious conception of existence springs the following of a doctrine and the choice of an ultimate goal of the temporal journey. The actual psychological meaning of the pilgrimage is the need to give an orientation to life, a direction, a meaning: that is, the passage from a situation of “wanderer” (who does not know about his origin or destination) to the condition of pilgrim (who is aware of where he left from and where he is going). From this perspective, the psychic dynamism goes through specific experiences, which will be addressed in this chapter.

6.2 Brief Description of the Contents of the Two Novels

The novella *História do Predestinado Peregrino e de seu irmão Precito* (History of the Predestined Pilgrim and his brother Precito, 1682) is placed in the context of the pedagogical activity developed by him at the Colégio do Menino Jesus de Belém in Cachoeira do Campo, of which the author was the founder. The novel is allegorical: it is a great metaphor of human existence. The protagonists are two brothers: Predestined and Precito. The choice of these names is possibly a semantic resource with theological significance. Predestined means the one who is destined beforehand to something, whom God has destined for eternal glory, chosen from God. Precito is the condemned, the reprobate, and the damned. The allegorical journey is organized in six parts corresponding to six imaginary places (cities). The two protagonists undertake a long journey aimed at reaching the city where they intend to establish their definitive dwelling place.

The course of the journey is decided by positions taken at each stage, by the two main characters. Following the Catholic concept of the dynamism of divine grace and human freedom, the two protagonists decide their direction along the way. It is a deeply Jesuit strategy to approach and debate the theological question and at the same time to transmit to the readers (and convince them) their version of the discussion affirmed as the orthodox.

¹ Sater, Almir&Teixeira, Renato. *Tocando em frente*. Maria Bethânia, Álbum 25 anos. Produção de Jaime Alem e Mayrton Bahia, 1990.

² Melià, Bartolomeu. A terra sem mal dos guaranis. Economia e profecia. *Revista de Antropologia*, São Paulo, pp. 33-46. 1990. Venosa, Roberto. Terra Sem Mal. *Revista Administração Empresas*, São Paulo, V. 20, N. 3, 1980, Pp. 86-8; Alencar, Jackson, *Terra sem Males*. São Paulo, Paulus, 2009; Clastres, Pierre. *A Fala Sagrada – mitos e cantos sagrados dos índios Guarani*. São Paulo: Papyrus, 1990. Elíade, Mircea. *Mito e Realidade*. São Paulo: Perspectiva, 2013.

The journey of the brothers takes place through geographical environments of various types: hills, valleys, urban centers, etc. The narrative embodies a kind of ideal topology designed by imagination and memory, according to the long tradition of the art of memory³ and the Ignatian method of composition of the place;⁴ they can be the places of destination of the two pilgrims: Jerusalem or Babylon. The act of the pilgrim acquires a clear symbolic meaning by representing the journey of each human existence marked by a linear temporality, that is, having origin and destination. Through the novel, Gusmão intends to represent “the history of everyone who follows the steps, which in this life he takes, follows the path he has taken, or is saved or condemned” (prologue).

The work is also a compendium of psychological knowledge: on one hand, knowledge about the person and his psychic dynamism (in accordance with the Aristotelian-Tomist doctrine reinterpreted by the Company’s philosophers, especially the Conimbricans), on the other, psychological knowledge linked to the communicative practices used to accomplish this objective and made available by the tradition of the rhetorical genre in its various facets. The novel is destined to be read and listened to by those who, without the instruction to read and write, could hear the narrative by the mouth of more cultured readers. The work aims to provide the reader/listener “a mirror where to see” his own condition and, if necessary, to position himself for a change of direction, “so that he may govern his steps” (Gusmão 1685, prologo).

The second source is the two-volume novel *Compêndio narrativo do Peregrino da América* (1728) by Nuno Marques Pereira. The demand that time be well employed in view of the possibility of the person living a “good life” in the perspective of eternity constitutes the plot of the novel. Time is always compared with

³ Carruthers’ research in the field of medieval cultural history shows that the practice of pilgrimage has a pedagogical and psychological dimension. It consists in activating a process called *ortopraxi*: the construction of a disciplined experience that allows the user to identify himself on the basis of an experience or model, recognized as original and constitutive. *Ortopraxi* was a common heritage in medieval monastic communities, whose documentation was widely studied by the researcher. According to the author, the pilgrimages, frequent at that time to certain places and the processions of the faithful following sacred images on the andores, provided the recognition of images from memory. Thus, “the physical activity of moving from one place to another faithfully mirrored the mental activity in which the participants in the procession engaged” (Carruthers, 2006, p. 68). In the pilgrimage, the itinerary, the places, and the images found by the passer-by acquired an allegorical meaning recognized through places and images on the journey, a function that becomes a support for thought. Thus, aesthetic forms and sensory and affective appeals aroused along the journey become functional for the exercise of reflection. The use of images was not so much aimed at imitating the represented figures as at stimulating the cognitive function, which should compose relations and networks of useful relations for the retention of concepts in the memory.

⁴ The practice of *compositio loci* is proposed by Loyola in the Spiritual Exercises. Ignatius of Loyola (1519/1542) proposes the *compositio loci* in the second week of the Spiritual Exercises: through this complex psychic operation, the subject is led to form within himself through the inner senses (especially imagination and memory), the representation of a “place” where it is possible to be involved in the first person with the object or scene represented by the spoken or written words, an involvement that becomes a space of prayer and contemplation.

eternity: time is finite, and it has duration, while eternity has neither beginning nor end. The time well employed is the one always compared with eternity; “it is necessary that men take care of this eternity” (Pereira 1939, vol. 1, p. 401). The quality of life, the ‘good life’, depends on this care, while carelessness generates dispersion, disorder, loss.

The time well employed is figured by an old and wise pilgrim, the interlocutor of the journey that the protagonist, the “Pilgrim of America”, accomplishes through Brazil, from Bahia to the region of Minas, in search (as he himself says) not of gold and material riches, but of salvation, that is, of the realization of the eternal destiny of his earthly journey. Along the way, Pilgrim and Time meet residents who tell them their stories, all referring to the ten biblical commandments, whose effects obtained by obedience or denial are documented.

In Nuno’s novel, as well as in Gusmão’s, the emphasis is on the fact that caring or neglecting oneself leads to two different destinations. These depend on the positioning of the human will before the good: “the eye experience is showing us, that every rational creature, after he dies, with one of the two eternities will meet. Or with that of Glory, whose greatness is inexplicable, for the incomparable good that those who go to it enjoy: or with that of Hell,” where “one never ends up dying, because they are the eternal penalties in duration. In this way, the message of the text consists in” a warning, never to neglect eternity” (Pereira 1939, vol. 2, p. 275).

The authors of both novels used various literary and rhetorical genres in their composition: allegories, dialogues, psychomachs, and examples, Pécora (2001).

The use of the allegory and the genre of the allegorical novel are introduced in Brazil by the novel of Alexandre de Gusmão. The use of allegory or allegorical processes, which the Middle Ages had developed, crossed the sixteenth and seventeenth centuries. The allegory affirms one thing to mean another: two or more levels of meaning are found in it in close correlation: a level of meaning, literal and explicit, linked to the world of material life, corporeal, transitory, functions as a vehicle of another implicit sense linked to the spiritual, conceptual world and which in itself could be understood only by abstraction (Santos 2004; Insolera 2004).

In the History of the Predestined Pilgrim in each of the cities traveled, the pilgrim dialogues with the allegorical characters found. These dialogues reveal to him the meaning of the journey and in many cases guide the next steps on the way. Among others, the most important are as follows: the dialogue with the Angel; with Desengano, portrayed as a venerable old man; with a pious lady called Presence of God; with two girls called Devotion and Piety; with a beautiful and laughing lady called Obedience, who had wings on her shoulders and feet and on her head a chapel of flowers; with some virgins called Piety, Charity, Temperance, Observance, etc. Such encounters lead the Predestined to the improvement of his person, providing in some cases also rules of conduct and admonitions. In Pereira’s Compendium, the storylines of the novel are linked by the narrator through dialogue, like a thread that sews the whole narrative, which can be the theme of conversation, of a moral, philosophical, scientific, technical, historical, loving, artistic nature, etc. The written dialogue thus approaches an encounter based on orality, having a persuasive objective. The dialogues, besides the main one between the Pilgrim and the Elder,

also result from meetings with various personalities: the resident, the chaplain, the sacristan, the religious, the young man and the girl, etc. Such personalities portray aspects of the human condition in eighteenth century Brazil, but there are also dialogues with allegorical figures, such as Desengano, Mestra da Solfa, Mestra da Filosofia, Mestra da Poesia, Presidente da Saúde.

The psychomach is the genre that themes human life as a struggle between good and evil, inaugurated by the Roman Prudence (Adriano Filho 2013). In the history of Gusmão, the alternative between good and evil is figured in the different journey of the two brothers: Pilgrim, whose decisions turn to the search for good, and Precito, whose direction tends toward evil. The contraposition between the two positions has its outcome in the final chapters. Precito, on arriving in Babylon, is condemned to the tormenting vision of demons and to experience the stench and bitterness of hell. Predestined Pilgrim enters Jerusalem received in procession by the inhabitants with jubilation and praise and is proclaimed a citizen of the heavenly city. In the Compendium of Pereira, the alternative between good and evil is always present in the journey of the Pilgrim and in the vicissitudes of the inhabitants found, always punctuated in the dialogue with the Elder-Time.

Whether Gusmão or Pereira, they use in their novels the examples, cited by texts of Christian tradition (especially biblical figures and Church Fathers), and cases, derived from the observation of the world of life close to the author, or narrated by some of the interlocutors found throughout the pilgrimage.

Within the dynamic conception of man represented by the image of the pilgrim, on the one hand, and the persuasive effects targeted by the novels through the rhetorical resources employed, on the other hand, the function of psychic dynamism is delineated and the psychological knowledge proposed by them is constructed.

6.3 The Conception of Psychic Dynamism in Gusmão's Novel

Gusmão's writing reflects the Jesuitical conception about the interactions between spiritual dynamism and psychic dynamism, that is, the functioning of the soul powers, their operations, their diseases, and their remedies. Such powers constitute the interface between body and spirit. In fact, the ordering of the person as a whole demands a healthy functioning of psychic dynamism, indicated by the label of "soul powers". From the occurrence of some disorder in these powers, the "bad inclinations" are installed in the person.

In the journey of the two pilgrims, the powers of the soul are metaphorized by the image of a hydraulic device composed of water sources (these may or may not be clean), channels, and streams. According to the account: "these water fountains are the two main powers of our soul: Understanding and Will. From them come all good and all evil (Gusmão 1685, p. 260). The operations of these two powers occur through the mediation of other psychic powers: "Both run through two pipes which

are called Sensitive Appetites. One has as surname Irascible and the other Concupiscible. Both pipes run through eleven streams that are called Passions. The five streams of the Concupiscent are called: Love, Hatred, Desire, Abomination, Delight, Joy and Sorrow. The Rivers of the Irascible are called: Hope, Despair, Boldness, Fear, Wrath and Indignation” (Gusmão 1685, p. 260). This is the classification of emotions proposed by Aristotle (1993) and refined by Thomas Aquinas, based on the distinction of sensitive appetites in concupiscible and irascible.

This conception of the psychism evidences its aristotelian-atomistic matrix and is the same as that found in the Conimbricenses treaties, already analyzed. The link between psychic dynamism (especially appetites) and spiritual values is established in an orderly manner to the extent that reason coordinates the whole. For example, when a greater good is opposed to the natural good, man must be able to discern and opt for it.

The person who does evil does not want evil as such, but it appears to him as good and delightful because of a use of freedom not guided by reason, but by a deceptive image of good. Gusmão points out this drama by presenting the dynamism of Precito: the cause of his deviations is not the exercise of the will itself, but the fact that it is misdirected because it is not subject to reason. In a certain way, Precito’s will has regressed to the level of passions, of sensitive appetites.

6.4 The Sickening of the Soul in Gusmão’s Novel

Therefore, for the good of life, the work of cultivating appetites and other powers and the identification of the diseases of the soul, whose development is described in detail by Gusmão, become decisive. He portrays the sickness of the soul in analogy with the diseases of the body. It is an “infection” resulting from the fact that the “evil inclinations” infiltrate the waters of the springs (soul powers). Thus, “the first source, Understanding, is infected with some sticky slime that says Bad Dictates. The second source, Will, is infected with other slime that is called Bad Affection. From this infection come the following effects: “if our Understanding is infected with dictates or depraved doctrines“ and “if the Will is depraved by the disordered affections of our passions,“ both become incapable of “getting the understanding right with the truth and the will with the good (Gusmão 1685, p. 261).

Through a conceptual construction analogous to that proposed by the Jesuit philosophers of Coimbra, Gusmão postulates the possibility that the movements of the sensitive appetite move the will, especially by the work of the internal senses, to dispense with the “intellectual news” about the objects coveted. If the will follows the decision of the intellect, the movement of the soul takes place in an orderly manner. But if the will is dragged along by a vehement appetite which absolutely absorbs the use of reason, any rational deliberation becomes impossible. This is the process experienced by Precito in the novel: taken to Samaria by Mistake, his counselor, first stays in the “house of Vanity” and then, by encouragement from “his two sons Bad Desire and Distorted Intention”, decides to follow the path of Vanity. Thus, he

enters a land ruled by the old "Vice", with its three governors (Concupiscence of the flesh, Concupiscence of the eyes, Haughtiness of life).

In this land, Precito is staying in the neighborhood of "Pastime," "where there was no other occupation, more than games, laughter and entertainment, where not infrequently a thousand dissents were born. From the union with his wife, "Own will", Precito generates more children Contempt and Estimation. The two children, "applying themselves to some art, applied Despise to eternal things and Appreciation to temporal things. Precito symbolizes the man who surrenders his own will generates in his life vices, like children. These addicts slowly suffocate your conscience and lead you to lose not only the course of your journey but also yourself. As a consequence of the paths chosen by Precito, an inner imbalance of powers occurs, causing "Hardness of the Heart, Blindness of Understanding, obstinacy of the Will. Because of this, Precito "did not seem like a man of reason" (Gusmão 1685, p. 247). The final result is the "confusion" that torments him "with a thousand sorrows, griefs, and restlessness. A "serpent of terrible appearance" (metaphor of "the Consciousness itself") involves him in "revolts and revolts which they call Imaginations. The serpent bites his heart with "three teeth": "the Will went through his heart with an eternal obstinacy or despair, (...); Memory bit his heart with the memory of the brief delights (...) for which he had obtained those torments; and Understanding went through his heart with the representation of his Predestined Brother, who at the gates of Jerusalem was already joyful to enter" (Gusmão 1685, p. 315).

In short, Precito is the exemplary case of the deviation of the will from its target, a deviation that leads to the disorder of human acts. The disorder thus configured is the "illness" that the Jesuit formation, proposed by Ignatius and his followers, seeks to "remedy" through a systematic work of ordering the personal dimensions. It is not a question of neutralizing or disregarding the action of the psychic powers, because they are constitutive elements and originally beneficial to human experience. In the novel, amidst the circumstances of the pilgrimage, the walkers are constantly faced with the "passions", metaphorized by the beasts (wolves, lions, foxes) that accompany them along the entire journey. These are inevitable encounters. However, it occurs to learn how to deal with these phenomena, in order to make them constructive factors of the person's development, as we have seen pointed out by the Conimbricenses treatises, and as it appears in the course of Predestined.

6.5 The Conception of Psychic Dynamism in Marques Pereira's Novel

In the Compendium of the Pilgrim of America, the functioning of the psychic apparatus of the person is thought in conformity with the anthropological vision of Augustine, above all the one exposed in the treatise Trinity (Augustine 1994). Augustine used in this treatise the affirmation of the book of Genesis about man as

a creature the image and likeness of God, to exemplify a fundamental dogma of Christian theology about the nature of the divinity: the God Trinity, that is, God one in three equal and distinct persons. Among others, it establishes the analogy between the unity of the human person and the three-dimensionality of his psychic powers: memory, understanding, and will. Like Augustine, Nuno affirms that “the similarity that man has with God is in the operations of the soul. Because just as God is in the whole world and fills it with the greatness of his Essence, so our soul is in the whole body and fills it with the natural being that God gave it. Just as God cannot be inficinate, nor offended with anything of this world, so our soul cannot be cut or broken with the bodily things. Just as God sees all things and is not seen with bodily eyes in this life, so our soul sees all things outside and cannot be seen by them. Just as God is true life and gives life to every living thing, so our soul is life of the body and gives life to every part of it. Just as the infinite being of God, still growing, or decreasing the creatures, is neither added nor diminished, so our soul, neither in the little members of the body, nor in the bigger ones is it made better or smaller. Just as in God there is an Essence and three persons, so in our soul there is a substance and three powers. Just as the eternal Father is God, the Son is God and the Holy Spirit is God, so understanding is soul, will is soul, and memory is soul. Just as God is one and everywhere, and all things quicken and rule, so our soul in every body, and in every part of it, is quickening, moving, and ruling every part of the same body. Just as God is one and in every place and all things quicken and rule, so our soul in every body, and in every part of it, is quickening, moving and ruling every part of the same body. Just as God is very simple, and not composed of matter or form, so our soul is very simple and not composed of corruptible things. Finally, no honor is so great to man as to be his soul created in the image and likeness of God” (Pereira 1939, vol. 1, p. 108).

The psychism integrates the totality of the person conceived as a microcosm. The Pilgrim expresses himself in these words: “Lord, it is our nature of a composition that cannot always be in a being: reason (moreover) why they call man an abbreviated world. Just as on some occasions the world is in serenity, on other occasions it is stormy, already windy, already raining, and finally on other occasions with lightning and thunder, so on one occasion man is joyful, on other occasions sad, already shouting, already crying and cursing” (Pereira 1939, vol. 1, p. 138).

There are deep relationships between the psychic apparatus and the dynamism of spiritual life. Nuno suggests that sin influences the psychic dynamism of the person: “the first motor of thought is suggestion, which makes us the devil; this passes to the natural appetite: from here it enters into the understanding; then into the will and, if in this there is consent in grave matter, it is mortal sin” (Pereira 1939, vol. 1, p. 217). The suggestion which often occurs at the level of the internal senses passes to natural appetites (sensitives) and then to understanding and will. Since sin only happens by the decision of free will, there is no sin when the person dreams, because in sleep there is no free will.

The interpenetration between soul life and spiritual life appears at various points in the novel. In a dialogue between two preachers (Friar Desiderio and his youngest interlocutor), the disciple says to the master: “I can assure you that after hearing you

practice the holy word of God, in the doctrine you have done these days, I feel with double strength, both in body and spirit. In fact, before that I felt tepid, and with great laxity in my desire to go to the churches, to hear the divine offices, that it seemed to me I was walking with some arrogant devil, as some spirit master affirms” (Pereira 1939, vol. II, p. 237).

And, in turn, the psychic apparatus integrates the body complex, so that the rules on the good conservation of the soul must be accompanied by rules for the good conservation of the body. The Pilgrim is received by the owner of a house in which he is staying, who invites him to walk after the meal and asks him to instruct him on some spiritual or moral subject along the way. This is the story: “And since it was already night, the owner of the house made me collect. And after supper he said to me, “I know, Lord, that you will come tired of the journey. But, according to the dictates of medicine, I have always heard it said: After supper, a thousand steps to take, understanding that it is very bad for your health to sleep right after supper without first doing some exercise as the Portuguese adage says: if you want to get sick, supper and go to bed. For this reason, before we dress up, I hope you will give me some rules so that I can get rid of this vice of murmuring, because I consider you a man who is very well versed in the histories of sacred and profane books” (Pereira 1939, vol. I, p. 269).

6.6 The Senses

According to the narratives of both novels, the senses play a very important role in psychic dynamism. For Gusmão, the possibility of the person “governing his steps”, that is, of ordering his behaviors according to a model experience to which to conform the person himself, depends on the possibility of seeing. The seeing provided by images and its effects on the psychic dynamism of the recipient is part of a path of knowledge (the disenchantment) that integrates the work of man’s ordering to its ultimate meaning.

Special emphasis is given to the internal senses, whose good use is provided by the Ignatian method of *Compositio Loci*. Gusmão wrote a book *Meditations for every day of the week, for the exercise of the three powers of the soul, as Saint Ignatius teaches*, which he wrote in 1689, where he describes in detail the practice of *compositio loci* proposed by Loyola in his *Spiritual Exercises* (Loyola 1982). This method consists in representing in the imagination the mystery to be meditated on, placing oneself mentally in the place where the event took place.

In the novel, the *compositio loci* is described in its operation, through an allegory. Predestined enters a room in the Palace of Desengano called Place Composition. There he receives a painted picture representing an evangelical scene and offers it to three virgins called: Memory, Intelligence, and Will: “Fixing his knees on the ground and his heart on God he gave the picture to the first Virgin Memory. The latter, after briefly recognizing him, handed it over to the Second Virgin Intelligence. This one paused to see him, to review and to consider very slowly with a thousand

discourses and considerations, that the third Virgin Will notably became affectionate and inflamed by having and possessing him. Finally, when it was given to him by Intelligence, he embraced him with some hugs, which he calls Purposes, so tight that they were already able to rip the picture out of his chest, or to put it better from his heart” (Gusmão 1685, p. 80).

In Pereira’s novel, the fact that the senses are connected to the other components of animic life, especially to affects, is evident. In the case of hearing, for example, it is pointed out that “the ears are the second doors of truth and the main doors of lies. The truth is ordinarily seen and extravagantly heard: rarely does its pure element arrive, and less so when it comes from afar; it always brings mixtures of affections, wherever it passes by; it takes the colors as it seems, already hateful, already favorable” (Pereira 1939, vol. 1, p. 267).

6.6.1 *Sensitive and Intellectual Appetites*

In Gusmão’s novel, the ordering of affections (sensitive appetites) and will (intellectual appetite) must remedy the disorder that occurs when appetites ally themselves with fantasy (or imagination, one of the internal senses). The experience of deviation is described by a speech of Predestined in commenting on the condition of Precito: “having enjoyed as ends what should be used as means”, had the effect of confusion “with a thousand sorrows, dislikes and restlessness. This disorder occurs on both the individual and social levels. An indispensable therapist for these weanings is “an old healer, who only knows how to heal, which they call Mortification of the Will” (Gusmão 1685, p. 189). Predestined takes care of the ordination of himself, by the work of two sons, “Return of Judgment“ and “Subjection of Will” (Gusmão 1685, p. 243). Thus, access to central virtue for the Jesuits, obedience, is opened to him: “He entered the room of Obedience, which was called the Humble Heart, with the Surrender of Judgment and Subjection of the Will “(Gusmão 1685, p. 135). According to the Ignatian vision, obedience finds foundation in human philosophy (Aristotelian) and confirmation in the divine precept: Obedience declares to the Pilgrim to have “two births”: “the first is Natural: of this I am a daughter of Holy Will and of Surrendered Understanding. The second birth is moral and therefore I am a daughter of Precept and Just Law” (Gusmão 1685, p. 185). Obedience is a fundamental virtue to order social and political life.

The *Compêndio do Peregrino de América* (Pilgrim’s Compendium of America) addresses a similar theme and points out the cases where the appetite of “ambition dominates reason”. Quoting Seneca, it states that “it is ambition that most briefly takes away our peace and quiet and shortens our life“ (Pereira 1939, vol.1, p. 31) and, quoting Augustine, it states that “gold is the beginning of all works. Because well considered, there is no kind of sickness that the love of riches does not bring: it deprives bodies of all rest, and souls of all virtues“. The text here refers to the unbridled search for the gold mines that characterized the Brazilian reality of the time and relates the appetite of ambition to the search for social ascension: “these

blind men of deceit break the laws against themselves; and give the weapons to cruelty, to be executed“. Ambition leads to being held hostage to the cruelty of dissatisfaction and this leads to self-destruction. In fact, “all the leather of the worldly and ambitious eyes are very limited; for they never get to buy what their desire is; and often they are not enough to pay the interest of what their hope has done in debt” (Pereira 1939, vol. 1, p. 32).

Pereira contextualizes the harmful effects of these uncontrolled appetites in the “State of Brazil”: “Go to Pernambuco, go to Rio de Janeiro, go up to São Paulo, enter this city, run these villages and Recôncavos: you will see in how many places the arrogance and interests have made remarkable wreckage”. The text refers to “the fleets of people who go to Minas in search of gold,” in search of “pride and wealth that will turn to dust and ashes. It regrets that this passion contaminates women, children, slaves, and even religious people. For this reason, it declares the sin of pride to be “the greatest sickness. (Pereira 1939, vol.1, p. 33). This position of the author is especially interesting as it highlights the intention that the novel also serves as a critical portrait of the situation of the country, alerting readers to the need for change.

The Compendium describes the effects of excessive intensity of affections: “First, you must know that excessively intense causes produce opposite effects. Pain makes one cry out, but if it is great it makes one mute. The light makes you see, but if it is excessive, it blinds you. Joy encourages, but if it is too intense, it kills. Love can be so extreme, it makes madness. Hate can be so extraordinary, that it commits absurdities. The (sensitive) species become poisons and kill, so much so that they go from four degrees from hot to cold. This is the reason why it kills great sorrow or too much joy”. (Pereira 1939, vol. 1, p. 170)

Pereira dwells especially on the effects of excessive sadness. In doing so, he exposes his conception of the functioning of psychic dynamism and the causes of illness. In the first place, he starts from the consideration of the psychic apparatus as a whole: “But speaking now of the effects of sorrow: know that man has a rational soul, which other animals do not have. From it result Reminiscence, Memory, Understanding, Reason and Will, situated in the head, noblest member of the body, place and abode of the rational soul”. The affection of sadness focuses on each one of these components of this dynamism, modifying its natural movement: “By understanding, (the sad) understands and feels the present evils and damages; by memory, past evils; by reason waits and fears the future evils, and by will, annoys. These three kinds of present, past and future evils, loves, desires, fears and hates. (Pereira 1939, vol. 1, p. 170). The effects can have different intensities and, in any case, affect the body as well: “For whose cause come so many kinds of sickness and so many sudden deaths, when the sorrow is so great, that it is enough for life to suddenly come to an end. And when it is smaller, it gradually makes the body weak, according to the quality of the affectionate sorrow conceived on the part of the one who suffers it, until the end of life, unless this damage is not tied up with the remedies that I will soon say. Because discontent is an effect generated and produced by great sorrow, or anger, by some great loss of past damage, from it come great flows (of melancholic humor) that violently leave the brain, and throw themselves in some

limb. In this way, discord (that is, between the soul and the body) spreads, which makes those species of annoyance so inimical to health. This causes them to distill the juice of the melancholic mood little by little, drop by drop, like an alembic or hyssopo, until their bodies dry up and peter out and their natural heat is taken away with this sadness and decay. And I had said more (with the permission of the professors of medicine) that from these causes comes most of all the diseases that come to the bodies. But I'm not going to expound this here, because I'm not going to dwell on it and because it doesn't concern the subject we're dealing with" (Pereira 1939, vol. 1, p. 171). As has been seen in previous chapters and will be seen in subsequent chapters, the theme of sadness pervades the culture of the time and the vision of this emotion conveyed by Nuno is part of the Luso-Brazilian tradition.

Therefore, the effects of sadness introduce a break in the harmony of the dynamism of personal life and cause serious somatic illnesses, until possible death. Pereira writes: "I will only say, that Plato called it discord of the soul against the body. It makes life sad and unhappy; on the contrary, joy makes it pleasant and gentle. Thus said the same philosopher Plato: the sweetest thing is to spend one's life without sadness; and from this comes various illnesses because of too much sadness; as it is: physics, leprosy, apostasy, scabies, thinness and infinite evils" (Pereira 1939, vol. 1, p. 171).

For this reason, therapeutic care for the effects of the excessive intensity of this affection is especially important. In the novel, the following remedies are indicated: "And as a remedy for these sorrows, take these warnings: when the hope for your good is lacking, seek something else, whereby you may forget the present pain that penalizes you. Make it entertaining with discreet and joyful conversation, gentle smells, joyful fields, rivers, spacious sea, tuned instruments and sonorous music" (Pereira 1939, vol. 1, p. 171).

The Pilgrim, in dialoguing with a girl who ran away from her parents' home and went through bad adventures, refers to the beneficial effects of the narrative of the pains experienced: "There can be no greater respite for a sad man, as seeing that there are those who pity him, seeking the means of his respite, in the pain he suffers. This is why it is said that one can barely heal the wound, without manifesting itself. If it is so true in wounds of the body, with greater reason one should practice in wounds of the soul, as it seems to me that you hide" (Pereira 1939, vol. 2, p. 163).

Pereira also deals with the disordered love and brings the example of some parents and some lords, who "love their children and some lords their slaves so much that they idolize them; and for this disordered love God allows them to see a bad end to these creatures for their greatest confusion (...) especially in this state of Brazil" (Pereira 1939, vol. 1, p. 178). The disordered love for the children causes "disorders" in the children, because I transmitted the bad example and the bad inclination: "some empire has in the creature the bad inclination, but for the most part similar vices come from the bad example and lack of doctrine" (Pereira 1939, vol. 1, p. 181).

For the disorders of love affection, or disordered love, the *Compendium* suggests remedies inspired by the Jesuit tradition: religious practices; listening to sermons; reading spiritual books; and biographies of saints; "conversation with virtuous men"

(Pereira 1939, vol. 1, p. 188). The importance of the will is also stressed. In discussing the Calvinist thesis that sin impedes the operation of the will, the author affirms that sinners are like sick people caught in the sleep of sin and affected by a blindness that prevents them from seeing the vanity of temporal life and the reality of eternal life. However, he affirms that this blindness depends on the bad example and the lack of use of remedies that could correct the weakness of the will. If there is a willingness to overcome the vicious habit, man can use these remedies and follow the examples that strengthen his will.

The *Compendium* also describes the effects of disordered love on body health, citing the book *Luz da Medicina* by the Portuguese physician Francisco Morato (Morato 1664). Such vicious excesses occur in men much more than in animals, which are ruled by the laws of nature that order the sexual act to procreation, despite the lack of reason. On the contrary, “man, coming to be blind, is always appetizing with this sin, without noticing the damage to his health. Such excesses can lead him to sudden death, or to stupor and paralysis, or physics, deformities and pain without remedy. (Pereira 1939, vol. 1, p. 235).

Affective dynamism is also discussed in the dialogue between Pilgrim, Pastrano, and a Captain of about fifty years of age. The three of them are in a church located on top of a “dilated field”. The Captain describes the effects of intense love: “With great foundation, says Aristotle, Mr. João Pastrano, that the distance, in whom one loves, separates the exercise, but not the love: makes divorce with the sight, but not with the will: impedes the familiarity, but not to want it. Because there too, said a discreet Thebano, that the love of friendship is an insensitive hunger for the lack of time, in which one does not see the thing one loves. And that is why love is very aptly compared to fire, which is the first of the four elements, just as love is the first of the four passions, according to what Solomon says in Proverbs. As the great fire cannot hide itself in the bosom, so vehement love cannot be hidden. Finally, all the trades and all the sciences of this life can be learned, except the craft or art of loving: which neither that astonishment of wisdom, Solomon, could define, nor paint Apelles nor Ovid, nor count Helenor, nor sing Orpheus, nor yet say Cleopatra. For it is undoubtedly only the heart that knows how to feel it and pure discretion to declare it.” (Pereira 1939, vol. 2, p. 72). Elements of Greek, Latin, Judeo-Christian literary culture mix in this description of loving affection.

Besides love, another affection addressed in the conversation is fear: “Why do rational creatures fear deep places and underground cliffs so much and do not fear to see high places up to the sky? I reply: just as our soul is spiritual and made by divine omnipotence, so they fear and dread to see all those deep places and subterranean things because they come close to this center of hell; and by contrast they neither fear nor are afraid when they see eminences and high places up to heaven, because heaven is our homeland where we were created (Pereira 1939, vol. 2, p. 72). Affection seems to be regulated here by the spiritual universe: we have it that brings us closer to the divine realities and takes us away from the earthly.

Another disorderly affection discussed is anger: “Often the evil communicated alleviates those who suffer it. Moreover, anger is so damaging to human nature that it makes man look like a brute by the effects he works. It deprives even the most

prudent of judgment, which leaves no room for him to distinguish between evil and good, forcing him to do mischief, which is very noticeable” (Pereira 1939, vol. 1, p. 301).

Anger can arise from the deception of the inner senses, especially the imagination: “An odious hatred, proceeding from an apparent imagination, where rancor is caused against one’s neighbor, with which the devil often makes us fall into a sin of hatred and envy, which calls greed for other people’s goods, and makes us conceive such an annoyance to our neighbor, that we are wishing him evil, and by not making allowances for this we precipitate ourselves into hell” (Pereira 1939, vol. 1, p. 305).

In the dialogue between the Pilgrim, Pastrano, and the Captain, the three interlocutors agree on the fact that strong emotions can impede the pursuit of good. In this way, a deep connection is established between psychic dynamism and moral conduct, between psychological knowledge and ethics: “Some knowing good, blinded by self-love, voluntarily do not want to follow it. And many finally want to follow it, but the passion of fear, of interest, of delightful lust, and other similar vices, dissuade them and disturb their understanding so that they do not freely obtain what they must do and follow spiritually” (Pereira 1939, vol. II, p. 79). In this question, Pereira, analogously to Gusmão, puts the decisive role of the deliberation of free will, that is, freedom. The emphasis on the disorder of affections is strongly associated with moral deviation in Nuno Marques Pereira’s novel.

6.7 The Cognitive Powers

In the view of both authors, Gusmão and Pereira, sin, a deviation that occurs at the level of the spiritual dimension resulting from the positioning of freedom, acts on understanding: in many cases, it starts with a mistake at the level of the external or internal senses (suggestion), it involves the appetites, to later influence the understanding and the will.

According to Pereira, “in thought the first movement that makes, or stops making, the blame happens. From the sights and ears sin is generated in the understanding, and then put into execution” (Pereira 1939, vol. 1, p. 218). In fact, the cognitive dimension of man is intertwined with will and freedom. In fact, “man’s thought is like a slight arrow and sometimes faster, because it reaches where the arrow cannot reach. (...) In understanding and in thought there can be no norm, nor standard, by the free will that God has given to man” (Pereira 1939, vol.1, p. 345). In this sense, understanding is the power where the spiritual dimension of the human condition is most evident, that is, its relationship with the transcendent and its ethical positioning through the use of free arbitration: “One of the greatest benefits that God can do to a creature is to give him a good understanding, because with this gift he frees him from many dangers, giving him the means to remedy himself in his needs, makes him look for friends with prudence, and still conserves the same temporal health, freeing him from many vices, knowing the spiritual and moral virtues; besides

many other goods, which result from having a good understanding” (Pereira 1939, vol.2, p. 25).

The development of this dimension takes place through a journey of maturation of the reflective capacity of the person, metaphorized by the allegory of pilgrimage. In the last chapter of the second book, Pereira puts these words in the mouth of the Pilgrim: “I found all your commandments almost impossible. But when I maturely considered that everything here below is finished, this narrow path widened itself” (Pereira 1939, vol. 2, p. 238).

6.8 The Practices of Care and Cure of the Psychic Apparatus: The Cure by Desengano in Gusmão’ Novel

In Gusmão’s novel, the remedies proposed to Predestined correspond to the great pillars of Jesuit pedagogy: it is about the good use of reason, oriented in its search for truth and good, for morality (right intention and good desire). This, in turn, will know how to order well will and affections. To the Predestined one is advised to give oneself to “the care of the wife Reason and the two children Good will and Right intention”. “Righteous intention” will nourish understanding and “Good will will be careful to ordain good will” (Gusmão 1685, p. 261).

In the Jesuit tradition and, in general, in Modern Christianity, this work is called “disenchantment”. In the novel, “Disenchantment” is a figure who advises Predestined and is characterized as one who “fixes his eyes on Truth”. Together with the advice of Disenchantment, the Pilgrim receives by an angel a torch, made of very pure wax, “made by bees, which they call “Powers of the Soul“, with the pollen of “flowers transferred from Paradise to the garden of the Catholic Church by industry of his own Gardener, who is the Holy Spirit. In other words, the work of disenchantment is provided: on the one hand, by the dynamism of the soul (bees, that is, the powers of the soul, have an active role in the process); on the other hand, by a given that they are the “flowers” coming from Paradise, let us understand Grace. Here is the theological position of the Jesuits on the relationship between human freedom and divine initiative, a relationship questioned by the Protestantism doctrine about the predominance of Grace over freedom (Buzzi 2000). And with regard to psychological knowledge, the active and positive function of the powers of the soul is affirmed, by nature aimed at achieving the Good

The belief in the decisive role of the soul powers in the path of disenchantment demands the knowledge of their actions, and this justifies the attention reserved to the psychological dimension in Jesuit anthropology. In the novel, the daughters and sons of the Predestined, as well as other characters that accompany him, are metaphors of the elements of the soul process associated with disenchantment. First, there are the figures of Curiosity and Devotion. Curiosity leads Predestined to the knowledge of the “memorable things” contained in the city of Belém (also called City of Disenchantment, or Desengano), that is, the intellectual knowledge of facts

and protagonists of sacred history. Devotion leads Predestined to the knowledge of the “places” of that same history. This refers to the already mentioned orthopraxis procedure studied by Carruthers, that is, the exercise of topographic memory. Secondly, the figures Thought and Pious Consideration open paths to the knowledge of the truth by reason. In the novel, Predestined is graced, by a good angel, with the gift of a lighter cabal than the wind, Thought, and a “very practical guide”, Consideration Pia. The two take him to the city of Disenchantment: this is a subject married to a holy and very illustrious lady, called Truth. Devotion leads Predestined to the knowledge of the “places” of that same history. This refers to the already mentioned orthopraxis procedure studied by Carruthers, that is, the exercise of topographic memory. Secondly, the figures Thought and Pious Consideration open paths to the knowledge of the truth by reason. In the novel, Predestined is graced, by a good angel, with the gift of a lighter cabal than the wind, Thought, and a “very practical guide”, Consideration Pia. They both take him to the city of Disenchantment). The figure Disenchantment is a subject married to a holy and very illustrious lady, called Truth.

The articulation between the psychic powers in the exercise of disenchantment is illustrated by Gusmão when he portrays the “Palace of Disenchantment”, which Predestined visits accompanied by “Consideration Pia”. In highlight is the role of memory. All accesses to the Palace correspond to memory activities applied to specific objects. The first and ample door of the palace is the Memory of eternity (it can be an eternity of glory or of feasters). This door opens access to a courtyard from where heaven and earth are clearly seen (namely, the knowledge of the eternal and the temporal). In the four corners of the courtyard, there are four arches, called “The Newest of Man,” with four doors (memory of death, memory of judgment, memory of hell, and memory of paradise). In short, it is a memory focused on the definitive events of human existence. In the Palace, there are other objects of memory, whose presentation paralyzes the Pilgrim and makes the path impossible: objects in the form of paintings that portray the memories of the past, present, and future. Other paintings are also in the Palace, painted by Desengano and intended for pilgrims: they refer to stories of disenchantment. Among them, the story of Francisco Borja, then Duke of Gandia, disillusioned by the vision of the decomposing cadaver of Queen Isabella, whom he loved. The objective of these representations was that passers-by “contemplate the examples of those who, for the same reasons, had been disillusioned” (Gusmão 1685, p. 24).

Just like in Gusmão, in Pereira’s novel the memory acquires great prominence. The memory of the Four Newest to Man allows us “to live a reformed life and have a precious death (...) not giving so many reins to our appetites”. And “the memory of death is a powerful means to heal all our spiritual ills and to put the soul in perfect health” (Pereira 1939, vol. 2, p. 237).

Memory is complementary to oblivion, which should apply to bad objects. However, if badly used, forgetfulness becomes an illness, as happens to Precito, another protagonist of Gusmão’s novel. In him, forgetfulness was “such an evil blood” “a wonder of senses and powers that Doctors call Forgetfulness, with which he walked in a stupid way, without remembrance of God, nor of salvation, nor did

he already feel the remorse of conscience”. This illness made him “have very clever senses and very attentive powers” but turned to appearances: “for this reason he felt the loss of something temporal and for the loss of the eternal no feeling showed” (Gusmão 1685, p. 246).

Another psychic power involved in the process of Disenchantment is understanding. Still in Gusmão’s novel, in the Palace of Desengano, there are four chambers, corresponding to the ages of life associated with the four seasons of the year. In each one of them, Desengano acts and assumes different features, “sometimes of the Old Man, sometimes of the Young Man, to denote, that in all habits, states, and ages one can find Desengano” (Gusmão 1685, p. 23).

The throne of Disenchantment, in the center of the Palace, is the sphere of the world revolving around two axes, life and death, in a constant movement between these two poles (“which began its movement from the pole of life, and ended in that of death” (Gusmão 1685, p. 24). Two words were written on the globe: “all and nothing,” thus explained by Disenchantment: “The world is all nothing, or to the contrary, nothing is all that is of the world. In the apprehension of this constant movement of alternation between opposite dimensions of reality, the awareness that the human condition itself is subject to these changes is central to the disenchantment. These are the words of the figure of Disenchantment personified in the novel: “Time will come, O Pilgrim, in which you, who now hear this, live, eat, play, and delight, will be dead, ugly, and hideous under a grave. Horrible case, that today we were alive, and tomorrow we will dead!” (Gusmão 1685, p. 24).

In the process of disenchantment, acts of memory and understanding are effective to the extent that they are accompanied by the correct use of the senses, which in turn depends on the decision of will. Among the senses, the most important is sight. After visiting the Palace, the Pilgrim is led by Disenchantment on a mountain from where he can contemplate the entire universe. There he is placed before a decision to be made: if he wears the “eyeglasses of the flesh”, he stops at the appearance of things; if he wears the “eyeglasses of the spirit”, he sees them in their real consistency. Placing the first glasses, riches appear to those who look at them as “things of great pet. But by using the second pair of glasses, because they are more crystalline, the one who looks “comes to penetrate the most remote things“, that is, the reality in the long duration from its origin to its destiny. This enables judgment: “Predestined has considered the duration of things eternal, the brevity of temporal things, the eagerness with which men apply themselves to them, the negligence with which they seek the eternal. All these things seemed to him to be very worthy of repair, and to be very slowly meditated upon. (...). Finally then he saw clearly, how false were all the hopes of the world, how deceitful were its promises, that only the eternal was true, and all temporal deception” (Gusmão 1685, p. 44).

Good application of the ear is also important for disenchantment and requires mobilization of attention. In fact, it is necessary to listen with attention and intention. At this point, Gusmão makes a reservation about the importance of listening well to the preacher, who as a “doctor of the soul” promotes the knowledge of the soul and the healing of the diseases of the mind. Through the metaphor of the monstrous virgins found in the city of Nazareth (some with their ears on their chest and

others with their ears on various parts of the body), Gusmão highlights the importance of listening to the word heard in depth and therefore being something inherent to the heart. To carry “your ears to your heart” means to possess “the true intention and attention” (Gusmão 1685, p. 69).

Besides the process of disillusionment, other resources for soul therapy are provided by the two novels.

In Gusmão’s novel, the correct use of the external senses also depends on diligence and disposition, which can be acquired through three exercises, which are Lesson, Prayer, and Meditation. Gusmão’s commentary on the three exercises is peculiar and expressive of the Jesuitical charisma: “Although his own dwelling is in the other neighborhood, which they call Cloister, with everything also here in this neighborhood they are found, by those who know how to look for them” (Gusmão 1685, p. 73). In other words, it is a proposal of orthopraxis that is possible for all men who live in the middle of the world, and not only for religious who live gathered in convents.

Gusmão describes in detail each of the three practices and the resources inherent to them, representing them through topological metaphors and allegorical characters. The Lesson “applied to a whole spiritual book, it dwelt in a beautiful bookstore all of sacred, devout and honest books, and not a single book of comedies or novels was found there”. But books are not effective without the disposition of the reader: “And so that the Pilgrims, who entered there, might know how to treat and have the books of that bookshop, the words of Christ, *Quomodo legis*, were written above? How do you read? Do you read for profit, or for pastime? If it is for a hobby, it is a lost time; if it is for profit, it is great, what you will learn from the spiritual lesson” (Gusmão 1685, p. 73).

The reading of the texts is made possible by the use of special glasses, made by a crystal called Understanding, or Concept. The good use of these glasses demands the attitude of silence (represented by a “very quiet old man”, who introduces in a “cubicle called Retiro”) and prayer (represented by an “old talker called Prayer”). The Pilgrim is then led to another Palace, called Prayer. There he meets a very beautiful young woman, “dressed in canvas, to denote the fires of Divine Love”, with wings: her name is Mental Prayer. Her wings metaphorize “Pious Affection, and Devout Affection, to mean the essence and definition of Mental Prayer, which is an elevation of our mind to God, by devotee and pious affection” (Gusmão 1685, p. 78). The senses move in harmony with affections.

Another therapeutic resource proposed by Gusmão is the practice of the examination of conscience, whose function is the ordering of the person and the knowledge of himself, according to the Jesuit tradition. The examination of conscience is aimed at self-knowledge and goes through different stages: the private examination, the evaluation of intentions, the vision of oneself, sincere conversion, and dialogue with the spiritual doctor. Several psychic powers are mobilized by the realization of the examination: memory, consciousness, memory, desire. The exercise of these powers takes place in the face of a certain content that provides a comparison between the historical and concrete experience of the subject and the modeling experience provided by the “commandments of God,” a comparison “put into

remembrance. Some objects (the “books“, the candle, the image of Christ crucified) and a specific space (the “removed cubicle”) are elements of the external environment arranged to facilitate inner dynamism. At the same time, they are metaphors of the subject’s internal dispositions and indispensable for the examination to take place: remembrance, consciousness, memory, desire, and narrative of one’s own history and knowledge of divine commandments.

After understanding, affections are mobilized through the use of resources aimed at providing sensory effects: dark colors, images, tears, gestures: “They went to a chamber some as dark as a sign of feeling where they saw a beautiful and very honest maiden all dressed in mourning without ornament or affection, who was on her knees at the feet of a Crucifix like a Magdalene all bathed in tears, with one hand she beat her breasts with a stone, with the other she was trapped with the right hand of Christ, from whose eyes and mouth came out a ray of light that penetrated her heart, in which was written: *Tibi soli peccavi*, and under his feet had the globe of the world with this letter: *omnia*. “(Gusmão 1685, p. 202). The description evokes the image (transmitted by the narratives of the Gospels) of Mary Magdalene, the prostitute woman who was converted when she met Christ. This image has been taken up with great frequency by Christian iconography. In fact, in the tradition of Modern Age Catholicism, artistic resources accompanied religious practices such as sacred images, paintings, music, decorations (Ripa 1992). Their function was to provide devices to assist the subjective process of disillusion (Massimi 2012): stimulating the senses in order to mobilize affections.

After this process, destined to activate his psychic powers in function of spiritual growth, Predestined passes to the confessional room itself, where the confessor, that is, the authentic physician of the soul, provides him with the “medicamentos”, which are the spiritual remedies.⁵

At another moment in the novel, the Pilgrim is again commissioned to “a very experienced doctor and expert in the attacks of the spirit to whom they call the Spiritual Father, so that he would take care to apply to him the fruits, leaves, flowers as he asked for them. For him, the Predestined One had to “discover all his attacks, pains and illnesses, his natural complexion and inclinations in order to be cured of them according to the need of his present state. Gusmão commented that this “doctor” was so appreciated that “all the success of the Pilgrims who lived in this

⁵The use of all these resources for the ordination of personal life always presupposes the active presence of the spiritual doctor. Claudio Acquaviva (1543-1615), one of Ignatius’ successors in the direction of the Society of Jesus, was the author of the *Industriae ad curandos animi morbos* (Norms for the cure of illnesses of the spirit, 1600; ed. 1893), destined to all the Superiors for the orientation of the spiritual formation of his disciples. In this text, Acquaviva takes up the traditional analogy between sickness and healing of the body and diseases and therapy of the soul. He defines various types of spiritual illnesses and remedies for each illness and institutionalizes the function of the spiritual doctor. From Acquaviva, the label Medicine of the Soul appears systematically in Jesuit literature. It is a knowledge of the human being and his psychological dynamics aiming at his adaptation to the social context of insertion (the religious community and the environment in which it develops its mission in the world) (Acquaviva 1893).

neighborhood was deposited in him, that is, all the use of the beginners in the spiritual life” (Gusmão 1685, p. 265).

Then, in another room, the effect of this sacramental practice is reinforced by the examples of various saints. Again, the importance of example is placed on the construction of a model experience where to mirror and conform. The example refers to attitudes that concern the interior: the effectiveness of the sacrament depends on the sincerity of the knowledge of oneself and of the associated affections. The importance of the subjective disposition is placed in a clear way and we believe that this is one of the indications that the Jesuits contributed in an original way to introduce into the culture of the time the emphasis on the interior dimension, shaped by the spirit of the nascent modernity. According to Gusmão, penance, more than actions of repentance and gestures of great emotional intensity, consists in a way of life governed by the balance of virtues: “Just penance” is a “blessed Lady” who disposes in the existence of the person, means to order the senses and affections to their ultimate end. In fact, moderation is recommended by Loyola, inspired by the concept of prudence proper to Aristotelian-Thomistic ethics.

In the last part of the journey of spiritual formation, called the unitive way, Gusmão talks about the human heart and its identification with the divine heart: this union occurs in one of the final stages of the journey, that is, of the process of perfecting the human being in view of his Destiny. This union coincides with the health of the person. On the contrary, Precito ends up being definitely ill, because his heart is marked by vices: the yearning for riches, the spirit of revenge, sensual love, boredom to spiritual things, boredom to his brothers, etc. Vices make the heart “sick”.

In short, in Gusmão’s novel, pilgrimage must be understood not only in the perspective of the conceptual universe, but also in the universe of practices: pilgrimage is an orthopraxis that, using various rhetorical devices, aims at shaping a person’s experience so as to make it more orderly in order to realize his or her ideal destiny, and, therefore, the proper use of his or her freedom to achieve such an end. Gusmão proposes in the novel the perspective of the Jesuits, according to which the person achieves a healthy life through the good use of their dispositions. Among these dispositions, the life of the soul has a fundamental function of articulating between them the corporal and the spiritual dimension. The knowledge of the psychic life provides the practical objective of its ordination. The psychological knowledge in this context aims at the incorporation of the person to the whole, mobilizing, and exercising senses, affections, judgment and will, body and soul, according to a pedagogical path oriented to the accomplishment of the ultimate end and directed by the spiritual doctor.

6.9 The Practices of Care and Cure of the Psychic Apparatus in Pereira’s Novel

In Nuno Marques Pereira’s novel, the proposed therapy aims to restore man’s condition as being in the image and likeness of God. The remedies serve to reconstitute this original condition in the person.

When a resident asks the Pilgrim to indicate remedies for the soul, he answers: "Read the spiritual books, consult the confessors, who are our directors and you will see that they will advise you that at night, before or after you go to sleep, you should examine your conscience, bringing to mind all the sins, which you committed that day; and that you should then make an act of contrition?" (Pereira 1939, vol. 1, p. 112).

These words summarize in a synthetic way the same resources proposed by Gusmão. Like him, Nuno Marques Pereira suggests through the mouth of one of the characters, tips for confession: in the first place, the examination of conscience about one's own conduct, "bringing to mind" thoughts, words, and actions. Secondly, Nuno, like Gusmão, highlights the importance of the spiritual doctor. He describes the function of the spiritual director: "may he be learned, prudent and virtuous, who knows how to distinguish, discern and know the diseases of your soul" (Pereira 1939, vol. 1, pp. 113–114). And he compares it with the physician of the body: "For if for the ailments of the body we seek the best Physician; and to make a dress, the best dressmaker; with greater reason for the sickness of the soul, we must seek the best Physician," who knows how to "examine and counsel. The confessor "must be like the doctor, the surgeon and the bleeder: he must not look at the melindre, or the greatness of the sick; but at the risk in which he is of the health of the soul" (Pereira 1939, vol. 1, pp. 115–118). In the third place, like Gusmão, he proposes the remedy of prayer according to its different modalities: oral, vocal, and mental. This way of distinguishing prayer in vocal and mental terms is a typical topical of Catholicism after the Council of Trent.

We saw that Pereira is especially interested in some specific diseases of the soul, like sadness. Some of the remedies suggested are as follows: the change of object of affection, good conversation, contact with nature, and listening to music: "And to remedy these sadnesses, take these warnings: when the hope for your good is lacking, seek something else, where you forget the present pain that penalizes you. Make it entertaining with discreet and joyful conversation, gentle smells, joyful fields, rivers, spacious sea, tuned instruments and sonorous music" (Pereira 1939, vol. 1, pp. 170-171).

Another practice of care is education, which implies the presence of a good Master. On this topic, the author highlights the importance of the choice made by parents. In dealing with the relationships between parents and children, the author recommends that the choice of a teacher for children follows the criterion of reason and not emotion: "It should be warned that many parents fall into these errors carried away by an affection, because they do not know how much is required to choose a good teacher for their children. The Master must be Christian, old, prudent, and conscientious in the art he teaches:" (Pereira 1939, vol. 1, p. 177). The criteria regarding the cure of the education of children as the prevention of diseases of the soul also extend to slaves and other members of the family: "the parents of families must also take great care in the good education of their children and slaves, giving them the sustenance and the necessary to clothe themselves, besides the good doctrine and working to the contrary, they sin mortally in this precept. And above all, they must have great care and zeal in guarding their families, like jewels of precious

value, which God has entrusted to them and of which they must ask very narrowly if they let them lose” (Pereira 1939, vol. 1, p. 177). On this point too, Pereira is inspired by a tradition that we have seen conveyed by the sources analyzed in previous chapters and which emphasizes the importance of the educational process in the formation of the human being. A singular aspect to highlight, however, is that in the above passage, Pereira also refers to the education of slaves, and not only of children.

Still with regard to the prevention of diseases of the spirit, the author warns of the necessary disillusionment against the diabolical temptations in the imagination that take men away from their good purposes. The process of disenchantment is taken as a form of psychomacy, that is, of a spiritual struggle between good and evil, conceived as two forces, a struggle in which the former must prevail over the latter. Disenchantment serves to free oneself from the blindness that prevents one from seeing reality. The result is an “interior joy, so great that even on the outside the contentment of the soul is spread” (Pereira 1939, vol. 1, p. 192). For this to occur, it is necessary that the understanding be free, that is, not entertained by inadequate objects. For this, the *Compendium* indicates the aid of good readings and conversations with the doctors of the soul. It states that “it is in our hand to flee from evil thoughts, using the remedies we are taught spiritual books and the masters of the spirit” (Pereira 1939, vol. 1, p. 218). Remember that the function of the spiritual doctor is often cited in the sources of different genres analyzed in this book.

As for the disease of disordered love, Pereira affirms that it is cured by the removal of the object causing the disorder and by a good confession: “You must know that to heal from love and from this disease it is necessary to be absent. Many illnesses are cured only by changing the air; but that of love is cured only with that of the earth. It is love like the Moon, which when it has half a moon, soon becomes eclipsed. This is the temporal remedy. But spiritually speaking, the most effective remedy is to make a general confession very well made, with a firm purpose, etc.” (Pereira 1939, vol. 1, p. 232).

For the excesses of loving affection, the remedy indicated is marriage, defined as “a contract of two wills connected with love, which God communicates to them” (Pereira 1939, vol. 1, p. 238). This union is realized under certain conditions. The first is “the equality of qualities, without which there are great dangers in life and irreparable displeasures, because we have never seen inequalities without restlessness. The second is “that the married couple are very much in conformity in their desires and inclinations: because they are these, still because of natural defects they can love each other perfectly“. This advice is justified by “the rule of Philosophy, that likeness is the cause of love and he of all peace and conformity, without which that state cannot be perfect“ (Pereira 1939, vol.1, p. 239). After giving this advice, Pereira starts to describe the condition of the “badly married“, pointing out the cause of it in the conflict between the pair’s wills. For such a description of the metaphor of a storm at sea is used: “These two natures meet with any wind of anger. The husband’s sea begins to fight against his wife’s rock. When it doesn’t surrender, everything is loud, shouting and roaring. And so they live in a continuous war and there is no one who can live there, nor live, because of the thunderings they make. But if one finds in this sea that it is the husband, a navigable vessel that is the

woman, even in a great storm, she follows all directions and winds, without noise or rumour. In fact, she lets herself be taken to where the sea takes her, until the storm breaks. Thus they make a safe journey to the port of salvation.” (Pereira 1939, vol. 1, p. 239).

Finally, the author gives advice to wives and their husbands indicating the attitudes that favor harmonious relationships: “be busy with good exercises and don't be idle”; “be very prudent in looking for women of your equal (i.e. in generation and age) for not coming to experience the discounts of deceit and complaint of many years”; “run away from leading to the presence of your women young men”: “treat your wife with much love and respect, so as not to give her an occasion for just complaint”; “do not be an impertinent lover wanting to experience her: because the woman is like a sword that also has its hour”; “do not allow her to appear to all, making her a display cloth”; “let the husbands deny their wives some leave from certain visits, with prudence and dexterity” (Pereira 1939, vol. 1, p. 296).

In *Compendium*, the particularity is that the healing of the soul is inseparable from the healing of the body. Much more than in Gusmão's novel, the *Compendium* is concerned with providing meticulous guidance also regarding the care of the body life, always pointing out the close unity between soul and body which leads to constant interference from one to the other, and vice versa. Chapter twenty-first of the book is itself a true compendium of medicine of soul and body, almost a compendium of psychosomatic medicine.

In a dialogue between a resident and the Pilgrim, the problem of “hypochondriac flats” is addressed, which is “the name given by modern doctors” but traditionally called “melancholic winds” from which the resident has suffered for eight years. What does this expression mean at the time? In books and documents of Lusitanian culture, there are many references to this disease which seems to have been widespread. King John V himself seems to have been afflicted by it.⁶ Apparently, this is the disease today called syphilis.⁷

⁶A document from the Convent of Mafra (Portugal) the Decree of September 26, 1711, declares textually a vow made by King John V: “I El-King make it known that, for just reasons, and for the special devotion I have to the glorious Saint Anthony, and for his honour. I have decided to grant permission for a convent dedicated to the same saint to be founded in the district of Vila de Mafra [...]”. This vow made by King John V is confirmed by an inscription on the foundation stone laid at the foundation of the main chapel of the Basilica on November 17, 1717. The reasons for this vow were revealed in 1737 in an account of the *Sacred Monument* of João de S. José do Prado, and by José de Jesus Maria in his *Chronicle of the Province of Santa Maria da Arrábida of the regular and closer observance of the Seraphic Patriarch Order of St. Francis*. According to the botanist Merveilleux (1726), the reason for the vow was “a great affliction”, which Francisco Xavier da Silva will call “hypochondriac flats”, and today we can identify with syphilis. Moreover, it is known from the *Memoirs* of Captain John Creighton (edited by Jonathan Swift) that he had a medical cousin, expressly sent to Lisbon to treat the Portuguese monarch of this venereal disease. Of course, it would be necessary to have great discretion and to camouflage a disease whose causes resulted from the king's free life and which could not be made public (at <http://www.cesdies.net/monumento-de-mafra-virtual/um-voto-enigmatico> accessed on 06/05/18).

⁷The disease is cited in the Pons, *Triunfo de la medicina: en un método racional, y eficacissimo para curar radicalmente las enfermedades internas, y externas del cuerpo humano, que en el vulgo*

The resident complains that “this illness has put me in such a state that with words I cannot mean what I feel. What penalizes me the most is to see how little you have taken advantage of the many remedies that have been applied to me, with so much expenditure of my money. “For this cause I procrastinate in complaints, impatient against myself.” “What I feel above all is that it does not give me a chance to do penance for my sins, for the great elders with whom I am afflicted in my heart and more members of my body. Finally, the sick person asks the Pilgrim “for some medicine to get rid of so many complaints and inconveniences, both for my bodily and spiritual health. (Pereira 1939, vol. 1, p. 311). The Pilgrim’s answer is that this illness is in the field of the medicine of the soul. Such medicine is the competence of doctors based on a long tradition of knowledge. But in Brazil it is exercised by ordinary men who know the nature of the country and the remedies that God himself has placed in it: “Let us suppose that it is not my profession to advise in such cases. However, I trust in what a modern writer has said: that no one should despise the advice of the old. I have also read that before there were these Galenaeans, Hippocrates and Avicennae, men were cured more by experience than by the sciences and arts of medicine. And even today we are observing it in many parts and places of the world, and mainly in this State of Brazil, in the parts where doctors, surgeons, and botics are not found. Besides, it seems to me that God, as the author of nature, wanted to show us that he did not put the virtue of medicines in the words of men, but in stones, metals, plants, waters, etc... That is why I will now dare to tell you how I feel about your aches. But I warn you that it is not my intention to dissuade medical professors from consulting on illnesses, because I know that this is one of the great sciences there is for what I have read and seen working when the Doctor or Surgeon is aware and works with that zeal that he owes to the profession of his science and art”. (Pereira 1939, vol. 1, p. 311).

What are the elements of the regiment based on “experience” and the “advice of the old” for the aches and pains caused by this illness, which the Pilgrim suggests to the resident? The first norm is to abstain from excesses in food: “Speaking now of your complaint, it has shown the wide experience that many in similar illnesses, for wanting to heal and refine their health, came to lose their lives; and that others,

llama incurables (Triumph of Medicine: in a rational and effective way to radically cure the internal and external diseases of the human body) of Gaspar Pons; and in Barbosa, *Considerações médicas sobre o método de conhecer, curar, e preservar as epidemias, ou febres malinas, podres, pestilenciaes, contagiosas, e todas as mais que se compreendem no título de agudas* (Medical Considerations on the method of knowing, curing, and preserving epidemics, or malignant fevers, rotten, pestilent, contagious, and all the more that are understood in the title of acute) of John Mendez Saquet Barboza. The expression “melancholic winds” appears in *Memorial de vários simples que da Índia oriental, da América & de outras partes do mundo vem ao nosso reyno para remédio de muytas doenças, no qual se acharão as virtudes de cada hum, & o modo com que se devem usar* (Memorial of several simples that from Eastern India, America & other parts of the world come to our reyno for medicine of muytas doenças, in which will be found the virtues of each hum, & the way they should be used) of João Curvo Semedo, pioneer of chemical medicine in Portugal (Lisbon, 1727, in the Workshop of Antonio Pedrozo Galram).

using only the good regiment, lived long years by observing parsimony, more eating to live than living to eat, as they say” (Pereira 1939, vol. 1, p. 312).

To prove this rule, the Pilgrim reports to his interlocutor cases of gluttony killings: “there is no shortage of those who claim that more people have killed gluttony, than the military campaigns. And from this it follows that many people have their own farm and riches to finish the course of life more quickly, because of the many and superfluous pleasures with which they live” (Pereira 1939, vol. 1, p. 313). The Pilgrim warns, however, that when one hears the sound in excess during meals this has negative influences by stimulating the appetite even more. For this reason, he reproves the “modern custom of having instruments and musicians sing and play during the banquets,” “so that if they flatter the taste, they will give themselves more to the delicacies.

The reason why, according to the Pilgrim, it is recommended to avoid “wide suppers and flatulent eating” is that “the many delicacies usually make bad cooking in the stomach. This is why many people die suddenly, because their vital spirits are suffocated by lack of nutrition and they cannot digest the much they eat” (Pereira 1939, vol.1, p. 314).

In the dialogue, the inhabitant quotes a saying of Avicenas: have little dinner and supper more. And the Pilgrim answers that the precept of the Arab doctor was misinterpreted: Avicenas wanted to say: “have little dinner and supper more, id est, more little”. He also introduces another argument to interpret this saying, based on the differences in body complexion, based on the hypocratic-galenic medicine of temperaments: “besides that, we must also consider that not all natures will be regulated by a single regiment. In fact, there are men who, if they dine well, do better to supper; and this does not happen to them badly. And so understand that not everything is good for everyone, not everyone is good for everything”. Nuno's curious “accommodation”, which aims to reconcile a multiplicity of originally conflicting interpretative possibilities, seems an example of the typical syncretism of the Brazilian way of building culture (Sanchis 2012).

The second norm is to avoid excessive sleep and vigilance. According to the Pilgrim, too much meridian sleep “makes the humours from which many illnesses come more dense” (Pereira 1939, vol.1, p. 314). At the same time, long vigils produce damage to health. And he quotes, to prove it, an aphorism of Hippocrates “*Somnus atque vigil, utrumque sine modo excitat malum*”.

The third norm is to avoid excesses of any kind. For example: the excess of sweets because “it has shown the wide experience that anything that sweetens your mouth makes your stomach bitter” (Pereira 1939, vol. 1, p. 314). He also condemns the excesses in eating fruit and drinking water, “because water is supposed to be one of the best liqueurs there is for the food of life, so it is cold and humid, it is very harmful and an enemy of nature, according to that sentence of Galeno when he said: *frigus inimicum est naturae*” (Pereira 1939, vol. 1, p. 315).

The Pilgrim pays particular attention to wine consumption. He points out that if the wine is “taken in good order” and “the use is moderate”, it has “great utility”. He describes the beneficial effects of wine taken in moderation. It is a drink that “sustains and repairs lost forces faster than eating it, as that aphorism of Hippocrates

says: *facilius est refici potu, quam cibo*". It also "makes good cooking for nutrition and causes sweat and urine". And "it's juice for old people, as Galen says: *Quod animi mores capit*". It also "conciliates sleep, revives the spirits, favors blood, cheers the heart, causes placid customs"; "it excites natural warmth, not only to the old, but to the melancholic"; "it tempers the humours, banishes sorrows"; "it is the only remedy for the shy because it makes them stronger and even makes women fertile". On the other hand, if the wine is taken in excess, it causes much damage and becomes "the beginning and origin of all the illnesses of the rational body and soul. The harmful effects are described in detail and confirmed by several examples: "as for the body: it deprives it of so much of its senses that it is worse than a brute, because of the effects it causes it to work"; as for the soul, "it remains a creature that God made in his image and likeness, forsaken from the use of reason and therefore working brutally. For having obscured his understanding, he comes to fall into enormous and ugly sins," including murders (Pereira 1939, vol. 1, pp. 315–316).

Fourth, proceeding from the list of the good remedies for the psychic and spiritual life of the person taken as a whole, the Pilgrim recommends the use of cordial and balms. If the person feels "old ladies and heat waves", a "piece of red silk or scarlet cochineal, in which water from the flower or the Queen of Hungary has been sprinkled" should be placed on top of it.

Very interesting is the recommendation about water conservation: "preserve the springs". And the recommendation about the healthy enjoyment of the natural elements: "flee the serene of the night", "seek the fresh of the morning for the summer". The Compendium also stresses the importance of moderate sports practice: "Do moderate exercise, because according to a rule of Philosophy, movement causes heat: *motus est causam caloris*. In this way, superfluity, bad body moods are worn out and natural heat is distributed to the limbs to give them being and strength. Says Galen: (lib. 6 of *Locis a fl.*) *Proprii officii exercitatio robur partis corporis adauget*: that is, exercise on body parts adds strength. This truth is well shown in the rustic exercises at work. On the other hand, the rich people, for lack of exercise, come to fall into various illnesses. (...) Exercise in time is beneficial to health. I say in due time, because when it is excessive, it is harmful to the bodies and makes them fall into many ailments" (Pereira 1939, vol. 1, p. 316).

In listing these resources, the Pilgrim appeals to the Aristotelian matrix rule of the "middle term": "in all things, as in manual work as in intellectual work, one must seek the middle, by which virtue consists. And so I conclude that sublunar bodies should not be so excessive in work, nor so left to idleness that by one they may lose perfect health and by the other salvation" (Pereira 1939, vol. 1, p. 317).

In this sense, it is also important to take good care of the use of time: "do not gather so late that you lack the time to take care of your soul. It is also important to be educated in the virtue of patience: to suffer the illnesses and the crossings of the time of life "conforming to the divine will "(Pereira 1939, vol. 1, p. 320). Pereira cites examples of the practice of this virtue from the religious, but also philosophical, realm: "says Seneca who called Democritus life without tribulation: dead sea, in which there is often greater danger than when the waves change "(Pereira 1939, vol.1, p. 322). Finally, Pilgrim suggests, once again, the path of disillusionment, already proposed in Gusmão's novel:" To consider that life respects eternity as an

instant. Every rational creature wants to live in this life for a long time with health and contentment, but it is incompatible to enjoy this in this world and to want to save himself without atonement for the sins committed against God“. It is necessary to “rule and govern the movements of our appetite, walking each day fighting against our own vices and evil inclinations and always denying ourselves to our own will and judgment; overcoming anger, repressing anger and impatience, restraining gluttony and all its senses and movements. (...) Let us consider, finally, that we are pilgrims, and that we are walking to our homeland which is Heaven“. This “is not reached by chance but by diligence and work”. (Pereira 1939, vol. 1, p. 324).

Finalizing the long list of remedies for the health of soul and body, the author warns that “if you do not take my advice and warnings, you will lose three things: time, health, and salvation” (Pereira 1939, vol. 1, p. 413).

At another point in the Compendium, Nuno addresses a topic to which he devotes considerable interest, namely, the therapeutic value of music. In one of his wanderings, Peregrino comes across a character called “Mistress of Solfa”, with whom he talks about the excellence of music and its therapeutic effects: “Music, according to Plato (De Rep. Diálogos 3, 7 e 8), composes the spirit to follow the virtues, instructs the spirit for the consonance of life, regulates the measures for the government of the Republic. St. Augustine says that he favors the sciences, renewing the forces of understanding for study” (Pereira 1939, vol. 2, p. 41).

To explain the causes of such effects, Pilgrim refers to the Pythagorean theory about music as a representation of the structure of the world (“by its compass outside the created world”). Therefore, “the four elements” (water, air, fire, earth) which, according to Greek philosophy and medicine form the matter of the world, would be structured according to musical forms: “use the consonance of music and serve music for bodily health. The music of the four elements has the form of the harmony of the sound of the waves of the sea and the running of the rivers, the sound of the winds, the stones, and the roaring of the sails.

The emphasis on the importance of music for “bodily” and psychic health is based on the tradition of Greek and Roman medicine and Sacred Scripture: “Music is what makes the brain and heart most happy, because it is a kind of spiritual contentment, which makes the soul happy. For this reason it is united with a recreational affection of the spirit, so much so that with music one heals the damage that makes the poison. It is known that remedy with which the bites of those spiders of the Province of Puglia called tarantulas are cured, which has so much venom and poison. The person they bite, just singing and shooting, gets rid of the danger. Galen, after having dedicated himself to the study of medicine, learned music, recognizing how much it was necessary to use it for health. This is proven by what the Ecclesiasticus says, 40, 20 speaking of music where he says it also benefits the body's health. Asclepiades writes that the frantic enjoy listening to music. Also Ismenia, a Tebanic doctor, cured many pains and other illnesses with music. Teofrasto and Aulogelio say that music mitigates sciatica and gout pains. Other illnesses are greatly relieved by listening to the harmony of music. It also serves the melancholic and afflicted of heart, as one is experiencing at every step. We see that the workers are relieved from their work by singing. The prisoners and the afflicted only singing amuses their penalties and afflictions” (Pereira 1939, vol. 2, pp. 44–45).

Finally, the knowledge of truth by the study of Philosophy also has a therapeutic function. In the meeting with the Mistress of Philosophy, considered “the art of arts”, Peregrino affirms that this “knowledge gives true relationship of human and divine things, with full knowledge of the truth; taking from here the good and virtuous living” (Pereira 1939, vol. 2. p. 37). In fact, “this science has such force in persuasion that it transforms and yields to the vicious into the virtuous, changing the end of the object it loved and coming in the true knowledge of the highest truth” (Pereira 1939, vol.2, p. 38). In short, philosophy also provides disenchantment, but it can be used in a misleading way with the opposite effect (Pereira 1939, Vol. 2, p. 78). In fact, “the philosophers who misdirected their knowledge (Luther, Calvin, Julian Apostate) were the ones who, having perfect understandings, had depraved the wills”.

In fact, knowledge of the truth requires the disposition of some virtues: “to work well, and virtuously, prudence is necessary for man to enlighten his understanding; justice to regulate his will; fortitude to take away his fear; and temperance to moderate the ardor of delightful concupiscence” (Pereira 1939, vol.2, p. 80).

6.10 Conclusion

The orientation of personal dynamism and the healing of mental deviations, through writing and reading, are objectives common to both novels. The cause of these deviations is pointed out in the unbalanced functioning of the appetites (sensitive and intellectual). Therefore, the cure, or therapy, occurs through the action of cognitive processes and will and is defined as disenchantment. Disenchantment is the correction of deception derived from excesses, or defects, in the functioning of the senses and sensitive appetites, which produce a deceptive representation of objects and also misleadingly orient the appetites toward them (the disordered affections). The psychic dimension is placed at the interface between corporeality (characterized by the presence of humors) and spiritual life. The written text aims at stimulating the process of disenchantment through reading, through the use of rhetorical devices and the proposition of anthropological knowledge coming from the tradition of classical and Christian culture.

The novels act in the reader by the resource of the written word ornate by metaphors, allegories, and examples. Anthropological knowledge (whose field includes philosophy, literature, theology, spirituality, medicine) converges in delineating a vision of the human being and his historical existence synthesized in the Judeo-Christian figure of *homo viator*. This figure will print deeply in the core of Brazilian popular culture as we have seen documented by woodcuts, verses from string literature, texts from music and will inspire literary works, and will shape the imaginary of important popular and community movements (Sater and Teixeira 1990; Suassuna 2017; Vasconcelos 2018). The awareness that “the road I am”, that is, a person in constant process of formation in search of a final destiny, pervades a certain way of being Brazilian (Sanchis 2012).

The most significant contribution of these sources to the history of psychological knowledge is the conception that the very dynamic quality of human experience makes it permeable to transformation. The person is a being in whose scope development, change, and healing become possible, but also involution, regression, illness. These are the different trajectories of Predestined and Precito. They are the various possibilities of outcome of the stories told by the residents found by the Pilgrim of America.

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