

TERESA OF JESUS (Teresa of Avila, 1515-1582)
Saint, reformer of Carmel (D)

I. Life. II. Writings and doctrine. III. Cult. IV. Iconography.

I. LIFE. Teresa was born at Avila (Castile) on March 28, 1515, of Alphonse Sanchez de Cepeda and Beatrice de Ahumada, whose name she adopted. Provided with a pious education by her noble parents, Teresa, while she was still a child, was inspired by her reading of the lives of the saints to flee secretly with her young brother Roderic towards the «land of the Moors» (Life, 1, 4), in order to gain the palm of martyrdom. Her uncle surprised her at the gates of Avila and brought her back home; then she and her brother began imitating the life of the hermits of the desert (ib., 1, 6). Upon her mother's death (1529?) Teresa chose Our Lady for her mother (ib., 1, 5); however, she entered adolescence in a spiritual mediocrity that she was to regret for the rest of her life (ib., 1, 6). As a pupil with the Augustinian nuns of the monastery of St. Mary of Grace (1531), she regained her early fervor, but her weak health constrained her to leave (1532). Brought to Castellanos de la Canada (1533), a short while later she returned to Avila and asked her father's permission to join the Carmelite nuns of the Incarnation (ib., 3, 7). When she was refused, she fled from home on Nov. 22, 1535, and asked the Carmelites to accept her. She was accepted, did a year of postulancy, and on Nov. 2, 1536, she received the habit. On Nov. 3, 1537, she made her profession. A short while later she was stricken by a grave illness, so that in 1538 she had to leave the monastery to take care of her health. On her way to Castellanos, at Hortigosa, her uncle, Peter Capeda, gave her the book *Tercera Parte del ... Abecedario espiritual /Third Part of the ... Spiritual Alphabet/* by the Franciscan F. de Osuna (Toledo, 1527), which provided her with an initial stronger thrust towards prayer. Entrusted to a woman healer of Becedas, Teresa was brought to the brink of death. She was brought back to Avila (1539), where, after a mysterious collapse of three days, on Aug. 18 she recovered; she was brought back to the monastery, where she remained a paralytic for three years. Her final, complete recovery was attributed by her to St. Joseph, whose fervent devotee and ardent apostle she always remained (see Life, 5, 8-11; 6, 1-8).

Her recovery in health coincided with a certain spiritual relaxation, from which she recovered very slowly, despite some extraordinary graces and the example of her father, who died on Dec. 24, 1543. Teresa, who had given up prayer, returned to it quite slowly, through struggles, weariness and hesitations that lasted for years.

In 1557, after a meeting of grace with the suffering Christ (Life 9, 1), her decisive «conversion» occurred; she was to be strengthened in it by the Confessions of St. Augustine (ib., 9, 7-9) and by the direction of the Jesuits, D. de Cetina, J. de Pradanos and, later, B. Alvarez. She received an abundance of mystical graces, which were not understood and were condemned by more than one confessor. But she then successively met St. Francis Borgia (1557), who assured her that what was happening to her was the action of God (Life, 24, 4), and St. Peter of Alcantara (1560-2), who enlightened, strengthened and upheld her (Life, 30, 2-7). These were the years of the great visions and raptures, the years in which the grace of transverberation was repeatedly granted

to her; this latter grace left Teresa «surrounded by a furnace of love» (ib., 29, 13). In 1560 she also had the famous vision of hell (ib., 32, 1-3); after this she made the vow of doing the more perfect thing (see Ribera 4, 10) and conceived the resolution to follow her rule with the greatest possible perfection. A friendly conversation with some of her Sisters in Carmel, in September of the same year, concretized the idea of a monastery in which the «primitive» rule of the Order would be followed to perfection.

Several learned persons, her confessor and St. Peter of Alcantara supported her as she began to work for the realization of this idea, it actually came to life on Aug. 24, 1562, with the inauguration of the small monastery of St. Joseph and the clothing of the first four novices. At the time the saint was outside her monastery by order of her superiors, to be a companion to Louise de la Cerda, and so she was able to follow the work of preparation of the new house and to have the joy of assisting at the beginning of the new life. But this new way of life was immediately and violently opposed by many who looked unfavorably on another monastery of strict poverty in a city that was already poor. Teresa was immediately recalled to the Incarnation, while the city council initiated a series of actions against the foundation. The foundation, however, was upheld at a public assembly on Aug. 30 by the young Dominican Bahez, a distinguished theologian who was later to be one of the great friends, masters and supporters of the saint. After Teresa had obtained a brief from the apostolic penitentiary on Dec. 5, 1562, which allowed a life of perfect poverty to be lived in the new monastery, that month she herself was able to transfer to St. Joseph's. She was elected prioress at the beginning of the following year (see Life, 32-6).

Her outside activities were accompanied by an internal flowering of mystical graces: after her first ecstasy (1557), she tenaciously resisted revelations and raptures for two years (Life, 25, 1-15; 27, 2). This period was followed successively by the first intellectual and then non-intellectual visions of the humanity of Christ (ib., 7, 2; 28, 3). This humanity was more and more to become the center of the loving attention of Teresa, the source of ever more intimate graces that she was to enjoy for over three years (1563-5; Life, 29, 2). The love of God took possession of her being in an ever more complete way, and created in her immense desires to see God and to die in order to meet with Him (ib., 29, 8). These were the graces that sustained her while she actualized and reinforced her work of reform.

While on July 17, 1565, Pope Pius IV confirmed the preceding concessions of the apostolic penitentiary, during the year following the Franciscan missionary, Alphonse Maldonado, gave a more apostolic drive to the spirit of Teresa at the gates of her small monastery. At the thought of so many souls being lost, Teresa was confirmed in the will of working courageously for the glory of God (*Foundations*, 1, 7). In April of 1567 John Baptist Rossi, the general of the Carmelites, arrived at Avila. Having listened to St. Teresa with admiration, he authorized her to found other monasteries of nuns; and then, from Barcelona, he gave her permission to found two convents of reformed «contemplative Carmelite friars,» under the jurisdiction of the province of Castile.

Teresa then began the great work of the foundations: in 1567 she opened her second monastery at Medina del Campo (*Foundations*, 3, 11-5). Here she met a newly ordained priest, John of St. Matthias, the future St. John of the Cross, who agreed to become a Discalced Carmelite, together with Father Anthony de Heredia, afterwards called «Anthony of Jesus,» who was prior of the Carmelite convent of that city. It was Teresa who dissuaded John from transferring to the Carthusians (*ib.*, 3, 16-7). The year 1568 saw Teresa traveling for the foundations of Malagon (*Foundations*, 9) and of Valladolid (*ib.*, 10); on Nov. 28 the reform was inaugurated among the Carmelite friars, in a poor house procured by the saint at Duruelo, in the countryside of Avila (*ib.*, 13-4). Teresa herself paid a visit to the first Discalced Carmelites at Duruelo during the Lent of 1569; she mitigated the austerity and gave them concrete norms of life (*ib.*, 14, 6-12). During the same year the saint opened two new monasteries, at Toledo (*ib.*, 15) and at Pastrana (*ib.*, 17, 1-4; 16-7); in the latter place she also established a convent of friars (*ib.*, 17, 6-15).

They were years of travel and of business, of preoccupations and of sorrows. While the reform continued taking hold and making progress, the first contrasts and the first conflicts of jurisdiction appeared.

These were due both to the powers of the nuncio and of the visitators named with the king's backing, and also to the understandable and legitimate intervention of the Order, which could not tolerate having the reform fall into the hands of strangers. During this period these were but the first skirmishes; but they did not fail to have a sad development in the future because of imprudent actions and misunderstandings between the Ancient Observance and the Discalced. Teresa bore the unfortunate consequences without giving up or losing heart; in the meantime her spirit was raised to an ever more intimate communion with God. This was the period (1562-72) when she lived out the graces of spiritual espousal, in ever more faithful and generous availability to the initiatives of divine love, which powerfully attracted her to itself. She was also aware of a kind of nostalgia for the solitude from which she was separated by the Zeal which drove her to multiply her foundations. But Our Lord advised her: «It cannot be otherwise ... But do everything you can to have the right intention and detachment. Fix your glance upon Me, and make sure that whatever you do be in conformity with what I did» (*Favors*, 11).

It was an additional invitation not to spare herself. In 1570 she founded the Carmel of Salamanca (*Foundations*, 18-9), and in 1571 she founded the monastery of Alba de Tormes (*ib.*, 19). During the same year, after varied experiences, the apostolic visitor named her prioress of her old monastery of the Incarnation at Avila. She took over her post in October with a dramatic entrance and was accepted because of her amiability and humility. During the following year she had St. John of the Cross come to help her as confessor. While receiving Communion from him on Nov. 15, she was raised to spiritual marriage, with the famous vision of Christ Who offered her a nail with His right hand and said to her: «From this day forward you will be My bride ... From now on you will look after My honor not only because I am your God, your King and your Creator, but also because you are My true bride. My honor is yours, and

yours is Mine» (*Favors*, 35). The phenomenon of imaginatory visions, even of the Blessed Trinity, that had characterized the preceding years, gave way to a continual communion with God in peace and quiet. Previously there had been great eagerness and desires to die; now there was serene tranquility in the possession of God. The saint enjoyed a continual presence (through an intellectual vision) of the Trinity and of the humanity of Christ; her mystical interior conversation was prolonged, sovereign peace reigned (see Relation, VI). Teresa remained in this state until the end of her life.

Meanwhile the foundations continued, even as external difficulties increased. In 1574 Teresa had the nuns from the monastery of Pastrana transported in secret to Segovia (Foundations, 21). She closed the former monastery in order to free herself from the impertinent and impossible demands of the well-known princess of Eboli, Anne of Mendoza (*ib.*, 17, 17). During the next year she opened the monasteries of Beas de Segura (*ib.*, 22) and of Seville (*ib.*, 24-6), where a command of the chapter or, better, of the general definitory reached her. This definitory had followed the general chapter held at Piacenza in April; she was ordered to retire to a monastery of her choice and make no further foundations. The chapter had also acted severely with the Discalced friars, who in the meantime had increased and opened other houses. All this was a heavy blow for Teresa, who, in her desire to save her creation, had already written to Philip II in July of 1575 and begged him to intervene, so that the Discalced friars be separated from the Ancient Observance and be set up as a distinct province. In June of 1576 the saint transferred to Toledo, the monastery that she had chosen for her residence. She remained there for about a year. While the storm around her was worsening and she tried by means of correspondence to save what could be saved, her soul continued in its mystical ascent towards God. It was during this period that within the space of a little more than two months at the most she wrote her masterpiece, the Interior Castle. This was done by order of Jerome Gracian, the young superior whom she had met at Beas in 1575 and who was later to become her great confidant and support during the last years of her life.

During July of 1577 she returned to Avila, where she assisted powerless at a succession of difficulties. One of the most painful moments occurred towards the end of the year, on Dec. 3, when John of the Cross and his companion were snatched from the monastery of the Incarnation, where John was confessor, and he was carried away and thrown into the convent prison of Toledo. Teresa did everything possible to discover the place of John's deportation and to secure his freedom; she even wrote to the king about it. Still, the dramatic escape of St. John from prison did not occur until Aug. of 1578. Meanwhile the storm raged around the Discalced friars, due, among other reasons, to their own imprudence. They also suffered the hostility of the new nuncio, Philip Sega, who had arrived at Madrid in July of 1577 with an opinion contrary to the Discalced and to Teresa. He judged the saint «a restless, vagabond, disobedient and contumacious woman, who under the disguise of devotion invented evil doctrines and left her cloister despite the orders of the Council of Trent and of her superiors, who also taught as a master, in opposition to all that St. Paul has written prohibiting women to teach.» This

accusation was a great eulogy for Teresa, who did not take a step except under obedience and with the counsel of the most famous learned persons of her time.

The opposition of the nuncio was to change when faced with reality: in 1579 he himself supported before Philip II the proposal to separate the Discalced into an autonomous province. Immediately afterwards Teresa, by order of the provincial, took up her travels again and took up with the bishop of Evora the question of the publication of the *Way of Perfection*, which, however, was published only in 1583. In 1576 Anne of St. Albert was sent by Teresa to found her twelfth monastery, at Caravaca (*Foundations*, 27, 1-9). In 1580, on a journey that was practically a triumph, Teresa went to found another at Villanueva de la Jara (ib., 28) in the province of Cuenca, and another at Palencia (ib., 29). Meanwhile the Teresian reform began to breathe more easily: on June 22, 1580, Pope Gregory XIII erected the Discalced into a separate province, and during the following March the first provincial chapter was held. Following the desires of St. Teresa, it elected Jerome Gracian as the first provincial and promulgated the new constitutions for the Discalced friars and nuns.

In the same 1581 the saint founded the monastery of Soria (*Foundations*, 30) and through the efforts of Anne of Jesus that of Granada. For this latter foundation St. John of the Cross had come as far as Avila, hoping to bring Teresa with him; it was the last meeting between the two saints who had understood and loved one another so well. Teresa could not accept his invitation because she was obliged by obedience to go on to Burgos for her last, very difficult foundation. When she arrived in Burgos on Jan. 26, 1582, she did not anticipate the opposition of the archbishop, who had given his vocal permission. Subsequently, however, he unfortunately held up the erection of the monastery for three months and authorized it only on April 18. Once Carmelite life had been established in the new house (*Foundations*, 31), the zeal of Teresa continued to assert itself, despite many difficulties, among the nuns and friars. On April 5, with her blessing and with joy in her own heart, the first three Discalced Carmelite missionaries sailed from Lisbon, with the Congo as their destination. A shipwreck killed the three religious, but the flame ignited by the saint was afterwards to spread more powerfully and more dynamically in the missions of her followers.

On July 26, «very old and tired,» as she described herself, she left Burgos, hurrying towards Avila, where she intended to prepare for the greatly desired foundation in Madrid. But at Medina she met the vicar provincial, Anthony of Jesus, one of the first two Discalced friars, who ordered her to go to Alba de Tormes, to comfort the duchess. This was the most difficult act of obedience for Teresa. She left Medina on Sept. 19, and arrived at Alba on the 20 in the evening. She was undone, exhausted, and stricken by a terrible hemorrhage. Another hemorrhage occurred during the following days, during which she strove to dominate herself by smiling through the most faithful observance of the common life. On Oct. 1 she was forced to go to bed; on the 3rd, when Viaticum was brought to her, she brightened up and seemed to recover her strength. She expressed her joyous enthusiasm at finally meeting God and thanked Him for having made her a daughter of the Church and for granting her the grace to die in it. She died during the

evening of Oct. 4, 1582. (The day after, because of the Gregorian correction of the calendar, became Oct. 15).

Teresa of Avila is one of the most important personages of the Catholic reformation, a saint whose life and spiritual experiences were inserted into the movement stirred up in the Church by the council of Trent. «Daughter of the Church» was an expression which was dear to her and which she murmured while dying. She sought perfection in the Church and with the Church: perfection understood as an uninterrupted communion with Christ by means of prayer as a dialogue of friendship (Life, 8, 5), understood also as a service of complete availability to God (Castle, VII, 8, 4). Components were: faith, lived as a total adhesion of love for Christ and for His Church; hope, nourished by a constant longing for God and for heaven; charity, received and given with a dynamism that marked her in such a way that she could not allow others to love the Lord more than she. These virtues united her to God theologically, unceasingly, «like a lover who cannot remain for an instant without the one she loves» (Ribera, IV, 10). Moreover, she was a person «of extraordinary charm, and communicated courage into all. No matter how high her prayer, it did not disturb her to maintain a conversation that was holy, friendly, and very advantageous for souls and for bodies» (Julian of Avila, II, 8). The witnesses at the processes of canonization unanimously acknowledged that a gentle, contagious joy was her hallmark and made others recollected and united to God at the same time that it renewed their spirits. Teresa's sanctity was one that attracted others. The «royal» Franciscan nuns of Madrid, who were her hosts in 1569, were accustomed to say: «Blessed be God Who has permitted us to see a saint whom we can all imitate; she eats, sleeps and speaks like us, and lives without so much ceremony!»

She was attached to the least laws and ceremonies of the Church, so much so that she was ready to give her life for the least of them (Life, 33, 5). She loved the Mass and the divine office, which, together with mental prayer, she wished to be at the center of the life of her reform. She wished also to honor the real presence of the Eucharist with an adoration rendered with faith, love and reparation. She felt intimately bound to Our Lady from her childhood days. She had chosen Mary as her mother, and she assures us that from that moment on «I commended myself to this sovereign Virgin in nothing without my being immediately heard; she has truly made me wholly hers» (ib., 1, 7). The rosary was the homage of love for Mary that Teresa never omitted during her lifetime. Among the other saints, she fostered a special devotion to St. Joseph, whom she described as a master of prayer; she invited everyone to be devoted to him, because devotion to St. Joseph is a great means of communion with Christ (ib., 6). Christ was everything for her. At the center of her spirituality was the sacred humanity of the Lord Jesus; He was thought about, sought, desired, served with such faith, ardor and delicacy as to make one think that the person of Christ was a living and true reality for her and that she met and dealt with Him continuously.

Teresa's love for Christ was the source of her ardor for the salvation of souls. The apostolic zeal that consumed her arid that is echoed on so many pages of her writings, is an essential component of her holiness. It is a dimension of her understanding of the Church, of which she felt herself a living member who must work, suffer and pray so

that the whole mystical body might benefit. Her desire for the welfare of the Church, for the sanctification of priests, for the virtuous lives of preachers and the learned, for the conversion of sinners and of all who do not know Christ was also the foundation of the concrete life-style that she transmitted to her reform. This reform, by its uninterrupted converse with God, sustained and nourished by meditation on the divine word and by participation in the sacrifice of Christ, and by its apostolic ardor—necessary for her cloistered daughters as well as for her sons who were engaged by the Church in announcing the Gospel—was to express and continue, for the joy of the Church, her thirst for souls and her efficacious will to collaborate in their salvation (see *Way of Perfection*, 1; 3, 10).

II. WRITINGS AND DOCTRINE. Besides Teresa of Avila's reform of the Carmelite Order, which is now spread throughout the world with more than thirteen thousand cloistered nuns in more than seven hundred monasteries, and with about four thousand friars, divided into thirty provinces and three hundred and fifty convents, the saint has also left a name for her writings. These writings are masterpieces of mystical theology, works that make of the saint one of the greatest authorities in the field of spirituality.

Chronologically, with her greater works considered before the minor ones, her first book is her *Life*, that is, her autobiography, titled by her a book «on the mercies of God» (Letter, Nov. 19, 1581). First composed in 1562 at the order of Father Garcia of Toledo, and updated in the same year, it was revised and divided into chapters in 1565 by order of Father Dominic Bafiez, and thus received the form in which it has reached us. In forty chapters, the saint describes her first years (cc. 1-10), goes on to treat of prayer in a small treatise (cc. 11-22) which explains the allegory of the irrigated garden. Then, having alluded to the principal mystical experiences with which she had been favored after her «conversion» (cc. 23-31), she tells the story of the foundation of her first monastery of St. Joseph at Avila and the last graces of those years (cc. 32-40). A historico-doctrinal work, written to enlighten the priest who was directing her, it is in its way a treatise on prayer as presented in the struggles, the desires, and in the lived experiences of the saint.

In 1566 she probably wrote the first version of the *Way of Perfection*, which she rewrote in 1567 with notable corrections and with several later revisions. It is a didactic writing for her nuns, to whom she presents the apostolic, ascetical and contemplative ideal of her reform with such dynamism and freshness that it seems a living talk composed by the saint just today. She attempted to have the work published even in 1578; it appeared posthumously at Evora only in 1583.

In 1577 Father Gracian ordered Teresa to write the *Interior Castle*. She began the work reluctantly during the months that were so critical for her reform. Then she had to suspend her writing and hurry to Avila to place that first monastery of hers (St. Joseph's) under obedience to the Order. In Oct. she took up her pen again, and concluded the work at Avila on Nov. 29, 1577. If the interruption imposed by events is left aside, it took Teresa only a little more than two months to write her masterpiece, one of the greatest works of mystical theology. She describes the ascent of the soul to God through

seven mansions. From the full richness of her mystical experience that had already reached transforming union she ably traces the itinerary of God's grace for faithful souls.

The *Foundations* is a lively and delightful work in which the saint describes for her daughters the story of the origin of the various «dove-cotes of the Virgin,» as she called her houses. She began the book at Salamanca, by order of Father G. Ripalda; she continued at Avila, probably toward the end of 1574, while at Toledo in 1576 she completed up to chap. 27 inclusive. With the suspension of the foundations because of the ups and downs of the reform, her writing also came to a halt. The account of the last foundations was completed at Burgos in 1582, a little more than two months before her death. Besides the historical data, the work contains, here and there, many teachings and counsels for the spiritual direction Of the nuns.

Of special importance are chapters 4-8, in which there is the core of a short tract on the discernment of spirits.

Among the principal works must also be numbered the brief Thoughts on the Love of God, an ascetico-mystical commentary on some verses of the Cantic of Canticles that recur frequently in the liturgy. Written first in Avila between 1566 and 1567, it was rewritten in 1574 and the following year, at Valladolid, obtained the approval of Father Banez. The booklet was afterwards destroyed by the saint, by order of Father D Yanguas, who could not approve that women «should write on Holy Scripture.» However, the booklet has come down to us, at least partially, if not completely, due to the care of Teresa's daughters who had hidden and multiplied copies of it.

Under their legislative aspect, the *Constitutions of the Discalced Carmelite Nuns* are of great importance. They are a monument to the coherence and to the prudence of the saint, who organized the whole life of her nuns in such a way as to make it a living force in favor of the Church and of souls. Its characteristics are its practice of recollection, of penance, and of work, its liturgical prayer, and its uninterrupted converse with God. We do not have the original text drawn up for the monastery of St. Joseph at Avila; this text can, however, be reconstructed by means of the Constitutions for the friars ... of the first Rule, approved for the first Discalced friars by Father John Baptist de Rossi in 1567 and attributable to Teresa herself. The *Constitutions* that have come down to us, posterior to the first foundation at Avila, suppose a more defined organization; but they always follow the same lines as those for the first Discalced friars and nuns, of which they are a development. It is not known when Teresa composed them. In 1581 the chapter at Alcala approved the text, with Teresa's indications and suggestions, that is basically still in use today. On the line of the Constitutions is the booklet, the Way of visiting the convents of the Discalced Carmelite nuns, written about 1576 at the request of Father Gracian: it is a short treatise that both reveals the most hidden nuances of the feminine soul and bespeaks Teresa's dexterity and wisdom.

The minor works are: Spiritual revelations, various writings in which Teresa reveals her life or brief notes for her own use or the use of her directors, in which she tells of

graces and favors received; the Poems, informal compositions written for liturgical solemnities or conventual celebrations; Reply to a spiritual challenge; a Critique of the replies given by F. de Salcedo, Julian of Avila, St. John of the Cross and Lawrence de Capeda on the meaning of the words heard by Teresa interiorly: «Seek yourself in Me»; Exclamations, or meditations and elevations written by the saint in various periods after Communion. Besides some spiritual-notes and some memorials, which are certainly authentic, seventy-nine Counsels are also attributed to her. These were widely diffused and known from the first edition (1583) of the *Way of Perfection*; but today their authenticity is placed in doubt.

To these works must be added her Letters. Taking into account the dates offered by Teresa's extant correspondence, we can estimate that she wrote more than fifteen thousand letters. Of this vast correspondence, four hundred and sixty-eight letters, fragments included, have come down to us; and to these we can add seven memoranda. The most ample nucleus of this correspondence begins with 1568 (from the proceeding years we have only five letters) and especially deals with the affairs of the reform. In this regard it is a necessary complement to the Foundations. Even if these letters provide very profitable spiritual thoughts, discreet and prudent norms, together with advice about prayer, the characteristic of the letters is typically historical, following the various happenings in the work of Teresa day by day. The letters written to the Saints Pius V, Francis Borgia, Peter of Alcantara, Louis Bertran and John of the Cross, to mention but a few, have been lost. Still, the «relics» that have actually come down to us constitute one of the richest and most extraordinary collections of letters of which we know, an irreplaceable source of our knowledge of the «woman,» Teresa of Avila.

The doctrine contained in the writings of Teresa, especially in the major works, has been called «heavenly» by the Church's liturgy; its entire thrust is to illustrate the mystery of the Christian life, that is, the life of grace which (1) derives from the mystery of Christ the Mediator, which (2) expresses the mystery of the Trinity as this mystery is shared in by the just soul, and which (3) develops into the mystery of the Church. Christ is at the center of her doctrine: He draws the soul that abandons itself to His grace even to the Trinity. At the same time He broadens the spirit, so that, fully disposed for the abundance of charity, all its efforts at communion with God are enriched by an apostolic commitment in and for the Church. The saint also delved into the theme of prayer, which is the heart of her teaching. Catholic tradition especially has called her a master and doctor of prayer, thus anticipating the official declaration of the Church, announced and promised by Pope Paul VI on Oct. 15, 1967 (AAS, LIX /1967/, p. 1074), and proclaimed on Sept. 27, 1970 (ib., LXII /1970/, pp. 590-6).

But the prayer of Teresa, which is «a dialogue of friendship with One Who, we know, loves us» (Life, 8, 5) becomes more ecclesial the more perfect it is and the more it attains to mystical heights. Not only is it lived in the Church and with the Church, but also it creates an irrepressible need of apostolic commitment. Since for Teresa the way of prayer is identified with the way of perfection and with the spiritual life, the fullness of the spiritual life prepares and signifies the fullness of the apostolic life. This is a life filled with the theological love of God that a person wishes and endeavors to

communicate to all his or her neighbors. It becomes an inexhaustible source of every kind of action that redounds to the joy and welfare of the Church, which is supremely loved. This is where man arrives when he reaches the seventh mansion of the Interior Castle (VII, 3); and it is in this perspective and with this key that St. Teresa should be viewed and studied. It is not an accident that at the beginning of the Way of Perfection, before proposing the ascetical demands of brotherly service, of detachment and of humility—all of which are necessary for an authentic spiritual life—she strongly stresses the apostolic dimension that she sees and desires in prayer, which itself is understood as a true service to the Church.

This point has been well put: «She holds that the concrete form of life which she proposes for her disciples and for her readers is not to pray for oneself, but for the Church and for its ministers; not to think of oneself, but of the good of the Church. Holiness aims not at centering on oneself, but on fostering the holiness of the Church, on witnessing to the holiness of the Church and protecting this holiness in its members, so that, as the Christian is united more closely to Christ, he can more efficaciously beg and pray to the Father for the Church» (Position paper: *Granting the title of Doctor. Opinion of the Theological Faculty O.C.D.*, p. 87).

The teaching of the saint is without doubt the result of her reading and of her contacts with the greatest Spanish theologians and saints of her time; however, it derives especially from her mystical experience. Theresa's is a charism of knowledge and of wisdom with which, under the special action of the Holy Spirit, she succeeded in observing and describing the mysterious work of God in the baptized person who abandons himself completely to God's sanctifying dynamic power. She describes this work by means of two allegories in particular: In the Life, it is the image of the garden and of the four ways to irrigate it that furnishes Teresa with the material by which the various degrees of prayer are distinguished. These degrees are classified in the Interior Castle under the symbol of the seven mansions, or dwellings, into which the castle is divided; this classification follows the evolution and the progress of the spiritual life from the first uncertain steps of struggle with sin to the meeting with God in the center of the castle.

The first three mansions are for beginners, who, though they desire perfection, are still in contact with sin. But there is a progressively more generous battle against sin; and the resulting purification makes contact with God in prayer ever more easy. The fourth mansion introduces the faithful soul to the dawn of «supernatural» recollection, with the first experiences of the prayers of recollection and of quiet, and with a rather confused awareness of the presence of God. The final three mansions expose the soul to the outpouring of grace; the soul becomes passive under the ever more dominating action of God. This implies the certainty of the presence of God, Who acts on the very depths of the spirit. Then through this certainty the soul experiences the «first meetings,» face to face in intimacy, on to «spiritual espousal» and then to «spiritual marriage,» where «love is united with love, and the experiences are so pure, so delicate and so sweet that words cannot be found to express them» (*Interior Castle*, V, 4, 3). The Christian feels himself completely possessed, moved and guided by God, and shares

in the enjoyment of the Trinity. This is a foretaste of beatific vision which creates a total forgetting of self, in exchange for a total anxiety for God and for His service, an ardent desire to suffer for God and to do His will, an efficacious will to do everything possible for the Church and for souls, a continuous remembrance of God and of His love, which spurs the Christian on to praise and thank Him without ceasing (ib., VII, 3).

What about the charisms with which God sometimes accompanies His action in the soul? Teresa does reveal the nature of these gifts of God and therefore the value that they can have in binding the soul to God; but she has not failed also to stress the dangers and to affirm that they are not to be asked for or desired (ib., VI, 9, 14-5). Rather, she affirms that «the highest perfection does not consist in interior sweetnesses, in great raptures, in visions or in the spirit of prophecy, but in the perfect conformity of our will with that of God, in such a way that we also will—and do so firmly—whatever we know that He wills, and we accept with the same joy the sweet as well as the bitter, when His will is in this latter» (*Foundations*, 5, 10). On the other hand, as she herself had to say and as she experienced precisely at the summit of her mystical life, such charisms disappear a; least in part, in proportion as the person «becomes one unique reality,» so to speak, with God.

The basis of her doctrine, therefore, is a marvelous faith in the Trinity, present in and deifying the just person in grace; a total adhesion to the action of Christ, Mediator and Sanctifier; a loving communion, as the fulfillment of the divine will, with the mystery and the plan of the Lord's salvation, in the Church, with the Church and for the Church. The doctrinal treasure offered by the works of the saint of Avila is so much the more secure the more it is intimately inserted into the stream of the purest Catholic doctrine. For this reason it is still today so meaningful and sought after, as the continual editions of Teresa's writings show. Here is an actuality that surprises: in our century alone, from 1900 to 1971, about five hundred and fifty editions of her works, complete or partial, have appeared. This indicates how much her doctrine, which is strong and balanced and an invitation to come to Christ, to the Church and to the interior dialogue with God that unfolds into dialogue and gift to our neighbors, answers the needs of modern man.

III. CULT. Devotion to St. Teresa began immediately after her death, because of her fame of holiness and the prodigies that her relics were said to perform. The body was transported to Avila in 1585, but the following year, by order of C. Speciano, nuncio in Spain, it was brought back to Alba de Tormes, where it is still venerated. More than one part of the body has been shared with various parts of the world as devotion to Teresa demanded. In 1591 the informative processes, arranged by the ordinaries of Salamanca and of Avila, began; these were followed, in 1595-7, by new processes carried out in sixteen cities by order of the nuncio Camillus Caetani. These processes were sent to Rome; in 1604 Clement VIII ordered the general information on the fame of holiness and on the virtues of Teresa to be drawn up. In 1607 Pope Paul V granted permission to proceed to the particular information. This information was gathered in twenty-three cities; then the process was brought to Rome and approved by the Congregation of Rites. On March 2, 1613, this Congregation entrusted the task of studying all the material and passing judgment to three auditors of the Rota. The two resulting Reports,

both due to A. Manzanedo, were positive; thus, after a favorable decree of the Congregation of Rites on April 14, 1614, Paul V, on April 24, published the brief *Regis aeternae* with which he permitted the celebration of the Mass and office of Teresa who was called a blessed. On March 12, 1622. Pope Gregory XV canonized Teresa, together with SS. Isidore the Parmer, Ignatius of Loyola, Francis Xavier and Philip Neri. On Oct. 15, 1967, Pope Paul VI publicly announced to the participants of the Third International Congress of the Laity his intention of proceeding to the declaration of Teresa and of Catherine of Siena as doctors of the Church. The solemn proclamation of Teresa's «doctorate» came on Sept. 27, 1970, as has been said; and a short while later the corresponding apostolic letter *Multiformis Sapientia* was published (AAS, LXIII /1971/, pp. 185-92).

The liturgical cult followed the phases of the canonical glorification. From the beginning of the XVII cent, liturgical commemorations of the «blessed» Teresa were already being celebrated. In Rome itself, ever since 1602, a solemn commemoration was celebrated on Oct. 5 every year at St. Mary of the Stairs with the participation of the college of cardinals and sometimes even of Paul V. True devotion began after the *Regis aeternae* of the same pope. The office of virgins was used; the only proper part for the saint was an insert in the collect or prayer, of which the conclusion was: «May we be instructed by affection for her pious devotion and heavenly doctrine.» Then, in 1629, with Pope Urban VIII's concession of the hymns and second nocturne lessons, this insert became: «May we thus be nourished by the food of her heavenly doctrine and instructed by affection for her pious devotion.»

The office was granted to Castile in 1616 and in 1632 was permitted in Poland with a rank of second class; in 1636 Urban VIII permitted its insertion into the Roman breviary with the rank of an optional semi-double, which rank in 1644 became obligatory. The Carmelites, who had a proper rite, introduced the office into their breviary as soon as they could, that is, in 1649 with the rank of double major with octave. On July 21 1668, Pope Clement IX elevated the rank to a double for the whole Church, an honor formerly granted only to virgin martyrs. In 1700 the Discalced Carmelites obtained a proper office, and in 1720 a proper Mass was also granted for which Pope Pius VI in 1794 approved a special preface.

On July 25, 1726, Pope Benedict XIII also granted the feast of the Transverberation to the Discalced Carmelites, in memory of this mystical grace of Teresa; and in 1788 a proper office and Mass were approved for this feast. In 1732 a third feast was granted to the Order that of the translation of the body of the saint, to be celebrated on July 13; this feast has now disappeared from the calendar of the whole Order. In the new Roman calendar (1969) the celebration of St. Teresa has remained on Oct. 15 as an obligatory memorial for the whole Church, while for the Discalced Carmelites it has the rank of solemnity, and of feast for those of the Ancient Observance.

In 1627 Urban VIII had approved the proclamation of St. Teresa as patroness of the kingdoms of Castile, but two years later this proclamation was revoked as a result of the intervention of the chapter of Compostela, which wanted this honor reserved solely to

St. James. In any case, the saint was proclaimed patroness of several cities and dioceses of Spain; on Sept. 25, 1618, she was declared a patroness of the archdiocese of Mexico; on Jan. 26, 1664, patroness of Naples; on Dec. 13 1961 patroness of the «Military Supervisors» of Spain; and on Sept. 10, 1965, she was named the patroness of Spanish Catholic writers by Pope Paul VI.

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Life: F. de Ribera. *La vida de la m. Teresa de Jesus*, Salamanca 1590 (a fundamental work—the author, like Yepes, whom he follows, was a confessor of the Saint—published and translated several times, 1« ital. ed. Cremona 1603); D. de Yepes, *Vida virtudes y milagros de la b. virgen Teresa de Jesus*, Saragozza 1606 (1 Ital, vers. Naples 1615); Joannes a Iesu Maria, *Compendium vitae b. virginis Teresiae a Iesu*, Rome 1609; Antonio de la Encarnación, *Vida y milagros de la esclarecida i serafica virgen santa Teresa*, Salamanca 1614; Antonio de san Joaquin. *Año Teresiano*, 12 voll.. Madrid 1733-1796 (follows the Saint in diary fashion and includes important documents); Federico di s. Antonio, *Della vita di s. Teresa di Gesù*, Venice 1754 (published several times, it is the most noteworthy biographical work in Italian); J. Vandermoere, *Acta S. Teresiae*, Bruxelles 1845 (the monument erected by the Bollandists, republished in *Acta SS. Octobris*, VII-1, pp. 109-790); Julian de Avila, *Vida de s. Teresa*, ed. V. de la Fuente, Madrid 1881 (a very lively work, composed by the chaplain of the monastery of Avila and a companion of the saint on her foundations; incomplete, but valuable); Adelaide-Marie du Sacré Coeur, *Histoire de sainte Therese d'apres les bollandistes, ses divers historiens et ses oeuvres*, 2 voll., Paris 1882 (a conscientious study translated into several languages; Ital. vers. Milan 1909); G. Cunninghame Graham, *Saint Teresa*, 2 voll., London 1894 (the serious work of a Protestant woman); M. Mir, *Santa Teresa de Jesus*, 2 vol!., Madrid 1912; Gabriel de Jesus, *La santa de la raza. Vida gráfica*, 4 voll., Madrid 1929-1935 (follows Teresa graphically; the work is incomplete, reaching only to the year 1561); Silverio de s. Teresa *Vida de s. Teresa*, 6 voll., Burgos 1935-1937 (the work of the greatest Teresian authority of our times). M. Auclair, *Le vie de sainte Thérèse. La dame errante de Dieu*, Paris 1950 (a work republished several times and translated into the principal languages; Ital. vers. Turin 1955); G. Papàsogli, Fuoco in Castiglia: *S. Teresa d'Avila*, Milan-Rome 1962 (with an excellent bibl., pp. 615-26); *Efrén de la Madre de Dios* - O. Steggink. *Tiempo y Vida de santa Teresa*, Madrid 1968 (the fruit of over twenty years of research, it gives the most complete synthesis of the biography of the Saint).

Works: 1) Originals. The great works of Teresa have come down to us in the original manuscripts, viz.: the Life, the first version of the *Way of Perfection*, the *Foundations*, the Way to visit the convents are in the library of the Escorial; the second composition of the Way of Perfection is with the Discalced Carmelite nuns of Valladolid, while the

Interior Castle is in the monastery of the Discalced Carmelite nuns of Seville. The originals of some Reports, poems, minor writings and letters are dispersed in various nations (the *Biblioteca mistica Carmel.* indicates the original letters in Vol. VII, Burgos 1922, pp. CIX-CXV). In Salamanca, Toledo and Madrid the Discalced Carmelite nuns preserve codices of the Way of Perfection with personal annotations of St. Teresa.

2) Editions. A complete index is given by Simeón de la S. Familia in *Bibliographia Operum s. Teresiae a Iesu typis editorum 1583-1967* (200 pp.) in the *Positio de doctoratu* /Deposition regarding the doctorate/. Here we give only a few notices: In the original Spanish the works appeared as follows: *Camino de Perfección*, Evora, 1583; *Los Libros de la Madre Teresa de Jesus*, Salamanca, 1588 (all the works except the Foundations and the Thoughts on the love of God, published at Bruxelles respectively in 1610 and 1611, and the Way to visit the convents, published in Madrid in 1613). The letters came out in a good, but incomplete edition, at Saragozza in 1568 in two volumes. Various editions of the Works, more or less complete, but always imperfect, followed. A true step forward was made by Fr. Silverius of St. Teresa, who published a corrected and certain, but not critical, edition of all the writings of the saint: *Obras de s. Teresa de Jesus*, Burgos 1915-24; there are nine volumes, with ample historico-critical introductions and rich documentary appendices. This edition is followed by the principal translations. Recently under the direction of Ephrem of the Mother of God and O. Steggink there appeared the *Obras completas de s. Teresa de Jesus* (2^a edition, Madrid, 1967), of notable importance, especially for the correspondence of the saint.

3) Translations. The works of St. Teresa were very quickly translated into the principal languages of Europe. Today there are at least partial translations in various oriental languages as well. In Italy the Life was the first to appear (Rome, 1599); then there followed, with a new edition of the Life, the *Exclamations* (ib., 1601), the *Way of Perfection* (ib., 1603) the Interior Castle (ib., 1604), the *Foundations* (ib., 1622), the *Thoughts on the Love of God* (Pavia, 1623). While reeditions of the separate works were being multiplied, in 1636 at Venice there appeared for the first time all the Spiritual Works of St. Teresa of Jesus, which was retranslated and republished later. The most diffused Italian version today is that prepared by Egidius of Jesus and Frederic of the Most Blessed Sacrament: *Opere*, 5^a ed., Rome, 1969 (1 vol., 1598 pp.). The first edition of the Letters is that of Venice, 1640; recently, under the direction of Egidius of Jesus, a new, complete edition has appeared: *Lettere* (Rome, 1957, 1151 pp.). Among the translations in other languages, the following French one is worth mentioning because of its introductions and documentation: *Oeuvres completes de sainte Therese de Jesus, par les carmelites de Paris* (Paris, 1907-10; 6 vols.)

Doctrine: We refer our readers especially to the *Positio de doctoratu: Urbis et Orbis. Concessionis tituli Doctoris et extensionis eiusdem tituli ad universam Ecclesiam necnon officii et missae de communi Doctorum Virginum in honorem S. Teresiae Abulensis, "Virginis, Ordinis carmelitarum discalceatorum Parentis* / For the City and for the world. Regarding the granting of the title of Doctor and the extension of the same title throughout the Church, as also the office and Mass from the common of Virgin Doctors in honor of St. Teresa of Avila, virgin and foundress of the Order of Discalced Carmelites/

(Rome, 1969). Besides the good bibliographies already indicated, the doctrine of the saint is there presented in various studies or papers upon St. Teresa's leading themes, on her sources, on her influence, and on her actuality. Here we give only some titles of recent works that are particularly valuable: R. Hoornaert, *Samite Therese écrivain*, Paris-Brugge, 1922; G. Etchegoyen, *L'amour divin. Essai sur les sources de ste. Thérèse*, Bordeaux-Paris, 1923; L. van Hove, *La joie chez sainte Thérèse*, Bruxelles, 1930; Gabriel de Ste. Marie-Mad., *Santa Teresa maestra di vita spirituale*, 2 ed., Milan 1958; L. Oechslin, *L'intuition mystique de S. Therese*, Paris, 1946; M. Lépée, *Ste. Thérèse d'Avila le réalisme chrétien*, Paris 1947 (bibl., pp. XI-XX); E. A. Peers, *Saint Teresa of Jesus and other essays and addresses*, London, 1953 (a Protestant author); Marie-Eugene de l'Enfant Jesus, *Je veux voir Dieu*, 4^e ed., Tarascon, 1963; P. Serouet, *De la vie dévote a. la vie mystique: Ste. Thérèse d'Avila-St. Francois de Sales*, Paris, 1968; S. Ramge, *An introduction to the writings of saint Teresa*, Chicago, 1963 (an excellent English bibliography, pp. 124-35); *Saint Teresa, of Avila. Studies in her life, doctrine and times*, Westminster, Md. 1963 (in collabor.); *S. Teresa guida all'unione con Dio*, Rome 1964 (in collabor.); *Santa Teresa maestro di orazione*, Rome 1963 (in collabor.); *Santa Teresa de Jesús en el IV Centenario de su reforma*, Madrid 1963 (an extraordinary number of the *Rev. de espiritualidad*, XXII [1963], pp. 213-847); E. W. Trueman Dicken, *The crucible of love. A study of the mysticism of St. Teresa of Jesus and St. John of the Cross*, London 1963 (Anglican); Tomas de la Cruz, *Santa Teresa contemplativa*, in *Ephemerides Carmeliticae*, XIII (1962), pp. 9-62; id., *Santa Teresa de Avila hija de la Iglesia*, ibid., XVII (1966), pp. 305-67; Tomas de la Cruz - J. Castellano, *Santa Teresa de Jesus. Actualidad, panorama editorial, estudios biográficos, estudios doctrinales*, ibid., XIX (1968), pp. 9-44; E. Llamas Martinez, *S. Teresa de Jesus, gloria de España y doctora de la Iglesia*, in *Salmanticensis*, XV (1968), pp. 641-97. For the «doctorate» one may see the collection of studies; *Sancta Teresia a Iesu doctor Ecclesiae*, Rome 1970; *S. Teresa di Gesù, dottore della Chiesa*, fasc. spec. de Il piccolo fiore di Gesù, XVI (1970) n. 6 (nov.-dic), and the articles in *Carmelus*, XVIII (1971). For her literary merits, in which regard Teresa is considered one of the classical writers of the Spanish language: Sabino de Jesus, *Santa Teresa a través de la critica literaria*, Bilbao 1949 (excellent bibl.); G. G. Mancini, *Espressioni letterarie dell'insegnamento di S. Teresa d'Avila*, Modena 1955.

Cult: *Procesos de beatificación y canonization de S. Teresa de Jesus* ed. p. Silveno de S. Teresa, 3 voll., Burgos 1934-1935; Silverio de S. Teresa, *Algunas notas sobre la extension del rezo de S. Teresa a la Iglesia universal*, in *El Monte Carmelo*, XVI (1915), pp. 265-90; Valentino di s. Maria, *Chronologia vitae et operum S. Teresiae*, cap. IV in *Positio de Doctoratu*, pp. 27-32.

Valentine Macca

IV. ICONOGRAPHY. A portrait executed when Teresa was still living conditioned the other images in the initial phase of her iconography. The careful search for her likeness, with stress on her merely physical traits, led artists away from treating the multiple dynamic and spiritual aspects of the saint's personality. The purpose of such portraits

was an affective tradition in the various monasteries of the Order for a picture of the reformer and foundress.

Her true likeness was depicted for the first time in a painting executed at Seville by the Carmelite John della Miseria in 1576, when Teresa was sixty-one years of age (Seville, monastery of the Discalced Carmelite nuns). The picture is artistically ingenuous, but of great documentary interest; it presents the great Spanish mystic with marked features and stout body because of her advanced age, with hands joined as she turns toward a white dove with the words: «The mercies of the Lord I shall sing forever» (*Ps.* 88:2). Beside the actual figure in this first portrait, a mystical element is already introduced, viz. the presence of the dove, the figurative translation of a vision minutely described by Teresa: «On a vigil of Pentecost ... I saw above my head a dove very different from ours. It did not have feathers, but its wings were formed by shells that gave forth a great splendor» (*Life*, c. XXXVIII). Clearly derived from this portrait executed by Friar John della Miseria are numerous images preserved in the Royal Academy of Fine Arts of St. Ferdinand at Madrid, in the monasteries of the Discalced Carmelite nuns at Salamanca and at Valladolid (the latter is very faithful to the prototype, but with Teresa much rejuvenated), and in some other Spanish collections. The production of portraits along the same lines was further promoted by the wide diffusion of the etching of Jerome Wierix (1553?-1619). This etching, while imitating the first image of Teresa, places her in a monastic cell with a writing desk and allegorically puts a spindle at her side; an ample inscription exalts the saint as a foundress of monasteries and specifies that the engraving is posterior to her death. Finally, there are two «youthful» portraits in the Lazaro Galdiano Museum of Madrid: one is attributed to an unknown Italian painter of the XVII century; the other is attributed to Ferdinand Arco (1625-1740). Both portraits, however, have little artistic or documentary interest.

After her canonization in 1622, the diffusion of Teresa's writings determined a new iconographic theme, Art began to approach the spiritual figure of Teresa, but with some timidity. Her work as writer was admired, but the deep humanity that gushes from her writings was not stressed; a reverential fear prevented artists from penetrating her works in order to draw from them representations illustrating her dynamic tensions. Hence, during this period Teresa is exalted as a doctor of the Church, but pictured with generic images, providing a certain resemblance. However, the book which symbolizes her quality as a mystical writer, remains closed, with the pages still to be explored. Examples of this theme are the polychrome statues of some Spanish artists: that of Gregory Fernandez, tediously realistic in the all-too-obvious particulars (1624, Valladolid, Museum of Sculpture); that of Alphonse Cano, deeply spiritual (1629, Seville, Church of Good Success); that of Joseph de Mora, careful to recall Teresa's obedience to the dove (before 1705, Cordoba, cathedral). To these must be added the non-polychrome statue of F. Pecul, a moving piece for the delicate candor expressed in the face of the youthful saint (XVIII cent., Santiago, cathedral).

Some canvases also exalt Teresa under the generic theme of doctor of the Church: that of a disciple of Zurbaran, detached in the orderly lines of its presentation (XVII cent., Seville, cathedral); that of Francis Mancini, solemn and academic (XVIII cent., Rome, St.

Mary of the Stairs); that of Anthony Chiozzotto, with its overtones of the market-place (XVIII cent., Chioggia, St. Andrew's); finally, that of Joseph Bazzam, feelingly vibrant in light and color (XVIII cent., Feltre, Museum). The grand statue of Philip della Valle for the Vatican basilica also enters into this group; the sculptor, in 1754, with contained and solemn movement, depicts the mystical writer accompanied by a small angel who bears a dart and a flaming heart. These attributes, allusive to a vision of Teresa, had been her hallmarks for more than a century.

The mystical nature of Teresa's inspiration was depicted, from the middle of the XVII cent., by the representation of the transverberation: the artists finally penetrated the writings of the saint and successfully placed her vibrant spirituality in relief. The figurative translation of this page of Teresa's genius was congenial to baroque art, and one of the greatest protagonists of this historical period was to bring it out in detail in the harmony of its various dimensions. It was Bernini who, over a side altar of the Roman church of St. Mary of Victory, placed a group sculpture that evokes Teresa's mystical rapture. Under a background of golden rays, Teresa leans backwards in the sweetness of suffering, while a smiling angel lifts an edge of her tunic and prepares to wound her again with a lance. For the effective presentation of the ecstasy there concur, proportioned with able mastery, the abundance of colored marbles, the simulated lights, the frescos artfully alluding to the glory of the angels, and the other sculptures representing members of the Cornaro family, who, looking out from the lateral boxes of the chapel, comment on the mystical event (1645-52, with the collaboration of G. Abbatini for the pictures and of E. Ferrata for the other sculptures).

The work of Bernini is poetic in the difficult synthesis of the various elements and contrasting effects; it has been repeatedly described as ambiguous, sensual, morbid. In reality, it is a sincere and attentive figurative reproduction of the following words of

Teresa: «God wished that I should see at my left an angel in bodily form ... He had a long dart of gold in his hand, from whose iron tip a flame issued. He immediately wounded my heart in its deepest fibers; and it seemed to me that, in withdrawing the dart, he carried away some strips of that heart ... The pain was so acute that it made me moan, but the sweetness that accompanied it was so great that I would not have wished that suffering to be taken from me ... This suffering is not corporal, but spiritual, although the body is not altogether extraneous to it.»

After Bernini, the memory of the transverberation became the principal theme of Teresian exaltation, even though it had already been proposed in 1622 unsuccessfully by the emblem of canonization. This emblem was first placed in St. Peter's—as a very accurate engraving of the standard honoring the five saints proclaimed by Pope Gregory XV testifies—and was then carried triumphantly through the streets of Rome, as the chroniclers recall when in detail they describe the itinerary followed by the procession even to the church of St. Mary of the Stairs. Before Bernini, Guido Cagnacci also had depicted the transverberation with lines of excruciating sorrow in the touching altar-piece which on diverse levels places St. Teresa, in a swoon and suffused with pearly

pallor, at the side of St. Mary Magdalen de' Pazzi and of St. Andrew Corsini adoring the Virgin (about 1640, Rimini, St. John the Baptist's).

Peter Ricchi is weaker in his altar painting, because of the oppressive atmosphere (about 1670-5, Udine, Civic Museum); and Andrew Vaccaro is no better as he portrays the saint supported by two angels, using iconographic details with which he painted other pictures of various saints (XVII cent. Valencia, Museum). Luke Giordano exaggerates in movement and dramatics (about 1684-5, Naples, St. Teresa's of the Discalced Friars), while in the full 1700's John Dominic Ferreti, with easy color and delicate finesse, portrays the saint, who has fainted, in the arms of the angels (1723, Castiglion-fiorentino, Museum). On the other hand, Pompey Batoni attains tones of melancholic intimacy in a small canvas (about 1743, Genoa, in a private collection); Sebastian Ricci also succeeds with lively imagination of colorful ease when he places the transverberation between the majestic columns of a temple, where an affectionate choir of angels supports the saint (about 1724, Vicenza, St. Jerome's; a model in the Museum of Vienna).

Among the sculptors who effectively portray this vision of Teresa, the French Peter Le Gros, in an elegant statue, expresses the pain of the ecstasy by means of the eloquent, though somewhat affected gesture of the hands (XVII and XVIII cent., Turin, St. John's); the Austrian Ignatius Günther, in a polychrome group, depicts Teresa in heroic style advanced in age, macerated in body (1771, Munich, Bavarian National Museum); finally, the French Michael-Angel Slodtz, in a high-relief, ably reproduces the Bernini model along classical lines (about 1738, Rome, St. Mary of the Stairs; a very beautiful model in terracotta at Rome, Academy of St. Luke).

Another theme of Teresian iconography is that of festive glory: among the first to portray it was Peter Novelli, called «of Monreale,» in a canvas where one's attention is distracted by innumerable little angels who, in carrying the mystic into paradise, joyfully crowd one another even under her mantle (XVII cent., Madrid, Academy of St. Ferdinand). For all of the 1600 and the 1700's the motif of pomp and triumph was destined to adorn the vaults of the chapels dedicated to the saint: in St. Sigismund's at Cremona Humbert Lalonge, with pleasant coloring, depicts her being received into heaven by Jesus (XVII cent); in the church of the Discalced friars in Venice, with able and animated foreshortening, John Baptist Tiepolo has her ascending into paradise surrounded by exultant angels (about 1725).

Teresian iconography had its most ample development in full baroque and was necessarily conditioned by the spirit of that epoch. Hence the exaltation of her visions, ecstasies and contemplations prevails over the representation of episodes of her life, which was still so evocative. One theme often reproduced is that of the Communion given to her by St. Peter of Alcantara, helped by St. Francis of Assisi and by St. Anthony of Padua, both of whom were champions of evangelical poverty and here are shown vested as deacons. The most imaginative evocation of this theme is on a canvas of Claude Coello: it is vigorous in design and chromatic sumptuousness. The chasuble of the priest and the dalmatics of his assistants, heavily precious because of the fine

needle-work, are contrasted with the humble simplicity of the tunic of the young foundress (XVII cent., Madrid, Lazaro Galdiano Museum). The same motif returns in a very beautiful canvas of an unknown Italian painter, perhaps of Bologna (XVII cent., Madrid, Prado), and in a vibrant picture attributed to John Mary di Coldrerio Livio (XVIII cent., Tours, Museum of Fine Arts).

The vision enjoyed by the saint on Assumption Day of 1561 and described in ch. XLI of her Life suggests to the artists to fill Teresa's cell with clouds, among which appear St. Joseph, who covers the mystic with a white mantle, and the Virgin, who places a splendid necklace around her neck. Among the many painters who portray this vision the most able are John Lanfranco (about 1612, Rome, Convent of the Carmelite nuns), Andrew Vaccaro (1642, Madrid, Academy of St. Ferdinand), and Bartholomew Caravaglia (XVII cent., Turin, Sabauda Picture Gallery).

Finally, Teresa, as a figure representative of the religious spirit of the counter-reformation, inspired a considerable number of painters and of sculptors; but a complete treatment of this aspect of her iconography is not possible. For economy's sake, we will be content to give a brief enumeration of the names of some artists whose work is not included on the usual iconographic lists. Among the sculptors, Cyrus Ferri (a small statue, XVII cent. Rome, church of Jesus); Cosimus Fanzango (statue, XVII cent., Naples, St. Teresa's Chiaia); Gregory Fernández (statue in silver, XVII cent., Avila, convent of St. Teresa, in the room where she was born); Joseph Lironi (stucco depicting two visions, XVIII cent., Rome, St. Mary of the Stairs); Philip della Valle (gloria, XVIII cent., ib.). Among the painters, Spagnoletto (portrait, XVII cent., Valencia, Provincial Museum); Francis del Cairo (Teresa in prayer before SS. Peter and Paul, XVII cent., Pavia, charterhouse); Alexander Tiarini (Four saints, about 1618-21, Bologna, St. Martin Major's); P. P. Rubens (Teresa frees from purgatory Bernardine di Mendoza, founder of a convent of Teresians at Valladolid, XVII cent., Anvers, Museum, and New York, Metropolitan Museum); Charles Cignani (The Virgin with the Child and SS. Charles, Teresa and the Baptist, XVII-XVIII cent., Bologna, National Picture Gallery); Nicholas Bambini (Teresa miraculously saved on a trip and Teresa receives the Eucharist that has detached itself from the hands of the celebrant, XVII-XVIII cent., Venice, Church of the Discalced friars); Paul De Matteis (Teresa writes her rule, XVII-XVIII cent., Naples, St. Teresa's of the Discalced friars); Luke Giordano (two paintings with Teresa and St. Peter of Alcantara, XVII--XVIII cent., Naples, St. Teresa's a Chiaia); John Baptist Piazzeta (Ecstasy, about 1739, Turin, Colonna Collection, and Stockholm, National Museum); John Bettino Cignaroli (Ecstasy XVIII cent., Trent, St. Mary Major's); Sebastian Conca (Teresa received by St. Joseph, XVIII cent., Rome, St. Mary of Victory, convent.)

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