Grete Refsum

Genuine Christian *Modern* Art

Present Roman Catholic Directives on Visual Art
Seen from an Artist´s Perspective

AHO Arkitekthøgskolen i Oslo
arkitektur • urbanisme • industridesign

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ISSN 1502-217x
ISBN 82-547-0115-6

CON-TEXT
THESIS 3
Dissertation delivered at Oslo School of Architecture 20 September 2000.

UTGIVER
Oslo School of Architecture/ National College of Art and Design

TRYKK
GCS

DESIGN AV BASISMAL
Anne Melby
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SURVEY OF CONTENTS

Analytical Table of Contents 4
Preface 10
Abstract 14
Survey of the Dissertation (diagram) 16
Introduction 17

Part I Research Project and Terminology **21**
1. From Artistic Work to Research Project 21
2. Definitions of Terminology 40

Part II Roman Catholic Attitudes to and Norms on Art **53**
3. Tradition Before the Second Vatican Council 53
4. The Second Vatican Council, 1962-65 82
5. Post-conciliar Directives 113
6. Towards an Interdisciplinary Understanding 149
7. Final Conclusions 174

Appendix 1 The Notion of Genuine Christian Modern Art Exemplified by the Author's *Crucifix Series* **177**

Appendix 2 Documents **223**
List of Figures 236
Bibliography 242
Glossary of Concepts 262
Index of Names 279
Supplement: Dissertation Lecture 286

ANALYTICAL TABLE OF CONTENTS

Introduction 17

Part I Research Project and Terminology **21**

1. From Artistic Work to Research Project 21

1. 1 ***The Problem of Producing Art for Christian Use*** *21*

1. 1. 1 *The Professional Problem of the Artist* *21*

1. 1. 2 *Approaches for Finding Visual and Artistic Ideas* *23*

1. 2 ***Survey of Literature*** ***25***

1. 2. 1 *General Criteria for Art in Ecclesiastical Use* *25*

1. 2. 2 *Voices of Artists* *26*

1. 2. 3 *Roman Catholic Criteria for Art in Ecclesiastical Use* *28*

1. 2. 4 *Connections Between Theological Criteria on Art and Works of Art* *29*

1. 3 ***Research Question and Hypothesis*** ***31***

1. 3. 1 *Development of the Research Question* *31*

1. 3. 2 *Development of the Hypothesis* *32*

1. 4 ***Sources*** ***33***

1. 4. 1 *Documents from the Second Vatican Council Period* *33*

1. 4. 2 *Post-conciliar Documents* *34*

1. 5 ***Methodology*** ***36***

1. 5. 1 *Basic Methodology - Interdisciplinarity Between Theology and Art* *36*

1. 5. 2 *Reading of Documents - Hermeneutic Method* *38*

2. Definitions of Terminology 40

2. 1 ***Terms for Art Related to Christian Use*** ***40***

2. 1. 1 *Religious Art* *41*

2. 1. 2 *Christian Art* *42*

2. 1. 3 *Liturgical Art* *44*

2. 1. 4 *Sacred Art* *45*

2. 1. 5 *Ecclesiastical Art* *47*

2. 2	***Categories of Art in Christian Use***	***48***
2. 2. 1	*Image*	*49*
2. 2. 2	*Icon*	*50*
2. 2. 3	*Art in Roman Catholic Church Buildings*	*51*
2. 3	***Roman Catholic Understanding of Tradition***	*52*

Part II Roman Catholic Attitudes to and Norms of Art **53**

3. Tradition Before the Second Vatican Council 53

3. 1	***Times Before the 20th Century***	***53***
3. 1. 1	*The Jewish Heritage and the Earliest Christians*	*53*
3. 1. 2	*The Rise of Sacred Images (Icons), 6th Century*	*54*
3. 1. 3	*Early Medieval Times – Pope Gregory the Great, 6-7th Century*	*56*
3. 1. 4	*The Byzantine Iconoclastic Controversy - Horos of Nicea, 787*	*57*
3. 1. 5	*The Western Attitude to Images - Libri Carolini, 9th Century*	*59*
3. 1. 6	*The late Medieval Debate – Abbot Suger and Bernard of Clairvaux, 12th Century*	*61*
3. 1. 7	*The Council of Trent – Archbishop Carlo Borromeo, 16th Century*	*64*
3. 1. 8	*Cardinal Federico Borromeo, 17th Century*	*66*
3. 1. 9	*Decline*	*68*
3. 2	***The 20th Century Before the Second Vatican Council***	***70***
3. 2. 1	*Pope Pius X and the Oath Against Modernism, 1910*	*70*
3. 2. 2	*The Liturgical Movement and artistic change*	*73*
3. 2. 3	*The German Bishops' Guidelines After Second World War*	*76*
3. 2. 4	*Pope Pius XII and his Encyclical* Mediator Dei, *1947*	77
3. 2. 5	*The Discourse in the 1950s and* De Arte Sacra, *1952*	78
3. 3	***Summary and Conclusion***	***80***

4. The Second Vatican Council, 1962-65 82

4. 1	***Idea and Implementation***	***82***
4. 2	**Constitution on the Sacred Liturgy; Sacrosanctum Concilium, *4 December 1963***	***87***
4. 2. 1	*General Intentions*	*87*
4. 2. 2	*General Statements Concerning Art*	*89*
4. 3	**Chapter VII; Sacred Art and Sacred Furnishing**	***90***
4. 3. 1	*Conciliar Debate*	*90*
4. 3. 2	*Survey of the Approved Document*	*91*
4. 3. 3	*Article 122*	*92*
4. 3. 4	*Article 123*	*93*
4. 3. 5	*Article 124*	*95*
4. 3. 6	*Articles 125-126*	*96*

4. 3. 7	*Article 127*	*97*
4. 3. 8	*Article 128*	*98*
4. 3. 9	*Article 129*	*98*
4. 4	***Categorization of the Characteristics of Ecclesiastical Art According to* Sacrosanctum Concilium, *Chapter VII***	***99***
4. 4. 1	*Premises and Characteristics of Ecclesiastical Art According to* Sacrosanctum Concilium *Summarized*	*99*
4. 4. 2	*General Categories of Made Objects*	*99*
4. 4. 3	*Function and Use*	*100*
4. 4. 4	*Contents*	*101*
4. 4. 5	*Formal Aspects*	*102*
4. 5	**Instruction on the Proper Implementation of the Constitution on the Sacred Liturgy; Inter Oumenici, *26 September 1964***	***102***
4. 5. 1	*The Document*	*102*
4. 5. 2	*Genuine Christian in "genuine Christian modern art"*	*104*
4. 5. 3	*Modern Art in "genuine Christian modern art"*	*106*
4. 6	**Pastoral Constitution on the Church in the Modern World; Gaudium et Spes, *7 December 1965***	***107***
4. 7	***Pope Paul VI on Art (1963-1978)***	***108***
4. 8	***Closing Messages of the Council;* To Artists, *8 December 1965***	***110***
4. 9	***Summary and Systematization of the Second Vatican Council´s Demands to New Ecclesiastical Art***	***111***

5. Post-conciliar Directives		113
5. 1	**General Instruction on the Roman Missal, *26 March 1970***	***113***
5. 2	**The Code of Canon Law**	***116***
5. 2. 1	*Canon 1188*	*113*
5. 2. 2	*Canon 1210*	*117*
5. 2. 3	*Canon 1216*	*118*
5. 3	***Directories from the Bishops´ Conference in Ireland, Germany and USA***	***118***
5. 3. 1	Pastoral Directory on Sacred Art and Architecture, *Ireland 1966*	*119*
5. 3. 2	Environment and Art, *US Bishops 1978*	*122*
5. 3. 3	Leitlinien für den Bau und die Ausgestaltung von gottesdienstlichen Räumen, *Germany 1988*	*126*
5. 4	**Instruction on Inculturation, *29 March 1994***	***127***
5. 5	**Chatechism of the Catholic Church, *11 October 1992***	***128***
5. 5. 1	*Images for Veneration*	*128*
5. 5. 2	*The Question of Art in the Church*	*130*
5. 6	***Pope John Paul II (1978-) on Art***	***133***

5. 6. 1	*Apostolic Letter;* Duodecimum Saeculum, *4 December 1987*	*133*
5. 6. 2	*Letter;* To Artists, *4 April 1999*	*136*
5. 7	***Revised Directory from the US Bishops***	***141***
5. 7. 1	Domus Dei; Art and Architecture Document, *Draft Nine, US bishops, November 1999*	*141*
5. 7. 2	Built on Living Stones: Art, Architecture and Worship, *16 November 2000*	*143*
5. 8	***Summary and Systematization of the Post Conciliar Document´s Demand to New Ecclesiastical Art***	***147***

6. Towards an Interdisciplinary Understanding 149

6. 1	***The Question of Beauty***	***149***
6. 1. 1	*Artists Produce Art – Not Beauty*	*149*
6. 1. 2	*Beauty in a Secular Understanding*	*150*
6. 1. 3	*Beauty in a Theological Understanding*	*152*
6. 1. 4	*The Theological Perspective of Beauty in Art*	*153*
6. 1. 5	*The Request for Beauty Discussed in Relation to Artistic Rractice*	*156*
6. 2	***The Question of Crosses and Images of Saints in a Church***	***158***
6. 2. 1	*Placement and Number of Crosses*	*158*
6. 2. 2	*The Number of Images of Any one Saint in a Church*	*160*
6. 3	***Genuine-Christian-Modern-Art***	***163***
6. 3. 1	*Criteria on Art Seen in Relation to Genuine-Christian-Modern-Art*	*163*
6. 3. 2	*Genuine in Genuine-Christian-Modern-Art (Spirituality)*	*165*
6. 3. 3	*Christian in Genuine-Christian-Modern-Art (Service, Tradition, and Beauty)*	*166*
6. 3. 4	*Modern in Genuine-Christian-Modern-Art (Significance)*	*169*
6. 3. 5	*Art in Genuine-Christian-Modern-Art (Quality)*	*170*
6. 4	***Conclusion***	***171***

7. Final Conclusions 174

Appendix 1 The Notion of Genuine Christian Modern Art Exemplified by the Author´s *Crucifix Series* ***177***

Appendix 1. 1	***Introduction***	***177***
Appendix 1. 2	***Practice-based Research in the Visual Arts***	***179***
Appendix 1. 2. 1	*Comments on the General Problems of Theory and Research in the Visual Arts*	*179*
Appendix 1. 2. 2	*Practice-based Visual Analysis*	*181*
Appendix 1. 2. 3	*The Value of Including Appendix 1 - Reflections on Personally Made Works of Art in a Dissertation*	*182*
Appendix 1. 3	***Artworks Considered***	***184***

Appendix 1. 4	***Cross and Crucifix Terminology***	***185***
Appendix 1. 5	***Exploration of Crucifix Form, Initial Phase***	***186***
Appendix 1. 5. 1	*Copying Tradition:* Crucifix from Leikanger	*186*
Appendix 1. 5. 2	*The Historic Reality of Crucifixion:* Fragments	187
Appendix 1. 5. 3	*The Body of Christ as the Cross:* Feminine Cross	190
Appendix 1. 5. 4	*Unity of Body and Cross: Self-portraits*	*190*
Appendix 1. 5. 5	*Abstraction of Christ:* Christmas Crib	*193*
Appendix 1. 5. 6	*Renewal of Tradition:* Risen Cross	*194*
Appendix 1. 6	***Towards New Solutions:* Divided Cross**	***197***
Appendix 1. 6. 1	*Personal Intentions: Movement and Catechesis*	*197*
Appendix 1. 6. 2	*The Visual Idea:* Divided Cross *and the Gospel Narrative*	*198*
Appendix 1. 6. 3	*The Artistic Idea and the Making Process*	*198*
Appendix 1. 6. 4	*Final Form*	*200*
Appendix 1. 6. 5	*Liturgical Use*	*201*
Appendix 1. 7	***Divided Crucifix***	***202***
Appendix 1. 7. 1	*The Visual Idea*	*202*
Appendix 1. 7. 2	*The Artistic Idea*	*203*
Appendix 1. 7. 3	*The Making Process*	*204*
Appendix 1. 7. 4	*Final Form* - *Form 1.* Palm Sunday - *Form 2.* Maundy Thursday - *Form 3.* Gethsemane Garden - *Form 4.* Good Friday - *Form 5.* Easter Sunday - *Survey*	*210*
Appendix 1. 7. 5	*Liturgical Use*	*215*
Appendix 1. 8	***Good Friday Crucifix***	***216***
Appendix 1. 8. 1	*Artistic Process After* Divided Crucifix	*216*
Appendix 1. 8. 2	*Crucifix for Good Friday*	*217*
Appendix 1. 9	***The Crucifix Series Related to the Genuine-Christian-Modern-Art Criteria***	***219***
Appendix 1. 10	***Final Conclusions***	***221***

Appendix 2 Documents **223**

Appendix 2. 1	***Pre-conciliar Documents;* Mediator Dei *(Pius XII 1947), Articles 193-196***	***223***
Appendix 2. 2	***Documents of the Second Vatican Council***	***226***
Appendix 2. 2. 1	Constitution on the Sacred Liturgy, Sacrosanctum Concilium, *4 Dec. 1963;* Chapter VII; Sacred Art and Sacred Furnishings	*226*
Appendix 2. 2. 2	*Closing Message of Vatican II,* To Artists, *8 Dec. 1965*	*229*

Appendix 2. 2. 3 Instruction on the Proper Implementation of the Constitution on the Sacred Liturgy, Inter Oecumenici, *Articles 3. and 13 c.* *230*

Appendix 2. 3 ***Post-conciliar Guidelines on Sacred Art*** ***231***

Appendix 2. 3. 1 General Instruction on the Roman Missal, *Articles: 253-56, 270, and 278-79* *231*

Appendix 2. 3. 2 The Canon Law, *Canons: 1188, 1210, and 1216* *234*

List of Figures *236*

Bibliography: *242*

Abbreviations
Primary Sources
Bishops' Directives
Pope John Paul II
Encyclopedia
Secondary Sources

Glossary of Concepts *262*

Index of Names *279*

PREFACE

When Oslo School of Architecture in 1995, for the first time, invited visual artists to apply for entrance in their doctoral program, I readily responded to the challenge. Luckily, I was accepted and could begin my doctoral studies in the fall of 1995. A year later, in the fall of 1996, I was appointed research fellow at National College of Art and Design, a position I have kept since then.

My academic career started with a Master Degree in 1977, from the University of Agriculture, Ås, Norway, in cooperation with the University of Oslo (Norway). However, my favourite subject had always been art, and in 1979 I chose to study at the National College of Art and Design in Oslo, and gained a *Diploma* in 1985 on a stained glass window made for the Roman Catholic church St. Dominikus, in Oslo. For the next five years I experimented freely with materials and form in my private studio, and explored Christian symbolism. During this period, the educational system of visual art in Norway underwent a change, and the practical exam called *Diploma* was replaced by the more theoretical *hovedfag*, Norwegian for an exam that resembles the Master Degree. In 1990 I applied for hovedfag at the National College of Art and Design, and passed my degree in 1991/92, which consisted of a written thesis, titled Kors/Krucifiks; *Kunsthistorisk oversikt over korsets/krusifiksets utvikling frem til reformasjonen og fremstillinger av kors/krusifiks for kirkelig bruk i dag (Cross/crucifix; Art historical survey of the development of the cross/crucifix until the Reformation, and making of crosses/crucifixes for ecclesiastical use today)*, as well as four cross/crucifix sculptures. The written thesis also included a survey and an analysis of contemporary crucifix forms. After hovedfag I wanted to continue my work on the cross/crucifix, both in theory and practice. In 1992 I applied for a doctoral study at the Oslo School of Architecture, but since my project belonged to the visual arts, I was rejected. However, I continued my studies on my own. My artistic work on cross and crucifix form, the *Cross Series*, that had started in 1986, culminated in an experimental crucifix, called *Divided Crucifix*, in 1984. The work was shown in a separate exhibition, titled *Cross/Crucifix*,

which was held in the Crypt of the Evangelical Lutheran Cathedral in Oslo during Easter 1994. In my opinion, the process of making *Divided crucifix* together with the documentation and reflections around it, which had taken three full years to accomplish, might have represented a higher educational level in visual art. But this was not the case in 1995, and my hope of combining theory and artistic practice in a doctoral study proved difficult. However, my work on crucifix form is available in appendix 1 of this dissertation. I then had to find a purely theoretical problem for the dissertation. Already in 1993 the Building Committee of the Roman Catholic church, St. Laurentius in Drammen, Norway, that was making plans for a new church, asked my advice in matters of visual art. And in 1997 they engaged me as consultant and executing artist. The congregation I was to work for was a multicultural assembly whose expectations towards art were sprawling. In this situation it became important to know the general expectations on art in the Roman Catholic Church. I turned to the normative documents for
advice, and the research that followed resulted in the present dissertation.

I am raised in the Evangelical Lutheran Church of Norway, but converted in the 1980s to the Roman Catholic Church where I now am practicing. Since the late 1980s I have taken part in collective art exhibitions in Norway, lent my sculptures to liturgical use, participated in the local catechesis, given speaches and lectures, and held workshops for various groups: children, students, and adults, including professionals in visual arts and theology.

Thanks to *National College of Art and Design in Oslo* that has financed the doctoral work and the dissertation, thanks to Marit Rafoss who has checked the language, spelling and syntax, and thanks to all of you who have supported, encouraged, helped, and influenced the present work.

National College of Art and Design in Oslo:
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- Vicar Per Christian Solberg, organist Anna-Marie Hvaal Solberg, and congregational member Jorid Bratli, Løken Parish, Aurskog-Høland, Norway
- Student of Psychology Erlend Mørk, The Church of Norway's Congregation of Students, University of Oslo

General information about the dissertation

- This thesis is written and drawn with the primary intention of being informative and understandable for visual artists.
- The project is restricted to the Roman Catholic Church.
- *Church* written with an initial capital letter denotes the Church as administrative body and believing institution of congregations, while *church* written with a small initial letter denotes church buildings. The Greek and Latin noun for church (Ecclesia) is female, thereof the pronoun *her*.
- Art in this text refers to the visual arts solely.
- The field of art (or visual arts) denotes, in this thesis, the field of knowledge connected to artists, their educational institutions and practice, solely. It does not include theoretical disciplines concerned with the visual arts.
- When I speak about the artist in singular, I prefer to use female terms: she, her, hers, because the alternative: he, him, his, would be unnatural to me since I am female myself. Besides, at present, 71% of the students at National College of Art and Design in Oslo are female.
- Illustrations are chosen to make the text more enjoyable for the reader.
- Diagrams are included for pedagogical reasons to provide the reader with a quick visual impression of the issue.
- Figures without reference I have made myself: designed, drawn, and photographed.
- Translations without other references are my own; therefore, I have chosen to set the original texts in the footnotes. In a few instances, citations that I am unable to translate correctly either because of their style, language, or precision, are available in the footnotes. I still regard them as important as a source of reference for the reader, and only their meaning is given in the English text.
- Titles are set in italics.
- Words that are included in the *Glossary of Concepts* will be italicized and marked with an asterisk the first time they appear in the text.
- All emphases in bold in the text are mine.

ABSTRACT

The Professional Problem of the Artist

The professional problem of artists who want to produce art for Christian use is to find artistic solutions that may satisfy both patron and artist. To succeed, the artist needs to know what ecclesiastical patrons need and desire in our time for works yet to be produced.

Ecclesiastical Norms on Art

Since the Roman Catholic Church has explicit, written norms on art, the project is restricted to this Church only. The Second Vatican Council laid down the basis for the present directives in 1963. The conciliar documents encourage contemporary artists to create art for the Church; the premise, however, is that the new artworks serve liturgy and worship, and are considered suitable by the Church. The translator of the first Instruction to the conciliar text on art, from 1964, summed up in a footnote that in new church buildings the Church expects "genuine Christian modern art". The question is what these theological normative statements mean in relation to artistic practice.

Survey of Literature

A few scholars have analyzed the ecclesiastical demands in relation to future design and architecture. Lacking are studies that discuss the ecclesiastical norms in relation to future embellishing visual art specifically, as well as those which take the artist's perspective.

Research Question

How can the Roman Catholic directives on art be understood through concepts useful for artists?

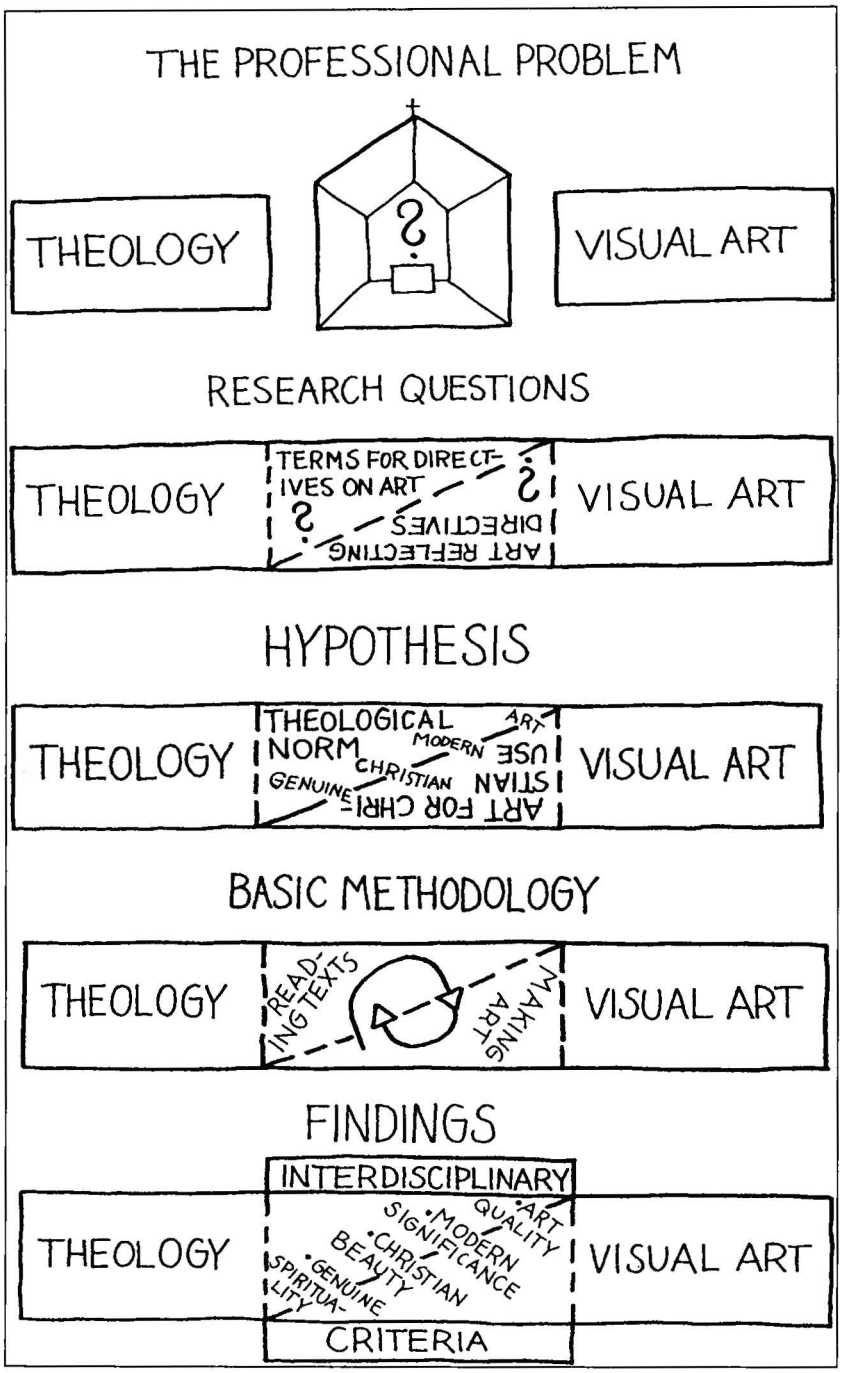
Hypothesis
If the Church's directives on art in our time can be legitimately condensed into "genuine Christian modern art", and if these four terms could be given an interpretation that is comprehensible and useful for artists, then artists would have a basic set of guidelines in their future artistic work that may help them provide what the Church needs and requests.

Sources
The sources utilized are theological texts: Roman Catholic normative documents on art from the Second Vatican Council and those issued after the Council.

Methodology and Design of Research
The dissertation consists of:
Part I, Research project terminology, that surveys literature, establishes a theoretical foundation for the project, and defines terminology.
Part II, Roman Catholic attitude to and norms on art, that is hermeneutic in approach. It first provides a background for understanding the present norms on art, and then reads the theological documents on art from the perspective of the artist, in order to find criteria for future artworks and art making. Besides, a personal case study is available in Appendix 1, The notion of genuine Christian modern art exemplified by the author's Crucifix Series, which is a practice-based visual analysis of the author's artistic exploration of crucifix forms from 1986 and onwards that was inspired by the "genuine Christian modern art" statement.

Findings
The notion of genuine Christian modern art is suggested as a basic set of interdisciplinary criteria for ecclesiastical art, understood through a related set of terms so that genuine associates to spirituality; Christian to beauty; modern to significance; and art to quality.

Aims
The project aims at contributing to an understanding of what the Roman Catholic Church normatively wants artists to produce in the future; to the interdisciplinary dialogue between theologians and artists; and to the development of theory and methodology of practice-based artistic research in the visual arts.



Survey of the dissertation (diagram).

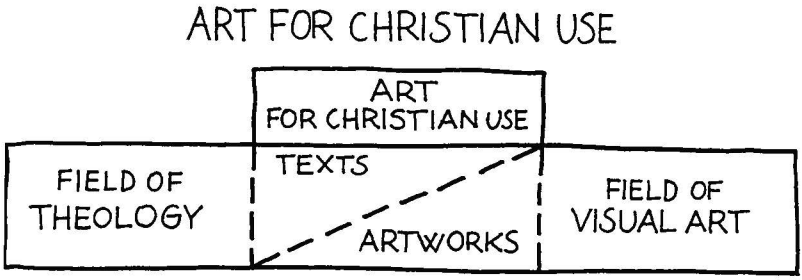


Figure 1
Art for Christian use (diagram).

Introduction

The two fields of *theology** and *art** represent different categories of experience and understanding: theologians produce texts, and artists make works of art, and both fields have their particular professional *traditions** and institutions in which the other field occupies a minor place. The problem when making art for Christian use is to handle the difficulty of *interdisciplinarity**[1] between the fields of theology and art (see figure 1).

In its earliest beginning Christianity had hardly any need of art, and established itself in opposition to contemporary *image**-worshipping cults. However, by the end of the second century, art was gradually taken into Christian contexts, and in the fourth century, when Christianity gained official acceptance in the Roman Empire, Christian notions could replace the heathen motifs in the contemporary art, and a particular Christian art could develop. From then on, and for the next thousand years, *secular** and *ecclesiastical** art almost coincided. But from the fifteenth century on, the *Church** and secular art drifted apart, until they around the middle of the 19th century completely lost contact. Another hundred years later, at the Second Vatican *Council** in 1963, the two were reconciled, and today the situation is uncertain (see figure 2).

During the last centuries the Western culture has ceased to be homogeneous Christian, and the present religious situation has resemblance to early Christian times; both periods have a variety of believes, disbelieves, religions and cults. This ideological diversity is mirrored in today's contemporary art, which often criticizes Christian concepts. Sometimes the expressed intention of the artist is to ridicule and insult Christian values by being *blasphemous**. This is one of the reasons why many Christians have a well-founded skepticism towards contemporary art. When commissions are given, ecclesiastical patrons often feel obliged to choose between artists

1 According to the US scholar Julie Thompson Klein interdisciplinarity "is a process for achieving an integrative synthesis, a process that usually begins with a problem" (Klein 1990:188). She defines: "interdisciplinarity is a means of solving problems and answering questions that cannot be satisfactorily addressed using single methods or approaches" (ibid.:198).

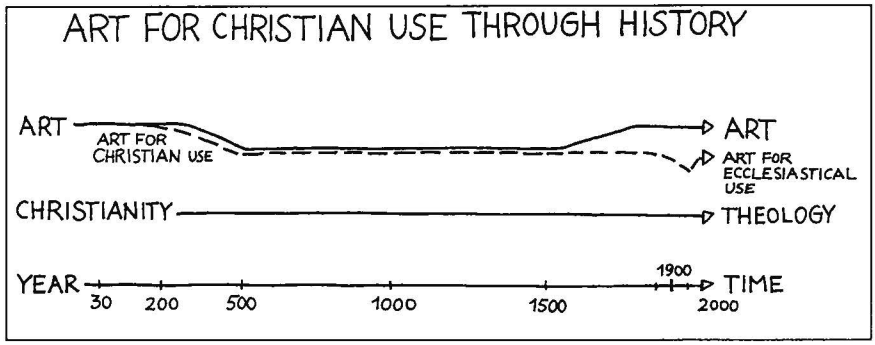


Figure 2
Art for Christian use through history (diagram).

merited either by pious attitude or artistic ability. But personal piety does not secure artistic quality, nor does artistic talent guarantee an appropriate ecclesiastical outcome. This unhappy dichotomy may explain why traditional *iconography** is so commonly found in new church buildings. Many congregations, instead of commissioning works of art with new iconography, acquire traditional images, as in my local churches, replace devotional *objects** from the past[2], and order copies of art from medieval times[3]. In the present situation, artists who want to make art for Christian use face the challenge of making artworks that can be accepted by probable buyers and patrons, and at the same time keeping an artistically professional standard. Artists will have to ask themselves what Christian or ecclesiastical patrons basically want artists to provide in our time. It is the aim of the present dissertation to contribute to shed a light on this question on a theoretical level.

Since the Roman Catholic Church, in contrast to *Protestant** denominations, has explicit, written documents that discuss its relationship to art, this dissertation is restricted to the Roman Catholic Church only. The foundations of the present *directives** on art were laid down by the Second Vatican Council in 1963[4], and are later furthered by legislation, *instructions**, and directories. When I as a student of art in the 1980s in Oslo, began my artistic exploration of *cross** and *crucifix** *forms**, and became acquainted with the conciliar directives on art, their statements sounded like mere verbosity, but for the allowance of "art of our own times"[5]. By chance, I later happened to find the first Instruction of this conciliar text, which had been issued already in 1964. The instruction

2 For instance: a wooden statue of St. Olav, St. Olav, Trondheim; *Holy** Mary in St. Hallvard, Oslo.

3 13th c. painted cross St. Hallvard, Oslo; 14th c. photo as altarpiece, Blackfriar's Chapel, Cambridge (Duffy 1995).

4 *Sacrosanctum Concilium*, Constitution on the *Sacred** *Liturgy**, chapter VII, 1963.

5 (SC, A. 123; FL:35).

made me none the wiser. However, what caught my attention was a short footnote, which explained that in new church buildings, the Church expected "genuine Christian *modern** art" . This statement was revealing, and I came to see it as the very gist of the Church's directives. Combined with the demand for art of our own times, I read it as a *carte blanche* for my creative activity, and happily went on in my artistic process on cross and crucifix forms.

Some ten years later, in connection with both my doctoral studies and a commission for an embellishment of a church, I realized that the question of ecclesiastical directives on art might be somewhat more complex. First, I needed a deeper understanding of what the Church's directives on art mean, and their consequences for artistic work. An exploration of literature revealed that a few dissertations had discussed ecclesiastical directives in relation to architecture and *design**[6] , but the future embellishing visual arts seemed not to have been treated in a similar way. Secondly, I was curious to know whether my artistic practice during these years was in accordance with that which the Church desired. Since the formulation "genuine Christian *modern* art" had been so inspiring in my artistic process, I thought that *if* these four terms, in fact, *do* cover the Church's directives on art in our time, and these four terms could be given an interpretation that is comprehensible and useful for artists, then artists would have a basic set of guidelines in their future artistic work that may help them provide what the Church needs and requests. In order to find out, I had to make a research of the Church's *normative** documents on art and see whether this hypothesis was right, or if other terms could be employed that might express the Church's attitude to art in the future. The dissertation proper then came to consist of two main parts: *Part I, Research project and terminology*, that presents the development of the research project, establishes the theoretical foundation upon which the dissertation builds, and clarifies necessary terminology; and *Part II, Roman Catholic attitudes to and norms on art,* that treats the ecclesiastical norms, its tradition and present norms seen from the artist's standpoint.

However, my motivation for writing this dissertation was my curiosity to know whether my artworks and future projects basically are acceptable or in accordance with the requests of the Church or not. Although reading of given texts and reflections on personally made works of art methodologically may seem rather different tasks, the two are interlinked from the executing artist's angle of view. Therefore, I found it wrong to withdraw the information that my personal case study represents from the dissertation altogether, and it finally found its place in *Appendix 1, The notion of genuine Christian* modern *art exemplified by the author's* Crucifix Series. This case study can be seen as an example of what an artistic process inspired by the "genuine Christian *modern* art" statement may lead to.

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6 See 1.1.1.

Findings in *humanistic** research projects, like this one that deals with humanly made objects, and which also is *hermeneutic** in considering texts, cannot be objective. At best, this kind of research provides new knowledge that may contribute to an extended understanding of the topic at hand. It is my *hope** that this project will inspire other artists to deduce scientific questions from their professional practice and research, so that their professional knowledge becomes available not only in future artworks, but also in words. Besides, I hope that theologians will appreciate a feedback to their thinking from the artist's perspective, and that this dissertation may be of value for their work. The question of how Christian thinking and *faith** can be visualized and communicated in our time and the future may generate many research projects. I welcome other Christian denominations to make their present *criteria** of art more explicit. Hopefully, an interdisciplinary field of *visual theology*[7] could be established, in which various topics and viewpoints could be explored. In such a discipline, I would like to contribute in order to find new ways of seeing the Christian Mystery.

7 The term visual theology is commonly used. University of San Francisco run by *Jesuits**, offers special studies in Visual Theology. The Norwegian theologian Geir Hellemo speaks of a materialized theology (Hellemo 1999:197).

PART I Research Project and Terminology

1. From Artistic Work to Research Project

1. 1 The Problem of Producing Art for Christian Use

1.1.1 THE PROFESSIONAL PROBLEM OF THE ARTIST

The process of making art can be described in different ways, and many theoretical models have been proposed[1]. In the context of providing art for Christian or ecclesiastical use[2], a simple chronological model with six separate stages[3] may suffice to clarify the specific problems connected to the art making process[4]. Stage1 represents the *task* or *commission*[5], stage 2 the

1 The field of design has a well-developed tradition of models describing their activities. See for instance *Developments in Design Methodology* (Cross 1984).

2 The task of making art for Christian or ecclesiastical use has resemblance to design problems. The design theorist David Pye writes: "The thing that sharply distinguishes useful design from such arts as painting and sculpture is that the *practitioner** of design has limits set upon his freedom of choice. A painter can choose any imaginable shape. A designer cannot" (Pye 1978:11).

3 This model and the drawings are inspired by the Norwegian artist and art theorist Paul Grøtvedt's book *Det skapende blikk; Om kunstens grunnlagsproblemer* (Grøtvedt 1990). In practice, artists may shift back and forth between the various levels of the model during a working process, still, the theoretical model is useful for discussing what is going on.

4 When I started to write this dissertation I thought that there was quite a difference between the art-making process in free studio (*autonomous**) work and that of a commissioned work. After having studied the documents of the Church for three years, I no longer think so. Although the two are different tasks, both demand a solution that basically will be directed by the same principles. In free studio work the artist and the patron can be considered to coincide. The same is the case when a patron gives the artist an open commission, which is often the case.

5 The first stage in the model, the task or commission, sets the concrete conditions related to it, which basically are: 1) The people involved: the patron, who in an ecclesiastical commission will often be a congregation and their clergy, represented by an appointed committee; the architect and those who construct the building; other artists; the users, that is, the people who will work, visit and use the place in question. 2) The building, with its given architecture: size, volume, construction, style, and materials. 3) The economy, which directs the technical and material possibilities of the work. 4) The timetable, that sets the time for the artistic process. -In the initial phase of a commission the artist will consider the particular set of conditions and circumstances, examine the architectural drawings, visit the construction yard, or the building in question. She will analyze the situation and seek possible solutions to the actual problem (See *The Reflective Practitioner. How Professionals think in action* [Schön 1983]). Eventually she will decide whether the commission offers challenges she may respond to or not. If she accepts the commission, practical problems of making a concrete piece of art will arise.

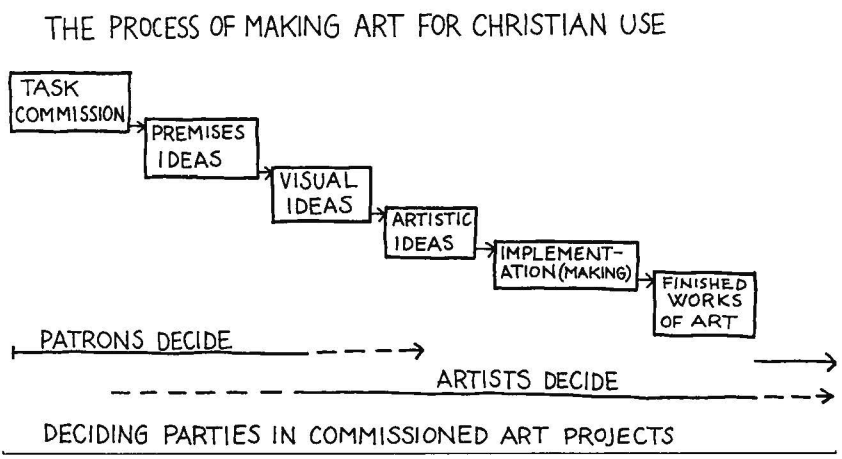

Figure 3
The process of making art for Christian use and the deciding party in a commissioned art project (diagram).

ideas or *premises* for the work, which concern *function** or use[6], content, and form in the artwork to come; stage 3 the search for a *visual idea* or the motif of the work, which also may be called the *content* of the *artwork*[7]; stage 4 the seeking after an *artistic idea*, which means the planning of an actual work of art, its materials, composition, and form; stage 5 the concrete *implementation* and execution of the previous ideas; and finally stage 6 the *finished* work of art[8] (see figure 3).

When art is commissioned, the patron will often partake in the first two or three stages of the model shown in figure 4, and also in the last stage when the artwork is finished, while the artist is supreme in stages four and five.

A task or a commission of making art for Christian use can be *specific*[9], *suggestive*[10], or *open*[11]. When the project is suggestive or open (stage 2), the artist has to present a visual idea that the patron will accept (stage 3).

6 *Function* or *use* in this context is simply defined as the task that the object is intended to fulfil. See the Norwegian art historian Staale Sinding-Larsen's book *Arkitekturteori og bygningsanalyse*, chapter IV (Sinding-Larsen 1994:122-127).

7 See Mørstad 2000:37.

8 In the beginning of the process of making art the artist controls the process, but during the making the developing artwork gradually gains control, and directs the process on its own formal principles (Grøtvedt 1990:63). This characteristic of the artistic process may represent a problem in tasks of embellishment.

9 To exemplify a specific commission I cite from a letter I received from a Norwegian *Lutheran** congregation (direct translation): "We have plans of getting an altarpiece with the motif of 'the disciples of Emmaus'. This image must be 110x140 in height. We do not want modern styles of art" (in the original Norwegian: "Vi har planer om å få et alterbilde til motiv av 'Emmaus disiplene'. Dette bildet må være 110x140 høyt. Vi ønsker ikke moderne kunstform" [Private letter, February 1999]).

10 Sometimes the patron will suggest a preferred theme. For instance, the exhibition program of Jubilee 2000 in Norway focuses on Christ. When exhibitions are held, there is often a written invitation and an exhibition title indicating the subject of the event. Exhibiting art in church buildings on a special occasion or during an ecclesiastical feast, like Christmas or Easter, a practice I denote *temporary liturgical use* of art, is another kind of specified commission.

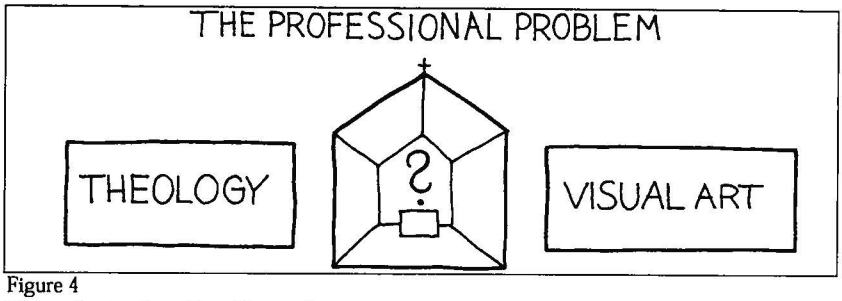

Figure 4
The professional problem (diagram).

Thereafter comes the suggestion of the artistic idea, or how the visual idea shall be embodied in material form (stage 4). If the artistic idea gains approval, the artist can start implementing the artistic idea (stage 5). Sometimes patrons have premises and notions of art that intrude into the professional field of the artist (stages 4 and 5). The artist on her side has to be true to her professional standards and personal convictions[12] . In the end, the artist alone will carry the responsibility for her work, its ideological content, and its formal aspects. The challenge of finding visual and artistic ideas that are acceptable to both patron and artist - to balance between the claims of future *users* of the artwork and the artist's personal ideas and intentions about her work - can be called the *professional problem* of the artist (see figure 4).

The present dissertation endeavours to shed a light on this particular professional problem of the artist, on a theoretical level. *Part II* focuses on the Church's general premises in relation to art (stage 2), while the case study in *Appendix 1* demonstrates how these ideas can be realized in a concrete artistic practice (stages 2-6).

1.1.2 APPROACHES FOR FINDING VISUAL AND ARTISTIC IDEAS

Artists who want to make art for Christian and ecclesiastical use may choose different approaches when they seek visual and artistic ideas for their work. The choice of approach will depend on the given circumstances and intentions of both the artist and the patron[13]. According to my personal experience and practice[14], the various approaches can be listed as follows:

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11 Even when a commission is open, premises will often be implicit. Sometimes a combination of a suggestive and open commission is given. For example, at an exhibition in Bergen in 1990, the invited artists were asked to read a special text and reflect artistically upon the reading (Achen 1990).

12 According to the Norwegian Roman Catholic artist and writer Ørnulf Ranheimsæter there is an artist ethic, which is bound to the rules of the profession, and rooted in the self-respect of the artist (Ranheimsæter 1999:12-13).

13 Any approach, or approaches, chosen will have consequences for the final result. If, for instance, an artist chooses to solve the problem of the visual idea passively, that is, on a basis of common knowledge shared by her patron without deeper reflections of the task, the result most probably will become traditional. However, if her patron wants something new and asks for creativity, the artist has to involve herself more actively in the artistic process (Gijsbers and Hekkert 1996:119).

14 See appendix 1in which examples of the various approaches are presented.

• Direct approach

The artist may intuitively and directly find a visual and artistic solution, and implement it. The result, by necessity, will be founded on the artist's inherent knowledge and understanding of the task.

• Iconographical approach

The artist can look for prototypes and models in the Christian pictorial tradition, art history, and iconography. But although the former solutions provide inspiration, they cannot help the artist to decide what motif to chose, nor whether she should make copies[15], paraphrases, be inspired, or do something different[16].

• Client approach

The artist can ask the patron, the commissioning committee, the clergy, or members of the congregation what kind of art they have in mind. But the preferences of persons without a professional understanding of art may be arbitrary and subjective, dependent of what the persons asked have seen before[17]. To sociologists of religion this approach is interesting; for the executive artist, however, it may be inspiring, but also block creative thinking.

• Theological (text-related) approach

The artist may seek inspiration in texts: the *Bible, Old* and *New Testament,* theological texts, or other relevant texts. If the *Bible* is taken as a point of departure, almost anything can be found, and the problem of choice and relevance remains unsolved. The same situation arises anew if only the *New Testament* is considered. In both cases, the artist who wants to understand more faces the broad field of theology. Starting from theological texts can be inspiring and generate interesting visions. But such an approach can be risky, since a person without a skilled basis in theology is hardly able to evaluate different interpretations of such texts[18]. However, if the artist acquires a theological understanding, or co-operates with theologians, this approach may lead to development and new ideas.

• Liturgical approach

The artist can find her visual and artistic ideas in *liturgy**. The focus can be any part of the liturgical actions that she finds interesting, or some special occasion in the liturgical year[19]. Such an approach is especially useful for temporary and *catechetical** art. However, it presupposes that the artist is familiar with liturgy, worship, and the practice of the faithful.

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15 The *Orthodox Churches** with their traditions of copied images, *icons**, are not considered.

16 This approach may easily lead to a conservation of past notions, instead of interpreting the spirituality of its own times. However, there may be an innovation if the artist chooses to build upon traditional forms that are revitalized to suit the present time.

17 I have asked priests what they prefer, and have noted that they often answer by gesturing at works of art near by.

18 I enthusiastically read the US Roman Catholic theologian John Dominic Crossan's book *The Historical Jesus. The Life of a Mediterranean Jewish Peasant* (Crossan 1991), which is an interpretation of the Jesus Christ event based on the *Gospels**. It was indeed inspiring, but hardly the only basis for visualizing Christ.

• Normative approach

The artist may look for general norms, guidelines, or attitudes on art in the particular Church she is working for. Such attitudes and norms may be more or less tacit, and difficult to reveal. Even when written norms and guidelines exist, the challenge for the artist is to find them, comprehend them, and understand what they imply in relation to works of art.

• Research

All the above mentioned approaches may lead to acceptable visual and artistic ideas, but none of them can help the artist in deciding what to make. The question remains whether there are some specific preferences and expectations among Christian patrons in our time, or some criteria that should be fulfilled when producing art for Christian or ecclesiastical use, which may help the artist to understand her task. In order to find out, the artist has to inquire, and perhaps research[20].

1. 2 Survey of Literature

1.2.1 GENERAL CRITERIA FOR ART IN ECCLESIASTICAL USE

Theologians and Church leaders have throughout history repeatedly attempted to set forth more or less universal guidelines for the arts of the Church[21]. According to Frank Burch Brown[22] the most frequent criteria have been simplicity, dignity, order, restraint, beauty, harmony, sincerity, and truthfulness (Brown 1995:323-24). In our times as well, theologians and art historians regularly propose criteria for art in Christian and ecclesiastical use. Basically, this kind of art is said to have a *serving* character[23]; it should be *didactic**, and signal a direction and goal (Heckel 1968). In order to communicate *truthfulness*, it is claimed that art in churches has to reflect its own time (Stengård 1984; Danbolt 1994). Besides, there is an agreement that a subjective, *religious experience* of the artist should be at the core of the artwork (Maritain 1949[24]; Rookmaker 1979; Branca 1990; Beckett 1992). The Norwegian Roman Catholic deacon and art historian Henrik von Achen

19 Special occasions can be visualized: the dedication day of the church, saints' feasts, some local tradition and the like.

20 Research processes start by surveying present knowledge about the problem in question. Perhaps the initial problem is solved, one just has to find the answer. When the researcher finds the "research border" (Scandinavian "*forskningsfronten*" [Lundequist 1992:16]) where no further information and knowledge is available, it becomes evident whether the question asked is solved or not.

21 In the following I do not distinguish between art for private use and ecclesiastical use, since in my opinion they should in principle not deviate, whether it is for a sitting room or a cathedral. This is the reason for choice of the term *ecclesiastical art*, which is introduced in 2. 1. 5.

22 Frank Burch Brown is an US professor of Religion and Humanities, composer and musician.

23 In German *Dienstkarakter*.

24 The French intellectual Jacques Maritain says: "If you want to produce Christian work, be a Christian, and try to make a work of beauty into which you have put your heart; do not adopt a Christian pose" (Maritain 1949:54).

has listed 12 points[25] concerning art in ecclesiastical use. According to von Achen the objects should primarily deserve to be called *art*; it should not merely be decorative, but a "talk about God" that would strengthen the function of the place it embellishes. Besides, the art in the church should be in contact with *tradition*; be *authentic**, reflecting the dynamic element in Christian tradition; be *pastoral**; communicate *faith*. The artist should be given the necessary *freedom* to create, but at the same time the artist has to be *loyal* to the task. The ecclesiastical patron keeps the authority regarding the *content* of the artwork, and should be a *mediator* between the faithful and the artist. Finally, von Achen advises that the congregation should be *willing* to *see* and understand new artworks. However, it is not good intentions, nor guidelines, that matter, but whether the arts can reflect religious *authenticity* or *significance* (Brown 1995:324-326). The problem for artists is how all these criteria should be understood and integrated in their art-making processes.

1.2.2 VOICES OF ARTISTS

Artists mainly express themselves through their works of art. Some artists write texts about their personal experiences; more exceptional are texts that treat particular issues on a general level[26]. The German artist Heinz Mack[27] sums up his experience with ecclesiastical work in a poem form:

"Church art is not always art.
Art that is only placed in church, is art in the church, but not church art.
Church art that is shown in museums, remains church art in museums.
Art for the church is not always regarded art by the Church.
The Church does not always want art.
Art is art without the Church.
Great church art is art in the church and for the Church"[28].

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25 Presented by Henrik von Achen, *Nordisk Kirkesagskonference*, Århus 6-9 August 1996.

26 Ørnulf Ranheimsæter, who is cited previously in this text, is an exception to the rule.

27 Mack is merited by his artistic abilities, and has been commissioned for work in German Roman Catholic chapels.

28 German:
"Kirchliche Kunst ist nicht immer Kunst.
Kunst, die in der Kirche nur ausgestellt wird,
ist Kunst in der Kirche, aber nicht kirchliche Kunst.
Kirchliche Kunst, die im Museum ausgestellt wird, bleibt kirchliche Kunst im Museum.
Nicht immer ist Kunst für die Kirche auch für die Kirche Kunst.
Nicht immer ist die Kirche überhaupt für Kunst.
Kunst ist auch ohne Kirche Kunst.
Grosse Kirchenkunst ist Kunst in der Kirche und für die Kirche" (Mack 1996:6).

About his work for the Roman Catholic Church, Mack says that although he for the first time in his artistic career had to abandon part of his artistic freedom, he still could not fulfil the claims of the Church[29] (Mack 1996:7). Mack openly admits that he cannot submit to the religious contents of his own art, and feels like an outsider in the chapels he himself has embellished[30]. The question is how such art objects that visualize contents the artist himself does not believe in can guide other people in their religious life. Although artists want to fulfil the expectations of a patron, the ethic of art should not be abandoned[31]. In my opinion Mack has gone too far in pleasing his patron, and the patron has exploited the talents of an artist to provide something likeable.

The American Roman Catholic artist John Steczynski argues that the Roman Catholic Church after the Second Vatican Council has moved towards *Protestantism** in degrading the value of images. He says: "The liturgical renewal did not include art in any significant sense. Thus in the West today there is no living tradition of liturgical art within which to work" (Steczynski 1997:24). As a solution to the problem Steczynski suggests that: "one can construct at least a general sense of what it [art in the church] should be like" (ibid.). The rupture in the tradition of art within the Church affects the perception of art by the user, as much as the production by the artist. According to Steczynski it was "people's trust in me that allowed them to accept and to assimilate my work"[32] (ibid.:34). Important in Steczynski's process was the possibility to experience his own works of art regularly at weekly worships. He says: "In this way I could more effectively see what worked, and what did not work" (ibid.:33). However, Steczynski expresses the frustration of the artist who wants to work for the Church: "I have kept feeling that I am struggling without a tradition at the same time that I am deeply rooted within tradition" (ibid.:35). His advice is: "A liturgical artist needs to arouse a sleeping tradition to teach others to once again recognize it [...] When this begins to happen on a regular basis in enough places, we shall once more have a living tradition of liturgical art" (ibid.:36). The question is what part of tradition should be awakened, and how this might be done.

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29 "meinen Anspruch auf die unbedingte Freiheit und Autonomie meiner Arbeit habe ich hier zum ersten Mal aufgegeben; und ebenso sind die Forderungen des Dogmas von mir nicht immer erfüllt worden" (Mack 1996:7).

30 "Dass Menschen in den von mir gestalteten Räumen nun beten, meditieren und die Sakramente der Kirche empfangen, berührt mich sehr. Aber als Künstler fühle ich mich meinen Zweifeln alleine gelassen. Das ist kein Vorwurf – gegen wen könnte ich ihn auch richten, wenn nicht gegen mich selbst? (Mack 1996:7).

31 Maritain reflects on this theme in 1949: "Do not say that Christian art is impossible. Say rather that it is difficult, doubly difficult - difficulty squared, because it is difficult to be an artist and very difficult to be a Christian, and because the whole difficulty is not merely the sum but the product of these two difficulties multiplied by one another, for it is a question reconciling two absolutes" (Maritain 1949:53).

32 This is precisely what I often experience in my work. When users or congregations are explained the reason for my work, they understand and are willing to accept new expressions and forms.

1.2.3 ROMAN CATHOLIC CRITERIA ON ART FOR ECCLESIASTICAL USE

The literary seeking after criteria in general on art for Christian use showed a dominance of Catholic writers[33]. Combined with the advantage that the Roman Catholic Church has a tradition of written regulations on art, and the fact that I myself am a Roman Catholic, I decided to restrict this dissertation to the Roman Catholic Church only, and explore the position of this particular Church[34]. The foundations of the present norms on art in the Roman Catholic Church were laid down by the Second Vatican Council in 1963. On the one hand, the statements on art seem inviting to contemporary art and artists: "The church has not adopted any particular style of art as her own [...] The art of our own times from every race and country shall also be given free scope in the Church"[35] (Flannery 1981:35). On the other hand, there are certain restrictions; the art should "bring to the task reverence and honor due to the *sacred** buildings and rites"[36] (Flannery 1981:35), and be in "accordance with faith, piety, the laws religiously handed down, and considered suitable for sacred use"[37] (Flannery 1981:34). These statements seem to be in juxtaposition; artists are free to create, but bound to make something the Church will accept. The question remains how artists should react to them.

As early as in 1964, the first *Instruction* of the conciliar text on art appeared. In translation by Austin Flannery O.P. that was issued first time in 1975, it is said that "Churches and oratories, church furnishings and vestments should be examples of genuine Christian art, including modern art" (IO, A. 13; FL:48)[38]. To this sentence Flannery adds a brief footnote[39], which explains that "The meaning is not that modern art is merely permissible, but that just as in older churches one would expect to find **genuine Christian art *of that time***, so in a modern church one would expect to find **genuine Christian *modern art***" (ibid.). If Flannery's footnote is reliable, artists today are challenged or commissioned by the Church to provide "genuine Christian *modern* art". However, the question remains whether Flannery is right, and what the terms "genuine Christian *modern* art" indicate in relation to artistic practice.

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33 In the beginning of my literary search I sought what I could find regardless of denomination, and indeed the scholarly debate on the topic is highly *ecumenical**, involving many Protestant denominations, perhaps the Anglicans in particular. I was curious to know whether art for Christian and ecclesiastical use was equal for the entire Western Church. In principle I think it is, but my dissertation project had to be restricted, and took another turn, so I cannot really tell.

34 I hope that other researchers can clarify the Protestant positions.

35 See appendix 2. 1 *Sacrosanctum Concilium (Constitution on the Sacred Liturgy)*, 4 December 1964 (SC, A. 123; FL:35).

36 See appendix 2. 1 (SC, A. 123; FL:35).

37 See appendix 2. 1 (SC, A. 122; FL:34).

38 See appendix 2. 3.

39 Since there is no footnote in the Latin original, it seems as though Flannery has added it on personal initiative.

1.2.4 CONNECTIONS BETWEEN THEOLOGICAL CRITERIA ON ART AND WORKS OF ART

In 1962 the US theologian Kevin Seasoltz O.S.B. published a dissertation discussing the *Directives on Sacred Art and the Building of a Church*[40]. This study is: "an attempt to summarize the Church's legislation on art and the building of a church, and to formulate additional directives deduced from the nature of a church as the house of God's people" (Seasoltz 1962:viii). In the first part of the thesis Seasoltz defines sacred art and tradition, and presents the laws of sacred art at that time. In the second part he relates ecclesiastical legislation to the building of a church. Father Seasoltz' work accounts for the Church's teachings right before the Second Vatican Council. His advice to artists who want to work for the Church is that they acquire "a solid theological and liturgical formation" (Seasoltz 1963:50).

In 1964, a dissertation that focused on *chalices** was issued by the US doctor of education Nancy Dell Berryman[41]. Berryman stresses the responsibility of artists for developing new art objects for ritual actions. According to her, the task of making these kind of objects demands that the artist understands: a) the religious and artistic tradition in which she is involved; b) the causes of form; and c) the theological context and the liturgy that surround the objects. She argues that a real understanding of the tradition of religion and art will help artists to find a direction for their future work. Besides, she endeavors to explain the premises of theology and liturgy of religious patrons in terms comprehensible and relevant for artists. Berryman's conclusion is that ritual art should be useful, beautiful, authentic, and contemporary.

Another dissertation of interest came in 1982 by the US doctor of *philosophy** David Wayne Courtney who had studied *The Function of the Aesthetic in Religious Experience: A Comparison, Medieval and Modern.* Courtney suggests the term *iconographic significance* to denote the quality inherent in religious art that encourages the religious experience. Courtney says: "The iconographic significance of the religious art object is that aspect which serves as a vehicle to introduce the believer to the metaphysical order of his or her belief" (Courtney 1982:38). This *iconographic significance* represents, according to Courtney, a model for earthly living; it instructs the worshipper by providing an image of the divine, in which humans can participate. Courtney advocates that contemporary church architecture should be built with the primary intention of developing and fostering religious experience, instead of aesthetic experience. He considers

40 In ecclesiastical connections architecture is a branch of art.

41 Titled *Contemporary Roman Catholic and Jewish Ritual Art.* Her dissertation must have been published before the documents of the Second Vatican were available, since her bibliography only refers to preconciliar documents.

*Episcopal**[42] and Roman Catholic Churches because, in his opinion, they reflect the same *symbolic** and theological tradition[43]. Courtney analyzes works of two architects who intend to instruct the laity in *holy** living through the vehicle of church architecture (Courtney 1982).

A few years before Courtney, in 1977, the theologian Marcel Rooney O.S.B. had stated in his doctoral thesis, *A Theology for Architecture; An Analysis of the Theological Principles Applicable to Church Building In the Postconciliar Renewal*, that the goal of his study was to build a church "from the inside out", from theology to form (Rooney 1977:7). Rooney takes his point of departure in the written norms on art and architecture given by the Second Vatican Council[44], and his project may be seen as a continuance of Seasoltz' work from 1962. He explains and deepens the conciliar texts and the subsequent official declarations[45], and demonstrates how the official attitude to art was radically altered during the conciliar process, from a general hostility to contemporary expressions, towards a positive attitude, acceptance, and embracing of modern expressions. According to Rooney, the Second Vatican Council changed the understanding of the role of art in church buildings; besides being decorative and catechetical, art may be a bridge or a window to the Infinite. This new awareness parallels art to the liturgy in which it involves, and gives art a *sacramental** character. Thus the Council's theological thinking on art invites consequences in future artistic form. As a theologian, Rooney wanted to help the implementation of such changes by stipulating form from the source of theology and liturgy. Since he was no *practitioner** himself, his ambition was to communicate the conciliar ideas and their inherent possibilities to architects, so that they might respond and create new church architecture.

In 1990, the US Mark Boyer O.S.B.'s book *The Liturgical Environment: What the Documents Say* added to the efforts of Seasoltz and Rooney. Boyer is concerned with the objects inside church buildings. Like Rooney, Boyer's point of departure is the conciliar documents, from which he wants to explain the theology of each object in the church, and indicate formal consequences. He deals with the altar, the table of the word, the presidential chair, baptismal font, the *tabernacle**, Easter candle, reconciliation chapel, and the textiles for the various objects, including garments. For each object Boyer presents the ecclesiastical documents that deal with the topic, explains the

42 The Episcopal Church in the USA is in communion with the see of Canterbury, England, and thus an Anglican Church. Its former name was the Protestant Episcopal Church in the USA (ODCC:554).

43 Protestant traditions are excluded from the study because Protestant Churches or sects lack agreement regarding the kind of religious expression that should come from church architecture.

44 *Sacrosanctum Concilium*, Constitution on the Sacred Liturgy, chapther VII.

45 In chapter three. *Sacred Art and Architecture: The Voice of the Magisterium* at the Second Vatican Council and the Decade Following* (Rooney 1977).

theology found in these documents, and the consequences for praxis that flow from the given theology. There is only one thing missing in Boyer's book: the treatment of embellishing visual art.

Finally, the US architect Steven Schloeder, in his book *Architecture in Communion* from 1998, treats Roman Catholic architecture in response to the Second Vatican Council and previous Roman Catholic tradition. Besides architecture, he deals with the same themes as Boyer. Schloeder also includes a chapter on art in which he quotes from the documents of the Second Vatican Council. He underscores the call for "spiritual and theological formation" in the artist who makes art for church buildings (Schloeder 1998:39). In conclusion, he says that the Christian artist today should "reaccustom the people to beauty [...] use his art to elevate, spiritualize, and lead them to the feet of God" (ibid.:41).

1. 3 Research Question and Hypothesis

1.3.1. DEVELOPMENT OF THE RESEARCH QUESTION

Artists who want to make art for the Church face the professional problem of suggesting visual and artistic ideas that their patron will accept. From the survey of possible approaches to finding such ideas followed the questions of what Christian patrons basically desire in our time, and possible criteria for this kind of art. The literary survey showed that the question of theology and art is well treated by theoretical disciplines, while the makers of art have mostly been silent. It also demonstrated that the Roman Catholic Church has a tradition of written directives on art that are readily available and can be read by anyone. The inquiry then turned to this Church only. The next problem was to understand what the normative statements on art *imply* in relation to concrete works of art and artistic practice. A furthered literary inquiry showed that a few scholars have explored the Roman Catholic directives in relation to architecture and design. Before the Second Vatican Council, Seasoltz has dealt with architecture, and Berryman has considered chalices. After the Council, Courtney and Schloeder have discussed architecture. Rooney and Boyer have taken the same approach in their studies; both have read the documents of the Second Vatican Council in order to formulate their inherent implications in relation to architecture and design. However, the embellishing kind of visual art has been omitted in these studies, and seems not to have been treated in such a way anywhere else. Lacking is, therefore, a study of the Church's normative texts on art seen in relation to the visual arts specifically.

If artists are to provide what the Church wants, artists have to understand what the Church asks for. But if artists are to comprehend what is expected from them, theologians have to speak a language that has relevance for artists. And if theologians are to speak this kind of language, they must understand how artists think and act. However, to understand what artists need to know presupposes that artists express their perspective in verbal terms.

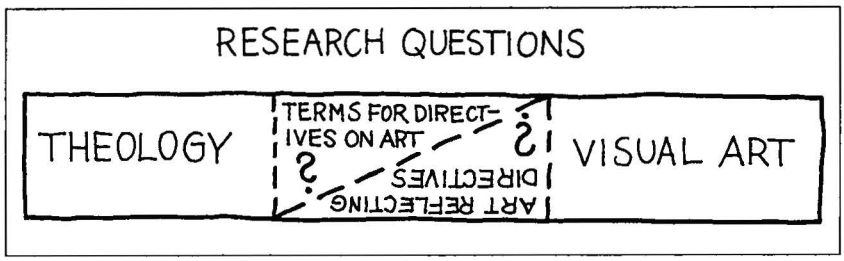

Figure 5
Research question (diagram).

In sum, to make what Christian patrons would like to buy, requires an understanding between theologians and artists that presupposes an interdisciplinary dialogue. Since the position of the Christian patron is based on art that already exists, it is the challenge of artists to suggest new solutions and elucidate their position. To contribute to a better understanding between theologians and artists, this dissertation seeks first to explore the position of the Church and translate and condense the elaborate theological directives into a few principles that can easily be remembered and guide artists in their work. Secondly, it aims at informing theologians about how artists may react to such theological statements. The research question asked in this dissertation is (see figure 5):

- How can the Roman Catholic directives on art be understood through concepts useful for artists?[46]

1.3.2 DEVELOPMENT OF THE HYPOTHESIS

Since the formulation "genuine Christian *modern* art", found in Flannery's footnote (IO, A. 13; FL:48), had proved so inspiring in my artistic process, I came to think that if these four terms in fact did represent a valid condensation of the Church's directives on art it would be very convenient for artists, and my artistic process would provide an example of what these terms, or such an understanding, might lead to. Therefore, the hypothesis of this dissertation became (see figure 6):

- If the Church's directives on art in our time can be legitimately condensed into "genuine Christian modern art", and if these four terms could be given an interpretation that is comprehensible and useful for artists, then artists would have a basic set of guidelines in their artistic work that may help them provide what the Church needs and requests.

1.4 Sources

To answer the research question literary sources are utilized. These are theological texts: a) documents from the Second Vatican Council, and b) postcon

46 There is one research question proper that is theoretical; the other research question is what art that reflects directives look like.

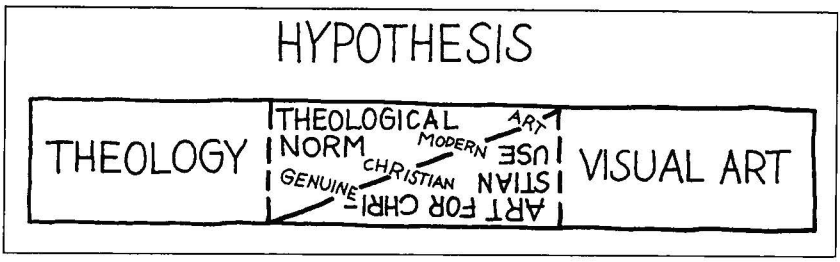

Figure 6
Hypothesis (diagram).

ciliar documents, which means documents that interpret, build upon, and extend the directives given by Second Vatican Council, and consequently are issued after the Second Vatican Council itself. The conciliar documents are foundational, written with the prospect of being furthered by new postconciliar documents. The *post-conciliar** documents, then, all represent interpretations of the Second Vatican Council's directives, which are authoritative and valid. They are presented partly chronologically and partly in relation to their importance.

1.4.1 DOCUMENTS FROM THE SECOND VATICAN COUNCIL PERIOD

- *The Constitution on the sacred Liturgy* (Latin *Sacrosanctum Concilium*), 4 December 1963;
- *Pastoral Constitution on the Church in the Modern World* (Latin *Gaudium et Spes*), 7 December 1965;
- *Instruction on the Proper Implementation of the Constitution of the Sacred Liturgy* (Latin *Inter Oecumenici*), 26 September 1964;
- Speeches of *Pope** Paul VI in the conciliar period (1963-65):
- Closing messages of the Council: *To Artists*, 8 December 1965.

The original Latin texts are the only official and authoritative sources. They are available in the Vatican publication series *Acta Apostolica Sedis* (AAS), in the book by Norman Tanner S.J. *Decrees** *of the Ecumenical Councils**, volume two, from 1990, or online. In this dissertation the Latin original texts are referred to only in matters of single terms or sentences when the English translations are divergent. Otherwise, the dissertation is based on English translations of the Latin texts from either of the three following books:

- *Documents of Vatican II* by Walter Abbott S.J. 1966;
- *Vatican II. The Conciliar and Post Conciliar Documents* by A. Flannery O.P. 1981;
- *Decrees of the Ecumenical Councils* by Norman Tanner S.J. volume II, 1990.

All these translations are given *imprimatur**[47], which means that they are approved of by the Church. Father Tanner's translation is the latest, and in his

introduction he says that Abbott's and Flannery's English translations should be especially noted (Tanner 1990, v. II:819). From this information, all three sources are regarded equally in this dissertation. Abbott's translation was issued immediately after the Council was held in 1966, and has many personal and interesting comments in footnotes. Flannery's translations are close to the Latin original, and are used for citations in the English version of the *Catechism of the Catholic Church* from 1994[48]. Flannery's book is compact and also contains the post- conciliar documents, which makes it practical in use. The book is easy to get hold of, and is probably the best choice of reference for artists. Therefore, Flannery's translations are basic in this study. The complete chapter VII of *Sacrosanctum Concilium* (Flannery's version) is available in appendix 2. 2. 1. Flannery's book includes the *Instruction on the Proper Implementation of the Constitution of the Sacred Liturgy* (Latin *Inter Oecumenici*[49]). The important articles concerning art are available in appendix 2. 2. 3. Flannery offers no comments to the conciliar document *Sacrosanctum Concilium*, but has comments in footnotes to the instruction *Inter Oecumenici*[50]. The closing message of the Council, *To Artists*, originally read in French (AAS, 1966:12-13), is taken from Abbott's translation (Abbott 1966:732), and is available in appendix 2. 2. 2. The speeches of Pope Paul VI, in Italian, are found in *Acta Apostolica Sedis* (AAS), and eventual commentaries in Father Rooney's dissertation (Rooney 1977).

1.4.2 POST-CONCILIAR DOCUMENTS

- *General Instruction on the Roman Missal*, 26 March 1970[51];
- *The Code of Canon** *Law*, 28 January 1983;
- Territorial directories from *bishops'** conferences[52]: Ireland, Germany, and USA;
- *Instruction: Inculturation**[53] and the *Roman Liturgy. Fourth Instruction for the Right Application of the Conciliar Constitution on the Liturgy*, 29 March1994;
- *Catechism of the Catholic Church*, 11 October 1992 (in English 1994); and
- Pope John Paul II's letters on art.

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47 Latin meaning: *it may be printed*; permission from a competent ecclesiastical authority to publish a book that may be safely read without damage to faith or morals (MCD:288).

48 CCC:xvi.

49 The Latin original of this instruction is available online <http://www.ghgcorp.com/shetler/catholic/vestments/documents/io_1.html>.

50 From which the title of this thesis is taken (IO; FL:48).

51 The Latin original (*Institutio Generalis Missalis Romani*) was issued in 1969, but the English translation first appeared 26 March 1970. A revised version was issued 27 March 1975, and this year (2000) it is revised anew. On Holy Thursday 2000 Pope John Paul II approved the Latin text. The National Conference of Catholic Bishops/United States Catholic Conference's Committee on the Liturgy offers a summary in English of the revised document (this is an unofficial translation), online <http://www.nccbuscc.org/liturgy/current/revmissalisromanien.htm>.

The *General Instruction of the Roman Missal* is found in Flannery's book (Flannery 1981:154-205) and online. The citations in this dissertation are taken from the fourth edition of *General Instruction* issued 27 March 1975[54]. The most central articles concerning art (articles 254, 270, 278, 279) are available in appendix 2. 3. 1 of the present dissertation.

References to the *The Code of Canon Law* in this study are taken from the 1996 reprint of *The Code of Canon Law. Letter & Spirit. A Practical Guide to the Code of Canon Law* (CL 1996). This book is, as the title indicates, an annotated version that aims at explaining the canons and providing guidance for its practical use[55]. The *Code of Canon Law* comprises seven Books and 1752 canons that are numbered continuously. Each canon may have one or more comments, which also are numbered continuously. Although the Latin original is the only official and authoritative one, this English translation has received approval by the Bishops' Conferences of Australia, Canada[56], England and Wales, India, Ireland, New Zealand, Scotland, and Southern Africa[57]. The most important canons (1188, 1210, and 1216) are available in appendix 2. 3. 2.

The Second Vatican Council gave powers to the territorial episcopal conferences to adapt the directives to the needs and customs of their different regions (SC, A. 128; FL:36)[58]. Since the aim of this research project is to acquire a general understanding of the Church's present teachings on art, and not to explore its possible local variations all our the Catholic world, a qualitative selection of directories is chosen, including the directories from Ireland, USA, and Germany[59]. These three directories represent an interesting variety of interpretations of the general teaching, which is considered sufficient in relation to

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52 *Bishops** in several *dioceses** - divided in relation to regions, nations, or many nations - unite in cooperative bodies that are called bishops' conferences.

53 Fr Joseph Masson S.J. introduced the concept *inculturation* in 1962. Fr Pedro Arrupe S.J. issued a letter on the topic in 1978, and the following year a papal document used the term. A definition of inculturation is the on-going dialogue between faith and cultures. It is the creative and dynamic relationship between the Christian message and cultures. According to Arrupe it is the *incarnation** of Christian life and of the Christian message in a particular cultural context in such a way that this experience transforms, directs and unifies the culture into a new creation (Shorter 1988:10-11).

54 Available online at <http//www.christusrex.org/www1/mcitl/girmch5.html>. The document also may be found online at <http://www.40.cyberhost.net/catholic/documents/girm.htm>. New information from the summary of the revised *General Instruction* from 2000 will also be included in the text.

55 A *New Commentary on the Code of Canon Law* is issued in 2000.

56 In Canada the National Liturgy Office in Ottawa issued their own *directory**, *Our place of Worship*, in 1999 (see the webmaster of the Canadian Catholic Information Network Nicholas Burns's information online at: <http://www.catholicinsight.com/church/placeofworship_.html>).

57 The book is prepared by The Canon Law Society of Great Britain and Ireland in association with The Canadian Canon Law Society (see the cover pages in CL 1996).

58 Such directories are written in the vernacular. See also Pope John Paul II's *Apostolic Letter** *on the 25th Anniversary of the Liturgical Constitution* issued 4 December 1988, Part VI: *The Organisms Responsible for Liturgical Renewal* (available online:
<http://www.40cyberhost.net/catholic/documents/25anniversary6.htm>

the specific research question and needs of this study. Besides, these documents are well known and often referred to, and they are easy to trace and obtain, which indicates that they are dispersed and in use[60]. One is tempted to think that nations in which the bishops have bothered to issue their own directories on art in the Church are particularly concerned about the topic. Especially the American bishops seem eager in their efforts to guide the faithful (see 5. 3. 2 and 5. 7).

The instructions given by the Vatican authorities through the *Instruction on Inculturation*, the *Catechism*, and the *papal letters** all add to understanding the present ecclesiastical teaching on art[61].

1. 5 Methodology

1.5.1 BASIC METHODOLOGY - INTERDISCIPLINARITY BETWEEN THEOLOGY AND ART

The topic of art for Christian use deals with the problem of combining theological ideas and artistic form; thus the theme of this dissertation is interdisciplinary between the fields of theology and the visual arts (see figure 1). If a proper interdisciplinarity is desired, both fields of knowledge have to approach the other in an effort to meet and understand the other's particular competence. The challenge in an interdisciplinary encounter between a *theoretical* discipline like theology, and a *making* discipline[62] like visual art, is to establish a dialogue that is based on equality between the two disciplines involved. The difficulty for making disciplines, which have weak theoretical foundations, is to avoid passive adaptation of existing terminology and methodologies from established theoretical fields that are inadequate to suit the particular needs in the making fields[63].

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59 This study is based on European languages, mostly English and German. It is up to the local authorities how they organize their region and dioceses, and apply current, official teaching. Any diocese in the world may in principle have a directory on art in its vernacular language, but a catalogue and exploration of these fall outside the pretensions of this study.

60 England and Scotland have national directories on art, but I have in fact not been able to buy or borrow them. In Scandinavia we do not have local directories on art.

61 The document *Towards a Pastoral Approach to Culture* (abbreviated TPAC, available online [31 pages] <http://www.vatican.va/roman_curia/p.../rc_pc_pc-cultr_doc_03061999_pastoral_en.htm> issued by the Pontifical Council for Culture in May 1999, has a chapter 17 *Art and leisure* (TPAC, electronic doc. :13) that also will be referred to. This document has less importance than the other, and it does not specifically treat art, but is interesting since it is issued shortly after the pope's *To Artists*, and may shed a light on the understanding of a few topics.

62 The field of visual art may be called a *making discipline*. Making disciplines arise from making practices, like art and architecture, and find their identity in the interplay between theory for practice and the exercise of theory (Dunin-Woyseth and Amundsen 1995). Making disciplines are subgroups of professions. The major or proper professions, like medicine, are grounded in systematic, fundamental, scientific knowledge (Schön 1983:23). Visual art may become a making discipline when its theoretical foundation is strengthened, for instance, by research. (I argued for this position in my own unpublished *Essay 1*, which was delivered at Oslo School of Architecture as part of the research training in 1996).

63 The French psychoanalyst and Professor of Linguistics Julia Kristeva says that the student of architecture needs to have a basic knowledge of a wide range of current theory and philosophy, "but the danger consists in locking oneself up in theories and losing the connection with the demands and logic inherent in one's own practice" (Kristeva 1998:8).

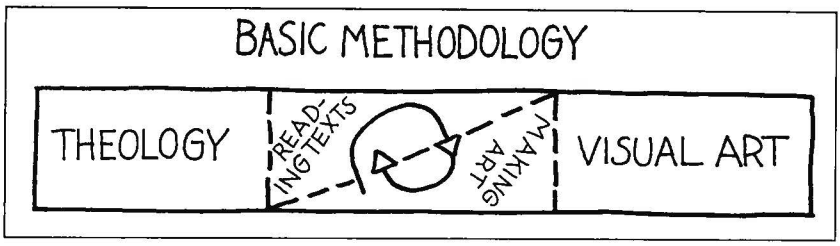

Figure 7
Basic methodology[65] (diagram).

Although the visual arts may draw on traditions and experiences of established theoretical disciplines, they have to produce their own specific knowledge, which they need to fulfil their aims, besides formulate their own concepts, theories, and methodologies[64]. The aim of this dissertation is to contribute to an improved interdisciplinary understanding between theology and visual art by entering the theological arena in order to understand the requests of theologian patrons. The dissertation proper explores the Roman Catholic documents on art in our time from the artist's particular angle of view, in order to understand their inherent criteria for future artworks and artistic practice (part II). In addition, a personal case study verbalizes the theological thinking that went into a systematic artistic exploration of crucifix form (appendix 1) (see figure 7).

The research strategy in the dissertation proper is an *exploratory study* of *what* the Church's directives *mean* (Yin 1987:17-18), and the dissertation seems to fall into the research category the Swedish architect professor dr. Jerker Lundequist calls *assessment*: "the methodological seeking after knowledge, with the aim of finding evaluating criteria for the object of research"[66]. Since the dissertation treats written texts, a *hermeneutic* or interpreting method is used. Appendix 1 that deals with artworks applies a practice-based visual analysis (in Norwegian *kunstfaglig analyse*)[67] or a *comparative method*[68] that includes a description of the artistic making process, and a reflection about the work.

64 The US scholar Nadine Pence Frantz writes: "Conversation between theology and the arts has had many manifestations in recent decades [...] The diversity of approaches seems corollary of both the interdisciplinary nature of the questions and the wide range of methodologies that may be taken" (Frantz 1999:247).

65 Method is taken to be the line of action, how information is collected and problems solved (Mørstad 2000:66).

66 In the original Swedish, Lundequist says: *utvärdering* "det metodiska sökandet efter kunskap, med tillkomst av bedömningskriterier för undersökningsobjektet som mål" (Lundequist 1995:8). The research object in this case is art for Christian use.

67 This is what artists are trained to *do*, and is hardly written, systematized, or included in their education on the college level.

68 The Norwegian art historian Erik Mørstad says that an analysis that includes a description of the objects, automatically involves a comparison of the same objects. Then the analytical perspective is a comparison, and this methodology therefore, is called a comparative method (Mørstad 2000:55).

Part I and II in the dissertation treat general aspects and norms, while the case study in appendix 1 shows an example of how this present norm may be understood and executed in practice[69]. The dissertation proper expresses a *theoretical* understanding of the Church's directives on art, while the case study in appendix 1 offers an example of a concrete *artistic* interpretation of the same directives.

1.5.2 READING OF DOCUMENTS - HERMENEUTIC METHOD

An understanding of texts involves a hermeneutic or interpretative method. To answer the research question mentioned in 1. 3. 1, of how the Roman Catholic directives on art can be understood in *terms* useful for artists, the Church's normative documents listed in 1. 4. 1 and 1. 4. 2 are utilized. At the core of all interpretation lies the idea that there is more to understand than that, which is obvious. Besides, a presupposition for textual interpretation is that the text is generally comprehensible, and in consequence, may be understood by the reader.

There are three fundamental principles in hermeneutics that demand consideration; first the *context* in which the individual text occurs; secondly, the *language* used including the text's content and form[70]; thirdly, the *intention* or *message* of the text (Mathisen 1999:26-27)[71]. To understand the message of a text the reader has to consider the close relationship between text, author, and context. Very often a text builds upon previous texts that are necessary to know in order to understand the present one. Such is the case for the normative documents of the Church. Therefore, background information, including an understanding of concepts and terminology, is required before the actual reading can start. Chapter 2 in this dissertation considers and defines terminology related to art in Christian use. The most commonly used terms and concepts are discussed and defined. The terminology chosen in this dissertation is based on existing terminology found in relevant literature and the needs and probable utility for artists. Chapter 3 provides historical information that is considered important for an understanding of today's ecclesiastical documents. The historical information is compiled from primary[72] and secondary literary sources, and presented chronologically. In addition, the selection is chosen from two different viewpoints. The primary consideration is to survey the

69 The relationship between part II and appendix 1 may be seen metaphorically as an umbrella and a rib; the normative teaching in part II being the umbrella, and the example of an artistic process, presented in appendix 1, as being the rib (see the dissertation of the Norwegian Professor of Education Sigmund Ongstad *Sjanger. posisjonering og oppgaveideologier* [Ongstad 1996:296]).

70 See Kjeldstadli 1999:186-87.

71 The Norwegian historian Knut Kjeldstadli says that textual interpretations involve three major levels. First the *linguist* meaning of the text must be clarified; secondly, the *message* of the text should be sought; and thirdly the understanding gained by reading the text, should be expressed in order to make the interpretation explicit to others (Kjeldstadli 1999:185). thirdly the *understanding* gained by reading the text, should be sought; and expressed in order to make the interpretation explicit to others (Kjeldstadli 1999:185).

theological attitudes and norms on art through history from the perspective of the contemporary artist, so that the present documents are understandable. The second viewpoint, however, is my personal artistic perspective that allows historical themes, which have a bearing on my present and future artistic work, to be brought in, although they may seem of minor importance for an understanding of the present normative texts on art.

The interpretation of the theological documents is an interpretation seen from the artist's position, which I have chosen to call a *reading*. The term *reading* is preferred instead of the more pretentious *interpretation* or *analysis*, because these terms might signal an ambition of making a proper theological or literary analysis of the theological texts, which I do not have[73]. However, based on the presupposition that normative theological documents on art are comprehensible for the interested *artist* reader, the aspiration in this thesis is to *read* the texts in order to understand what they mean in relation to art and artistic processes. Concerning the documents from the Second Vatican Council, an introduction to the conciliar context is given at the beginning of chapter 4 in this dissertation. Although the reading of the documents aims at finding the *message* or *meaning* of the texts, its main purpose is to find *terms*, *criteria*, or "translations" of this meaning that may be useful for artists in their future work. Therefore, keywords, opposite concepts, positive and negative formulations, and also that which seems to be omitted, are searched for in the documents (Kjeldstadli 1999:186-87). Chapter 4 and 5 in the dissertation seek an understanding of the position of the Church, while chapter 6 discusses the found criteria in relation to artists' terminology and way of thinking. Personal reactions to the theological texts are regularly given in comments in the footnotes[74].

72 The Roman Catholic Church regards only the Latin text as primal. In this context, however, I regard conciliar texts translated directly from the original documents and having an *imprimatur* (see 1. 4. 1) as primary sources.

73 The linguistic level, but for the mere explanation of words, falls outside the scope of this project.

74 See Kjeldstadli 1999:185.

2. Definitions of Terminology

2. 1 Terms for Art Related to Christian Use

Today there is no consistent vocabulary on *art*[1] related to *religion* either in English, German, or the Scandinavian languages[2], and this chapter 2 is included in the dissertation in order to establish and define a consequent vocabulary that will be used throughout the text. When art is made for Christian use, either in private contexts or in a church building, it is defined by adjectives like *religious, spiritual, devotional, ritual, Christian, church, liturgical, sacred,* or *ecclesiastical.* The preferred adjective will depend on the person using the term, its definition, the object in question, and the context. The subsequent discussion considers only embellishing objects of art connected to Christian use, in which the visual content is the main purpose and functional part of the work[3].

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1 Since the regulations of the Second Vatican Council expect art of our own times in today's churches, the concept *art* in this thesis is understood in accordance with definitions that are commonly shared in society today. The definition of the British art historian Eric Fernie seems adequate: "the visual arts may be described as consisting of those made objects which are presumed to have visual content or to which we react aesthetically" (Fernie 1996:326). Fernie adds: "what is called art in our century (which might be characterized as a branch of philosophy practiced with materials and object) represents a minority view among human cultures" (ibid.). The Swedish architect and theorist Cecilia Häggström suggests another definition of visual art, which with the addition of a Christian intention, may be useful in ecclesiastical contexts. She says that art is: "unique (artifactial) empirical examples created in order to give certain, qualitative new knowledge of experience just for the sake of experience" Swedish: "unika (artefaktiska) empiriska exempel skapade med avsikt att ge viss, kvalitativ ny erfarenhetskunskap för erfarandets egen skull" (Häggström 1990:78). The result of making art is artworks that can be experienced and shared: "something to experience together", Swedish: "något att vara med om" (Häggström 1997:17).

For a general view of the concept of art see the Canadian professor of philosophy Francis Sparshott's book *The Theory of the Arts* (Sparshott 1982). For a survey of the Roman Catholic understanding of art running from Antiquity (Plato, Aristotle, and Plotinus), and furthered by the tradition from St. Thomas Aquinas (1225-1274), see Father Seasoltz's (presented in this thesis in 1. 2. 4) dissertation chapter 1 (Seasoltz 1962). For a deeper understanding of St. Thomas Aquinas, see the Italian professor of semiotics Umberto Eco's book *The Aesthetics* of Thomas Aquinas* (Eco 1988).

2 Nadine Pence Frantz writes: "It is noteworthy that despite the high quality of the scholarship applied to these questions [between theology and the arts] [...] no common conceptual framework or vocabulary has emerged" (Frantz 1999:247).

3 Objects with practical functions like chalices, furniture, *rosaries**, etc. are not considered.

2.1.1 *RELIGIOUS ART*

Religious art can, according to Peter Macky who is Professor of religion at Westminster College, be defined as: "art created for religious purposes (liturgy, education, *evangelication**, architecture etc.) using religious materials as its content" (Macky 1995:1). The English Roman Catholic nun and art historian Sister Wendy Beckett defines religious art as an art that "may bring us to prayer by virtue of its religiousness rather than by its art. By very definition it is an *iconic**[4] art, using the images specific to a religion" (Beckett 1992:6). Distinguished from religious art that is recognizable by its iconography, Sister Beckett introduces the term *spiritual* art to denote art that is made by an act of creation in which the artist's inner truth is made visible (ibid.:10). Spiritual art, according to Beckett, is independent of the artist's intentions and beliefs. She says: "Religious art, then, may or may not be spiritual, and is recognizable by its iconography. Spiritual art is only known by its personal power. We have to seek for it, and only long and honest looking will find it. But this finding needs no special qualifications" (ibid.). Sister Beckett's concept of spiritual art seems to deal with works of art that somehow reflects the basic themes of life, or the holy. Holy in this connection points to unspecific religious phenomena that can be defined as "the power, being, or realm understood by religious persons to be at the core of existence and to have a transforming effect on their lives and destinies"[5] (EB, v. 16:122). In Christian context the *holy* is always based on the Christian concept of God, that is the revelation of God through the Word and the Son Jesus Christ, as well as the relationship between God and the Church. Holy translates the Latin *sacer*, *sanctus*, the *sacred*, which from the beginning denoted that which was *dedicated*[6] for Christian use (EO:283). Probably, this character of spirituality or holiness, which Sister Beckett praises, is close to the term *genuine* that will be discussed in Part II.

Art related to Christianity made for private use, as opposed to art made for ecclesiastical use, may also be labeled religious art (Stengård 1984:7-8). This understanding of the term presupposes a homogenous Christian milieu in which religion and Christianity are synonymous. Often these kinds of objects are called *devotional* art. Unfortunately, most objects in this group hardly deserve the label of art, especially those from the 20th century, and are better

4 Iconic in this context seems to be used in accordance with semiotics, meaning something close to figurative.

5 The Swedish psychologist of religion Ove Wikström writes: "that category in man's outer cultural and inner subjective world that communicates and maintains experiences of something that she [Swedish *människan* is female] understands as inviolable, mysterious, and energetic, and that she therefore regularly returns to and creates symbols and rites around" (Wikström 1994:19). The German historian of religion Rudolf Otto discusses the phenomena in his The *Idea of the Holy* (Otto 1959). Otto introduces the term numinous from Latin *numen*, which has three meanings: command, majesty, and deity, to denote the experience of the holy (LO:404).

6 In Norwegian *hellig* (holy) stems from the Medieval *heilagr*, which denoted something inviolable that should be kept *heill* (whole), and therefore was protected by the law through dedication (Norwegian *innvielse*) (Storm og Hertzberg 1895, v. V:272).

characterized as a non-art that slides into the category of *kitsch*[7]. However, there are exceptions, and at best devotional art is proper works of art made for private piety and prayer[8]. Instead of evaluating religious objects used privately by the faithful, a more fruitful approach in relation to the question of art, may be the one of anthropologists who speak of *material religion*, or more precisely *material Christianity*[9].

Religious ideas often inspire contemporary artists. To help distinguish between different categories of contemporary art related to religion, they can be described on a scale that has 1. *religious art* (art which is art made to serve religious practice) at one end, and 5. *secular art* (art without reference to anything transcendent, religious or spiritual) at the opposite end. Between these two poles three categories may be distinguished: 2. *religiously inspired art* (art that is based on some religious element, but not specifically intended for religious purposes); 3. *secular art used religiously* (because it symbolically expresses something of the users faith[10]); and 4. *secular use of religious material* (without a religious interest in the religious material used) (Macky 1995:1). For Christian patrons the first three categories of artworks will be of relevance. *Religious art* comprises art with all kinds of religious expressions, including the subgroup *Christian art*.

2.1.2 *CHRISTIAN ART*

The term *Christian art* can only be understood within the context of the intentions and understanding of their users. *New Catholic Encyclopedia*, signed by R. J. Verostko, defines the term as follows: "Generally the term Christian art is applied broadly to artistic production by and for Christians in cultures predominantly Christian" (NCE, v. 8:858). In the Early Church we often speak of Christian art as distinguished from the contemporary pagan art, when its subject matter is drawn from, symbolizes, or refers to Christianity. In our time, however, this term is more problematic.
The American art historian Jane Dillenberger discusses the issue and writes: "What is Christian art? If we give the simplest answer - art with Christian subject matter - we are left with a host of problems about what is to be included as Christian subject matter" (Dillenberger 1986:12). If Christian art is taken to be art commissioned or owned by churches, the definition obviously becomes too narrow, excluding art with Christian related motifs

7 Franky Schaeffer in his *Addicted to Mediocrity. 20th Century Christians and the Arts*, popularly discusses the bad taste of Christians in relation to art, and explains why it happens to be so (Schaeffer 1982).

8 Some Christians commission artworks for their homes. I have myself made small sculptures commissioned by individuals for their personal, devotional use at home.

9 David Morgan (Morgan 1998); and Colleen McDannell treat the topic in studies from America (McDannell 1995).

10 I personally call it *may-be-Christian* art. The earliest Christian art may be understood as belonging to such a category.

outside the churches (ibid.:13). Mc Nicholl, who is responsible for the article in New Catholic Encyclopedia on art, is critical to the term Christian art, saying: "The common assumption that art can be called specifically Christian when its subject matter is drawn from Christianity is narrow and derives from inadequate understanding of content in art" (NCE, v. 1:861). Mc Nicholl argues that: "One does not speak of a Christian mathematics or medicine. The arts and sciences have their own laws and standards; to qualify them or restrict them in any way would seem to interfere with their essence, to spoil their purity and to limit their freedom" (ibid.). If art is regarded as a naturally acquired intellectual virtue, it is basically the same in all men whatever their creed or culture. According to Mc Nicholl: "Art, in its formal constituents is as unaffected by one's belief as it is by one's conduct" (ibid.). However, the theme is problematic, because: "On the other hand we do in fact speak of Christian art, though not of Christian geometry" (ibid.). So in the end Mc Nicholl admits: "Where art and architecture have been molded from a Christian vision of the world, as distinct, for example, from a primitive vision of the world, we can speak of that art as Christian" (ibid.). Achen defines: "Christian art is art that gives expression to the conditions of man seen from a theological perspective in which God is the center of existence"[11]. Dealing with abstract works of art the title may be essential when deciding whether the work may be labeled Christian or not (Achen 1991:103). A more diluted, but perhaps useful definition, is presented by the British Rachel Mason, professor in art education, who says: "In today's world in which people no longer reject religious faith by conscious decision, but simply do not encounter its subject-matter at all, contemporary artworks that continue to deny a commonsense or secular vision of reality can be understood as attestations of faith" (Mason 1984:80).

The term Christian may seem unequivocal; however, it embraces several levels of thought and understanding. First there is a theoretical theological level that can be divided into the official teachings of the Churches; theology as academic discipline; and scientific biblical research. Next there is liturgy, the pastoral level where theology is lived, with its multitude of congregational and local practices. And finally, there is individual faith and piety. Any of these aspects may be reflected in works of art and be referred to as Christian. Especially when treating the level of individual faith, almost anything can be said to have some kind of Christian relevance[12]. Deciding whether something can be regarded Christian or not depends both on

11 In Norwegian: "Kristen kunst er kunst som gir uttrykk for menneskets livsvilkår utfra et teologisk perspektiv der Gud er sentrum i tilværelsen" (Achen 1990:5).

12 Encouraging a class of 12-year-old pupils in catechesis to draw something relevant to a NT text dealing with empathy, a girl drew a big horse. I asked her why she had chosen exactly this motif. And she wonderfully explained how this particular horse she had drawn, needed her care. Obviously she identified with the animal as her best friend. I assessed that she had caught the essence of the reading although Christ talked about human beings. In this particular context the horse was her personal reflection of a Christian understanding.

intentions and interpretation[13]. There is a connection between the intention of the artist and the understanding of the user. Christian art may be defined as art with a Christian attitude or intention that is received by at least some other Christians, as Christian[14].

2.1.3 *LITURGICAL ART*

Liturgical art is defined by its function, which is to serve the liturgy, specific needs of public worship and private devotion in church[15]. The term *liturgy* means the public worship of the Church, distinguished from private devotion that occurs outside of the official community worship[16] (Verostko 1967:857). Through liturgy the partakers express their devotion towards God and at the same time receive the grace given through the sacraments[17]. Liturgy has a symbolic character that originates "when that which is interior and spiritual finds expression in that which is exterior and material" (Guardini 1935:167). The function of the symbol is to point to something else: "it does not in itself contain its meaning, but derives its meaning from that to which it points" (Seasoltz 1962:28). At best the spiritual and the physical elements should be united in perfect harmony: "the greater the depth of life from which it has sprung, and the greater the degree of clarity and of conviction which has contributed to its formation, the more true this is in proportion" (Guardini 1935:168). This characteristic is important to note for artists who make and renew symbols.

The symbolic world of the liturgy is a supra-temporal world, in which both the past and the future are rendered present. Liturgical art is, like the sacraments, a sign that points to something beyond itself to the mystery of Christ, and from this reality takes its meaning (Seasoltz 1962:29). Defined this way, liturgical art is synonymous with sacred art, which is the more common term in European usage today.

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13 Again, the concept of *may-be-Christian* is useful for artworks that are difficult to define.

14 In a time with vanishing knowledge about Christianity, personal intentions without some kind of agreement by the user or on-looker is not sufficient.

15 The Norwegian social anthropologist Arne Martin Klausen argues that the Roman Catholic liturgy has a character and richness that has resemblance to the performing arts (Klausen 1977:49). Bishop of Poitiers Albert Rouet advocates the same idea. He writes: "The liturgy is an art that uses other arts" (Rouet 1997:1). This notion will not be considered further in this dissertation.

16 Verostko stresses that it is the task of the Church to specify the needs and purposes of liturgy to the artists, who when understanding these ends may create adequate solutions according to their creative abilities and skills (Verostko 1967:858).

17 According to the British philosopher of religion John Macmurray, religion is one of three major modes of human reflective activity, the other two being science and art (see 1. 5. 2). Religious reflection in its primary and central expression has the form of symbolic action that is shared and communal. In Christian context the religious reflection is called *liturgy*. The core of meaning in liturgy is the rejoicing in a fellowship; it is the celebration of the communion that makes it an act of worship. Macmurray writes: "Religious reflection, as a corporate performance, speaks to the unconscious, and mobilizes emotions. Much of the criticism of religion misses the point because it ignores this, and assumes that the conscious element in it is all that it means. It is not too much to say that any sincere believer, in expressing his religion, always means much more than he knows" (Macmurray 1961:57).

Liturgical art seems to be a precise concept for the art in question. However, when liturgical art objects are taken out of their functional context and placed in a gallery or museum[18], they by definition cease to be liturgical art[19]. From the artist's perspective, it is difficult to approve of a definition that follows exterior circumstances and use rather than the object itself. When the artist makes a work of art, the new object is something consistent in itself that ought to be labeled with the same term wherever it is placed. As long as an object remains unchanged, its definition should be the same[20]. How the object is used could be added to its definition[21].

Liturgical art can be interpreted with the accent on either *liturgical* or *art*. The first interpretation takes its point of departure in the function and use of the objects, and will comprise art that is connected to liturgy. Placing the accent on art, liturgical art may include art that is, or could be, used liturgically. Since the term liturgical art offers no characteristics of the objects in question, nor of their particular relation to liturgy, and because many objects of art possibly can be used liturgically but never will[22], this term seems not quite adequate from the artist's angle of view.

2.1.4 *SACRED ART*

Sacred art is the preferred term in Church documents. Sacred means that which belongs to the realm of the holy: worship, persons, and things marked out by *consecration**, that is, actions which set objects apart from *profane**[23] use, or persons in a special liturgical service of God[24] (Rahner and Vorgrimler 1983:90). The term sacred was introduced in the 16th century[25] to denote art acceptable to the Church. It was applied to images or representations of sacred subjects that were set aside for sacred purposes, distinguishing them from paintings and images of subjects that were profane[26].

In 1952, sacred art was defined by its function, which is: "to enhance the beauty of the house of God and to foster the faith and piety of those who

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18 See Hans Egede-Nissen's Master thesis *Sverre Fehn's utstillingsarkitektur* (Egede-Nissen 1995).

19 Verostko says: "a painting of Manessier hanging in the Museum of Modern Art in Paris is not a work of liturgical art, but it may be if it is transferred to a sanctuary space as suitable articulation for a sanctuary wall" (Verostko 1967:858).

20 A cup may be called a *cup* even if you put it on a shelf for decoration and never drink from it.

21 In my *curriculum vitae* I have, besides exhibitions, a separate category that I call *liturgical use*. This category covers the activity of lending artworks to congregations for special liturgical occasions, which for me is the preferred way of exhibiting my works of art.

22 For instance, "may-be-chalices" that never enter a church.

23 Profane and secular art are practically synonymous. Underlying this dichotomy is the idea that part of the world can be reserved for what is holy (Rahner and Vorgrimler 1983:456).

24 Buildings and altars are consecrated by dedication; objects by benediction (blessings); and persons by ordination (Rahner and Vorgrimler 1983:90).

25 The debate pertained to the discussions during and after the Council of Trent (1545-1563).

gather in the church to assist at the divine service and to implore heavenly favors" (Instruction 1952:699)[27]. The functions basically are: a) to beautify; b) to be catechetical; and c) to induce and help prayer. Sacred art is close to liturgical art, which denotes art in the service of liturgy[28]. Still, the concepts are not quite synonymous, since sacred art may work without liturgy. In practice, however, sacred art denotes art in the church.

During the last decades, the term sacred has come to be applied indiscriminately to elements of art and architecture that bring forth associations to ecclesiastical matters. Artists and architects nowadays often use sacred as a prefix in front of various nouns, like sacred art, sacred space, or sacred atmosphere, without more specified precision[29]. However, in a Christian context, objects of art have never been regarded as sacred in themselves[30]. Verostko critically says: "Such usage has led some to lodge a sacredness or an undefined sense of the sacred in objects, decoration and architectural space that has an implied religious value. The term sacred, which was earlier applied to a distinction of subject matter, has come to be applied to the art form itself" (Verostko 1967: 857-58)[31]. But if the sacred is connected to form and style, the concept will eventually be diluted, making anything sacred at personal choice. In 1968 the Norwegian *Lutheran** theologian Helge Fæhn defines the Christian position:

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26 During the Renaissance, pagan iconographic themes became common and often found their way into churches. The Council of Trent wanted to uphold the legitimate use of images for devotional purposes, and purge existing abuses besides preventing additional ones. Therefore, the Council wished to exclude that which was profane and immodest from the churches. Furthermore, it wanted to restrict unusual innovations in the representation of *dogma** because heretical interpretations easily crept in. The question was originally not one of style or aesthetics, but of subject matter and iconography. During the subsequent centuries, it was fidelity to these principles that fostered the extreme caution regarding innovation in art, and led to the notion that *ars sacra* was a distinct kind of art, opposed to art in general. Next, this tradition of precaution created the understanding that sacred art is characterized by a certain style and form distinguished from profane art (Verostko 1967:857). This understanding has been popular, but was never in accordance with the teachings of the Church.

27 Achen says: "Ved 'sakralkunst' forstår jeg en kunst som utlegger, aktualiserer og utdyper det som skjer i gudstjenesten – ikke en dekorasjon eller en utsmykning av kirkerommet" (Achen 1990:15); directly translated: "With 'sacred art' I understand an art that explains, actualizes, and deepens that which happens in the service of God – not a decoration or an embellishment of the church room".

28 It is the *Eucharist** in the liturgy that is sacred and from which the adjective is derived.

29 The Consultant of liturgy and art (Norwegian *kirkekonsulenten*) in the Norwegian Evangelical Lutheran Church of State Arne Sæther writes: "ordet sakral kan som regel erstattes med ordet høytidelig" (Sæther 1990:138); directly translated: "the word sacred can in principle be substituted with the word solemn". This means that sacred space or sacred atmosphere in popular understanding is taken to be solemnity.

30 From the very beginning of Christian teachings, artworks in themselves are regarded as dead and inert matter. The US porfessor of ancient history Paul Corby Finney discusses the topic in his book *The invisible God* (Finney 1994). The Second Council of Nicea 787 says: "he who venerates the image, venerates the person represented in that image" (Tanner 1990:136).

31 The Baltic theologian Vitalij Ivanovich Petrenko demonstrates that there always was and still is a "gap between what is said or written by theologians and what is in fact practiced by believers" (Petrenko 1996:68, online <www.bethel.edu/seminary_academics/international/russian/icon.html>). The Norwegian theologian Helge Fæhn comments already in 1968 upon the word sacred when saying (my translation): "Now, the word [sacred] points in the first place to predominantly traditional, architectural-aesthetical proportions and styles that create certain psychological-emotional associations in the observer. But the sacred ought not to be attached only to psychological experiences or to outer, static qualities. A substantial larger weight ought rather to rest on two conditions: set aside – in order to serve" (Fæhn 1968:81-82).

"An object is sacred when its function, material, and form aims at serving the people of God in their common, liturgical life"[32]. Some thirty years later, the Anglican theologian Keith Walker writes: "sacred art is simply spiritual art that has become transparent to the numinous. It is a figuration of Being, created by an artist who is in relation with being. Sacred art evokes a sense of the sacred in the sympathetic viewer" (Walker 1996:107). If interpreted this way, sacred art is synonymous to spiritual art, which basically is religious without confessional bounds. When choosing the prefix sacred for art used in Christian context, therefore, one should consider the audience. From the ecclesiastical point of view, a request for spirituality in today's art has little interest, if this spirituality leads away from Christian faith.

Originally, the term sacred in sacred art was meant to secure the Christian content in the arts of the Church. Today, however, the term sacred may add to the idea of seeking the sacred in material objects and contingent personal experiences, and thus lead people away from a Christian understanding and response to that which is experienced as holy. In conclusion, sacred art seems to be a problematic term in the contemporary interdisciplinary dialogue between the fields of theology and visual art.

2.1.5 *ECCLESIASTICAL ART*

Ecclesiastical art stems from Latin *ecclesia** which means church and art. However, *ecclesia* has three separate meanings. Written with a capital initial letter E, Ecclesia denotes the living organism of people of faith in the world[33], or the Church as an administrative Institution; written with a small initial letter e, *ecclesia* simply refers to church buildings. According to the historian of liturgy Joseph Andreas Jungmann S.J., *ecclesiastical art*[34] means "art which not merely has Christian subject-matter, destined perhaps for the adornment of a book or of a home, and which therefore will usually be determined to a large extent by the accidental demands of a concrete situation; we mean art in the service of the Christian community, for the furnishing of the place of divine worship: in other words, art which is to some extent a reflection of the liturgy and somehow itself liturgy" (Jungman 1955:68)[35]. Ecclesiastical art corresponds to the German *Kirchliche Kunst*[36]. In Norwegian and Danish a direct translation would be *kirkelig kunst*, in contrast to *kirkekunst*; in English *church art*, which is often used to label all objects of art, regardless of quality

32 In Norwegian: "en gjenstand er sakral når den i funksjon, materiale og formspråk sikter på å tjene Guds folk i dets felles, liturgiske liv" (Fæhn 1968:82) (directly translated: "an object is sacred when it in function, material, and language of form aims at serving the people of God in their common, liturgical life").

33 The living Body of Christ, the Wine tree.

34 In the German original the term *kirchlichen Kunst* is used (Jungmann 1960:465).

35 The text originated as an address delivered at Fr. Jungmann's installation as Rector Magnificus of the University of Insbruck for the year 1953-54. It was printed in a brochure for the occasion titled "Liturgie und Kirchenkunst" (Jungmann 1955:68).

or content, that may be found in a church. According to Jungmann, such an understanding of church art is not synonymous with ecclesiastical art.

Compared to *sacred art, ecclesiastical art* may be preferable since the term *sacred* may invite confusion, while *ecclesiastical* clearly associates to *Ecclesia* - the spiritual Church, as well as to the institution and the concrete church buildings in which the actual worship takes place. Philosophically and theologically, it may be easy to distinguish between objects and ideas; in practice, however, the two are often mixed[37]. The German Karl Rahner S.J. and Herbert Vorgrimler write: "Christianity does not see itself as sacred, since as a whole it is not separated from the world but instead is established in the world to come to fulfillment there" (Rahner and Vorgrimler 1983:456). In accordance with this basic notion of being part of the world, artists cannot *make* sacred art, only art for Christian, liturgical, or sacred *use*. From the artists' perspective it is preferable that the classification of their artworks follow the object itself, rather than its placement or use, which may vary. Artists need terms that relate to the art-making process and their intentions, and *ecclesiastical art* defined as an art that reflects *Ecclesia*, regardless of what happens to the artworks after they are finished[38], seems to be appropriate. This definition does not distinguish between art in Christian use and art in general, but takes its point of departure in the artwork itself, classifies it in relation to content and theme[39], and may thus be useful for both theologians and artists[40]. In this dissertation, ecclesiastical art denotes objects that reflect Christianity - liturgy, teachings, and faith - in church buildings or anywhere else.

2. 2 Categories of Art in Christian Use

Art in Christian use may be labeled by various terms. In order to understand the theological texts on art in which these terms are used, a clarification of their meaning is needed.

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36 The German theologian Martin Heckel, in accordance with Jungmann, says: "Soweit die christliche Sakralkunst kirchlich-liturgischen Funktionen des Gottesdienstes dient, handelt es sich um "kirchliche" Kunst" (Heckel 1968:104).

37 Although theologians may define terms precisely, many people do not comprehend the distinctions made. For instance, the *Definition or Horos* given by the Council at Nicea in 787, hardly kept the devout from abuses during the Middle Ages.

38 In my opinion, the artworks I have made should be classified by the same term whether they remain unsold in my atelier, are exhibited in a gallery, used liturgically in a church, or placed in a private home. If I make a crucifix, it remains a crucifix wherever it is. And even when somebody prays before a crucifix I have made, the object itself does not become holy, even if a bishop blesses it. If the crucifix is blessed, this action authorizes it for a certain use, but still does not make my artwork holy.

39 *Jesus in the arts*, an exhibition held at the National Gallery in Oslo in the spring 2000, is a typical example of ecclesiastical art according to my definition – art that reflects Ecclesia, and which might have been in church buildings, but happens to be in private collections and museums.

40 An objection to this line of thought could be that artists make art, but when their artworks are placed in a church it becomes part of the sacred space, and thus qualifies for the classification of sacred art. However, since there is no normative consecration ritual for artworks in Western Christian Churches, except blessings of *sacramentals** (see 2. 2. 1), there is still a question of when or why the artworks should be regarded as sacred.

2.2.1 *IMAGE*

An *image* is a two- or three-dimensional visual object[41] made by man. Originally, an image meant an imitation or likeness of a person or a thing. However, images need not have an exact likeness to real persons or things, but may vary from actual photographs to conventional figures representative of types (Flynn 1965:374). According to the Church's understanding of the term, an image is "a figure which is so constructed that it enables something to be really present" (Schade 1993:682). This explains why images that depict holy persons, objects, or acts are called *holy* or *sacred images* in Christian terminology[42]. Turned the other way around, the holy *image* is defined as an image of a person that is worshipped (Belting 1991:9)[43]. The holy image has a twofold nature: first, it is a concrete, material object; secondly, it is a representation of a sacred person. The term *sacred* (or *holy*) relates to the second level, to the holiness of the person beyond the material level.

Images are different from symbols. While anything physical, whether persons or things, can be represented in an image, nonmaterial realities are best represented by symbols. A symbol can be defined as "some form or figure that is not a likeness but represents and calls to mind the unseen reality" (Flynn 1965:374). In its theological form, the concept of image is very close to that of a sacrament, since the sacrament likewise uses an outward sign to bring about the presence of another reality: grace. The image is often regarded as a *sacramental**[44].

The essence of the *image* may be considered to be a created reality - man or heaven - the Word made flesh in Christ, or a work of art. However, sacred images should not be mistaken for *idols**. The idol is an object of worship with its own intrinsic value, while the sacred image points to something beyond itself. Idols tend to have an independent life of their own, while images determine the nature of man according to Genesis and St. Paul's writings[45] (Schade 1993:683).

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41 The term image is also used to denote mental visions, or textual images. Theologians often refer to images in the Bible. Such use of the term is excluded in this text.

42 Leslie Brubaker deals with Western, Medieval Christianity and defines sacred images differently: "the designation sacred image indicates any sort of representation that received special veneration. What constituted a sacred image varied from place to place, and over time as well: "the sacred" or "the holy", is a culturally defined term" (Brubaker 1995:2). In our time in which the arts claim independence from religion and worship, the arts take themselves for absolutes, disengaged from every institution, and thus may be said to have sacralized themselves. Therefore, art and liturgy can be regarded as preoccupied with the same object – the sacred (Rouet 1997:27-28). In this dissertation, the *sacred* is understood in accordance with the Church.

43 The German historian of art Hans Belting distinguishes the *holy image* from the *narrative image*. The latter is considered more like a "text"(Belting 1991:7) (in accordance with Pope Gregory the Great's understanding).

44 Sacramentals are certain ceremonies and objects that resemble the sacraments, which have been established by the Church for the private devotion of the faithful. They are reserved for ecclesiastical rites other than those involved in the actual administration of the sacraments. The number of sacramentals is not fixed, but varies according to the needs of the time. Basically there are two types of sacramentals: acts and things. These are: anointings, holy water, images, medals etc. The sacramentals themselves do not produce or cause *sanctifying** grace, as do the sacraments which are given in the name of Christ and are regarded equivalent in value to His own acts. However, sacramentals have a power of their own that distinguishes them from acts of good work. This power consists in the official prayer of the Church by which God is implored to bestow special graces upon those who use them (TCE, v. 9:525).

In the Church's contemporary terminology, *sacred* or *holy images* seem to apply to persons, while narrative images and embellishments in churches most often are called *sacred art*[46]. However, sacred images also are pieces of *art*[47]. From the maker's point of view, the theological understanding, distinctions, and terminology seem rather inconsequent and subtle. It would be much easier to start with *ecclesiastical art* as the main term, and differentiate from this broad level the particular kind of art in question (see 2. 2.3).

2.2.2 *ICON*

One kind of sacred image is the icon, from Greek *eikon*, which means image or portrait. Today the icon has become more narrowly understood to mean a portable, devotional image, usually painted on a wooden panel[48]. The typical icon shows a single figure, Christ, Holy Mary, or a saint depicted more or less frontally. This arrangement of the figures confronting the on-looker facilitates the interaction between the image and the viewer. When frontal, immobile figures appear in other media, some scholars have generated the term *iconic* to refer to single, inactive figures who face the viewer[49]. The terms *icon* and *iconic* are often used as opposed to the concept of *visual narrative*, which denotes images showing a sequence of actions. However, the two genres of icons and narratives may also be confused when talking about sacred images, and defined differently depending on audience and context (Brubaker 1995:3). If precision is wanted, the terms must be explicitly defined when introduced in texts or talks. In this dissertation, the term *sacred image* will be avoided as far as possible[50], because although its subject matter may be holy, the physical artwork is not. Preferably ecclesiastical images can be defined by many characteristics, such as: motif; place and date of production; artist or artistic tradition; place of residence; and past and present use[51].

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45 The Christian notion of the image stems from Genesis: "God created man in the image of himself [...] male and female he created them" (Gn 1, 27 [JB, OT:16]). St. Paul writes: "He is the image of the unseen God" (Col 1,15 [JB, NT:344]); and "Now we are seeing a dim reflection in a mirror; but then we shall be seeing face to face" (1Cor 13, 12 [JB, NT:304-305]).

46 In many of the Church documents *sacred images* are treated separately from *art*. This is probably because the understanding of the sacred images as representations for real persons make them different from simple images (art) with other motifs. For the artist, this distinction becomes very difficult to relate to.

47 David Freedberg at Colombia University critizes Belting for making a distinction between holy images and art. According to Freedberg, holy images are images along with other images, they are objects of art, and their history should be seen as integrated in the history of art, not as a separate history of their own, which Belting tends to do (Freedberg 1995:69).

48 The profane use of the term icon is not dealt with. However, in the classification of signs by Charles Sanders Peirce, icons is the first category. The Swedish semiotician Göran Sonesson simplifies the concept of icon according to Charles Sanders Peirce, in his *Bildbetydelser. Inledning till bildsemiotiken som vetenskap* (Sonesson 1992). Sonesson writes: "En *ikon* är ett tecken som är så beskaffat, att det "ting" som tjäner som dess uttryck *på en eller annan punkt liknar* det "ting" som tjänar som dess innehåll" (Sonesson 1992:126); directly translated: "An icon is a sign that is so constituted, that the "thing" which serves as its expression *in some point or other resembles* that "thing" which serves as its content".

49 This practice is not to be mistaken with the semiotic use of iconic.

50 Since many theological documents use this term, it will appear in quotations.

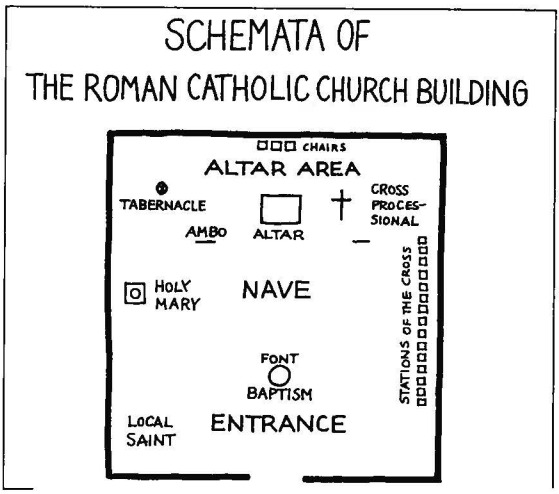

Figure 8
Basic elements in the Roman Catholic church building (diagram).

2.2.3 *ART* IN ROMAN CATHOLIC CHURCH BUILDINGS

Ecclesiastical art that already is, or is going to be, placed in a church building, can be specified in relation to its particular position and use[52]. If the Roman Catholic church building is taken as a point of reference, the various categories of artworks can easily be defined and localized (see figure 8).

In a church building there can be stationary as well as temporary art. The stationary art comprises a) art in the altar area, at the very least a cross or a crucifix that may be the processional cross, and most often some other kind of embellishment[53]. Next, there is to be b) an image of Holy Mary. All Catholic churches are dedicated to God in the name of a holy person, Holy Mary or another saint, who will normally be c) represented by his or her image. Then d) *Stations of the Cross**[54] are usually to be found in Catholic churches[55], although they are not required. In addition there may be e) a separate chapel for the *Eucharist**, and other accessory chapels dedicated to individual saints, all of which may be embellished. Finally there can be f) decorations anywhere in the room. Art in the church room can be freestanding or integrated in archi tecture and construction; it can be permanent or temporary. Temporary art may be contingent works of art that a) follow the liturgical year; b) are related tocatechesis; c) embellishes the sacramental feasts; and d) are exhibited.

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51 A higher level of precision concerning icons is called for. Popular talk about icons underscores the great variety of expressions in this particular genre. We would hardly speak of paintings in Western tradition without specifying the period or style we refer to.

52 As objects of *art*, all the mentioned types might also be in private contexts, galleries, and museums.

53 The topic is treated further in 5. 1.

54 Visual representations for the 14 or 15 *Stations of the Cross*, starting with the trial at Pilatus and ending in either the burial (14th station), or the resurrection (15th station) of Christ. For further information see "Way of the Cross" in: *The Catholic Encyclopedia*, online: <www.knight.org/advent/cathen/15569a.htm>

55 The Stations fall in the category of *paraliturgy*, that which is outside liturgy, but part of the devotional practice of the faithful. The Stations can be represented by images, symbols, or signs; figurations, abstractions or numbers, it can be voluminous and expressive, or hardly visible. They may be the main decoration in a church if so wanted, or they may not be there at all.

2. 3 Roman Catholic Understanding of *Tradition*

The term *tradition* or *Tradition* is central in ecclesiastical documents. Generally speaking, tradition means the unbroken transmission of special knowledge from person to person, or generation to generation within a group[56]. In common Roman Catholic understanding and usage, *tradition* means the Christian teaching and way of life that the Church has preserved in a dynamic, living manner from the time of the apostles and throughout the centuries[57] (TCE, v. 11:37). When tradition in the Roman Catholic sense is written with a small initial letter t, it relates to that which is customary and manmade, and consequently open for changes and innovations[58]. Tradition then denotes that which is handed over: beliefs, practices, or things, for instance art, and in this sense we can speak of *a* tradition, or plural traditions. Concerning *art*, the Church has an artistic tradition with a minor t. *Tradition* can also denote the organ or mode of transmission which in the Roman Catholic sense means the current life of the Church (O'Connell 1955:43).

When speaking of the *Tradition* of the Church, written with a capital initial letter T, it denotes the believing mind of the Church[59]. Rahner and Herbert Vorgrimler write: Tradition for Catholic theology is the process whereby revealed truth, ultimately derived by oral preaching from the original bearers of Christian revelation (particularly Jesus Christ and the Apostles) is transmitted by the Church, with the assistance of the *Holy Spirit**, and thereby developed; and the truth thus transmitted" (Rahner and Vorgrimler 1983:507). The original *Tradition* was passed on by the first Christian generation through Holy Scripture (NT). In Roman Catholic thinking, revelation can be sought both in *Sacred Scripture* (NT), and in *Tradition*[60]. Artists who want to do ecclesiastical work ought to be aware of the difference between *tradition* – that which can be interpreted and changed - and *Tradition* – which is not open for personal interpretation and change - and be able to distinguish between the two

56 Tradition (from latin tradere, to pass on) was originally a term of ratification in Roman law (Congar 1964:14).

57 In the early Christian Fathers (theologians in the first Christian centuries) tradition meant the revelation made by God and delivered by Him to His faithful people through the mouth of His prophets and apostles (ODCC:1635).

58 The *Catechism* says: "Tradition is to be distinguished from the various theological, disciplinary, liturgical or devotional traditions, born in the local churches over time. These are the particular forms, adapted to different places and times, in which the great Tradition is expressed. In the light of Tradition, these traditions can be retained, modified or even abandoned under the guidance of the Church's *Magisterium*" (CCC A. 83; 25).

59 The *Catechism* explains: "Christ the Lord, in whom the entire Revelation of the most high God is summed up, commanded the apostles to preach the Gospel [...] This Gospel was to be the source of all saving truth [...] In order that the full and living Gospel might always be preserved in the Church the apostles left bishops as their successors [...] the *apostolic** preaching [...] was to be preserved in a continuous line of succession until the end of time. This living transmission, accomplished in the Holy Spirit, is called Tradition" (CCC, A. 75-78; 23-24). "*Tradition* transmits in its entirety the Word of God which has been entrusted to the apostles by Christ the Lord and the Holy Spirit" (CCC A. 81; 25).

60 Scripture and Tradition are two "channels" of Revelation; what is implicit in Scripture, is explicit in tradition (TCE, v. 11:40). Rahner and Vorgrimler hold that Scripture and Tradition are two "sources" of Revelation (Rahner and Vorgrimler 1983:508).

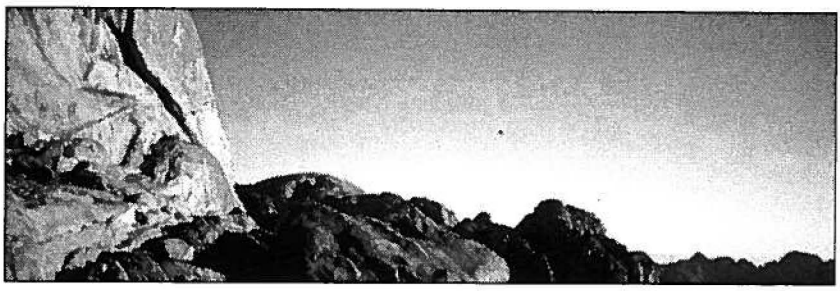

Figure 9
Mount Horeb in the Sinai desert, nearby Monastery of St. Catherine, Egypt.

PART II Roman Catholic Attitudes to and Norms on Art

3. Tradition before the Second Vatican Council

3. 1 Times Before the 20th Century

3.1.1 THE JEWISH HERITAGE AND THE EARLIEST CHRISTIANS

The Christian attitude to art is rooted in Judaism. In the *Old Testament*, the principle of God's invisibility is secured through the *Second Commandment* that strictly forbids images, and the making of images, of God[1]. Yahweh, in contrast to other gods at the time, was the personal, invisible "I Am"[2], a voice, who cannot, and therefore should not, be visually portrayed[3] (see figure 9).

The earliest Christians were convinced that God was invisible and could not be represented[4], and therefore had no need for visual arts. The Early Church was established in opposition to the image worshipping cults of the time[5], but according to the US professor of ancient history Paul Corby Finney, it was not hostile to the visual arts as such[6]. He thinks that the Israelite prohibition of images influenced early Christianity less than is commonly presumed[7]. When visual art slowly came into use in Christian contexts by the end of the second century, its primary aim, besides being embellishing, was, according to Finney, to be commemorative and to visualize faith through biblical narratives[8].

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1 "You shall not make yourself a carved image or any likeness of anything in heaven or on earth beneath or in waters under the earth; you shall not bow down to them or serve them. For I, Yahweh your God, am a jealous God and I punish the father's fault in the sons, the grandsons, and the great-grandsons of those who hate me; but I show kindness to thousands, to those who love me and keep my commandments" (*Exodus* 20:4-5; JB, OT:102) (*Exodus* was written between 1250-1230 BC [JB:456]).

2 "But if they ask me who has sent me what his name is, what am I to tell them? And God said to Moses, I Am who I Am. This he added is what you must say to the sons of Israel: 'I Am has sent me to you'" (*Exodus* 3:13-14; JB, OT:80). The encounter between Moses and Yahweh is by tradition assigned to Mount Horeb above the monastery St. Catherine, in the Sinai desert, Egypt.

3. 1. 2 THE RISE OF SACRED IMAGES/ICONS, 6TH CENTURY

In the fourth century, Christianity became legal in the Roman Empire and Christian religious practice could develop[9]. Since these times, art became an integrated part of church buildings. In his sermons Pope Leo the Great[10] repeatedly expressed the necessity of making the *Gospel** narrative vivid and present, and urged his listeners to visualize the gospel story (Loerke 1984)[11]. During the sixth century, miracle stories became increasingly popular, and a new development took place; Christians adopted the practice of venerating icons. The icons were looked upon as portraits and regarded as real

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3 The threat of figurative art arose from a bitter tension battled out in the Cananite-Israelite world between two competing religious and cultural trends: the *patriarchal**, nomadic society, and the agricultural society. The Hebrew prohibition against images was given and observed in order to keep their religion and cult as a connecting principle against assimilation into other tribes and cultures (Dohmen and Sternberg 1987:17). At various periods, the inhibitions against images were ignored. When Jews were to some extent culturally assimilated, they began to share in the artistic outlook of their neighbours, and the prejudice against representational art dwindled and in the end almost disappeared (EJ, v.3:500).

Between these groups there existed a duality between creation and reflection, art and knowledge, in which the rationality of vision collided with the rationality of writing and deductive thinking. The Hebrew tradition was changed with the emergence of prophetic poetry. The new poetry replaced the common, mythical understanding of life and society by tales of individuals that were often in opposition to the culture. This shift marks the start of an autonomous art. In Greek context, the emergence of the individually written drama indicates a parallel shift from ritual to art. Religious questions turn from the 7th to the 4th century BC in the Greek world into philosophical questions put forward by individuals (Laeuchli 1980:108). With this new artistic consciousness, art became the cosmos of individual persons who created new orders of their own based on a mixture of traditional and personal images and forms, which in turn created the cosmos of the age. In this way, the customary religious and secular codes of communication were transformed into poetry, epic, visual art, and drama.

The US scholar in theology and art Samuel Laeuchli says: "The creation of autonomous art was one of the most important contributions to the mythical crisis of society, ancient and modern. It became also one of the greatest problems to religion" (Laeuchli 1980:108). A radical *aniconic** attitude became part of the Jewish battle against Hellenistic culture. After the fall of the Temple in Jerusalem, in 70 AD, the Jewish state was disrupted, and in *diaspora** the Jewish restrictions on images were weakened by the influence of the surrounding culture. The most important example is the surviving synagogue of Dura Europos from the third century.

4 Christianity arose from Judaism as a sect that gradually developed into a separate entity. According to Finney, no one could see God, had ever seen God, or ever would see God, because God was an immaterial and spiritual being (Finney 1994:x).

5 Art in Antiquity was largely devoted to the service of pagan religions and cults, and was, in consequence, almost universally rejected by the early Christians (Norwood 1947:442).

6 A search for the origin of the idea that the early Christians were hostile to visual art, and who launched it, appears to lead to E. Renan: *Histoire des origènes du christianisme*, Paris 1891. Renan made Christianity into a normatively *iconophobic* (Greek *icono-phobia*, anxiety of images) religion because of its Jewish matrix, and explained *gnosticism** as the origin of Christian art (Murray 1977:304-5).

7 The written testimonies of the earliest Christians, the *apologies**, are individual theologians' defense of Christianity against contemporary accusations. The apologists wanted to portray Christianity as the superior religion of its time, the proof being the absence of an image cult. This means that the Christians' negative attitude towards images was related to their concept of God and their refusal to worship images, and not to art as such. Sister Charles Murray states: "In conclusion, therefore, if the foregoing analysis of the literary evidence is correct, it seems a reasonable assessment of the case to say that there is very little indication indeed that the Fathers of the early Church were in any way opposed to art" (Murray 1977:342).

8 Finney treats this subject in depth in his book *The Invisible God. The Earliest Christians on Art* (Finney 1994).

9 During the reign of Emperor Constantine the Great (emperor 312-337). Constantine was born in the 280-ies, became emperor in 312, and died in 337 (Chadwick 1967).

10 Papacy 440-461 (EEC, v.1:479).

11 See also Nicholas Gendle: *Art as Education in the Early Church* (Gendle 1979).



Figure 10
St. Luke paints the Virgin and child, *Byzantine** 11th century[16] (Maguire 1996:8).



Figure 11
Bust of Christ, *Pantocrator**, 6th century, Monastery of St. Catherine, Sinai[21].

representatives of the depicted. Since those depicted were holy, the images themselves became holy[12]. The cult history of images/icons began with miraculous images that seemed capable of passing on supernatural favours, which were derived from the authentic appearance of holy persons[13]. The persons' active, miracle working presence was then believed to be present in the image (Markus 1983:153). Two kinds of images were publicly venerated: a) unpainted images, the not-made-by-hand, Greek *a-cheiro-poieton**, which were considered to be of either heavenly origin, or produced by mechanical impression during the lifetime of the model[14]; and b) images that were claimed to be painted by St. Luke the *Evangelist**[15] (see figure 10).

The rise of image cult in Christian context should be seen in relation to the social climate of the time. Uncertainty and transition characterized this period. Invasion and wars devastated the Greek cities that until the sixth centuries had been centers of academic knowledge and education. The English scholar in Late Antiquity and *Byzantine** History Averil Cameron writes: "The mental dislocation caused by all this can hardly be exaggerated" (Cameron 1992:39). These hardships coincided with the period in which veneration of images took off among Christians. Cameron suggests that the rise of the tradition of icons is a result of the intellectual climate of the

12 Belting writes: "We are here entering the gray zone of the transition between ancient culture and late antiquity, when Christian society was assimilating more and more practices and ideas from the paganism it had so fiercely opposed" (Belting 1994:47).

13 The first images, to which such properties were ascribed, seem to have come from Gaul, which at this time was still part of the Mediterranean area, in the second half of the sixth century (Markus 1983:156). Markus writes: "It is evident that there was a streak running through popular piety in Gaul in which the distinction between the image and the person represented was being eroded" (ibid.:153).

14 The Turin Shroud is the contemporary expression of this tradition.

15 See Hans Belting's book, *Bild und Kult*, chapter 11 (Belting 1991) (in English *Likeness and Presence* [Belting 1994]) .

16 Jerusalem, Greek Patriarchal Library, MS Taphou. 14, fol. 107v (homiliary)(Library of Congress) (Maguire 1996:vii).

time[17]. She writes: "In our period, the learning of the world really does fall away, and as it does, holy images begin to claim the authoritative status of divine 'signs'"[18] (Cameron 1992:30). During this period, the religious images became one element in the christianizing of society and the construction of an alternative world-view to the previous one based on academic knowledge and rationality. Truth was redefined as religious knowledge based on direct divine revelation, in contrast to the former understanding of finding truth through secular learning. These ideas were brought further and religious images began to be seen as a means of demonstrating truth and *doctrine** even more exactly than in words (Cameron 1992:41). And since the contemporaries were convinced that the images/icons were true representations of reality, all accusations of idolatry[19] were refuted (ibid.:33). The perceived holiness that set the holy images/icons apart from other sorts of religious art was due to two factors in these images: a) the motif, or subject depicted; and b) the form, or the sense of divine presence[20] (see figure 11).The original icons represent emotional, visual reflections as opposed to verbal, intellectual reflections of its time[22].

3.1.3 EARLY MEDIEVAL TIMES – POPE GREGORY THE GREAT, 6-7TH CENTURY

In Medieval times as today, visual images were meant to help the faithful understand the Christian message. The official attitude to art in an ecclesiastical context, which is still valid, was set by Pope Gregory the Great[23] by the end of the 6th century. In his first letter from July 599, Gregory writes to one of his bishops who had asked for advice in matters of images: "For a picture is

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17 In this time with a general decline in rational thinking, popular beliefs had the possibility to grow without being actively criticized.

18 This means that the *a-cheiro-poietos*, images not made by humans, were seen as authoritative, primary revelations, superior to writings that were copied from some other source.

19 From *iconoclasts** and Muslims.

20 Looking at one of the oldest icons preserved, the Pantocrator from St. Catherine, Sinai in Egypt, dated to the sixth or seventh century, it is dazzling. From my point of view, the painting is a portrait in the tradition of Roman portraiture. The fascinating thing about this picture is the balance the painter has achieved between the three-dimensional rendering of a real person, and the abstraction on the flat surface. We see the same balance in the paintings of Giotto in the early Renaissance (13th-14th century). In the Sinai icon the development is from three-dimensionality towards two-dimensional abstraction; in Giotto the process is the other way round, towards full plasticity. In any case, I find these periods of change, when the painters balance between reality and abstraction, very interesting. Such artistic solutions seem to satisfy both rationality and feeling. This may explain the overwhelming experience of seeing something that speaks of both human realities and divinity. Clearly, the Sinai painter convincingly succeeded in portraying man and God, a real man and a transcendent man, so that contemporary men and women came to see such images as divine revelations.

21 Encaustic icon, 33x64 cm, is kept and exhibited in the monastery of St. Catherine. The illustration is scanned from Pelikan's book (Pelikan 1985:110).

22 Today the old icons are highly appreciated like other art from previous periods. But to copy this particular artistic style that matched Mediterranean cultures 1500 years back, seems a dead-end. The present challenge is to find contemporary equivalents to icons, that is, emotional, visual reflections of today's faith.

23 Gregory lived circa 540-604 AD, elected pope in 590 (EEC, v.1:365-66).

displayed in churches on this account, in order that those who do not know letters may at least read by seeing on the walls what they are unable to read in books"[24]. In his second letter is said: "For it is one thing to adore a picture, another through a picture's story to learn what must be adored"[25]. However, along with the rise of image cult/icons there was an intense questioning about the legitimacy of Christian representation in general. For instance, the Council in Trullo in 691, forbade the representation of Christ as a lamb or otherwise in symbolic form. Christ was to be depicted in human form only so that "we may recall to memory his conversation in flesh, his passion and salutary death and his redemption, which was wrought for the whole world"[26].

3.1.4 THE BYZANTINE ICONOCLASTIC CONTROVERSY - *HOROS* OF NICEA, 787

In the eighth century the reaction to image veneration and devotional abuse culminated in the Byzantine *iconoclastic** controversy[27]. The iconoclasts who rejected images, objected to icon worship for several reasons, including the Old Testament prohibition against them, while the defenders of icon worship insisted on the symbolic nature of images and on the dignity of created matter[28]. The US theologian Jaroslav Pelikan starts his book on this topic, Imago Dei,

24 Extract from the first of two letters to Bishop Sereneus of Marseille. "I note that some time ago it reached us that your fraternity, seeing certain people adoring images, broke the images and threw them from the churches. And certainly we praise you for your zeal lest something manufactured be adored, but we judge that you should not have destroyed those images. For a picture is displayed in churches on this account, in order that those who do not know letters may at least read by seeing on the walls what they are unable to read in books. Therefore your fraternity should preserve those things and prohibit the people from adoring them, so that persons ignorant of letters may have something whereby they may gather knowledge of the story and the people may by no means sin through adoration of a picture (Gregory I, Ep. 9 (209), CCSL 140A, p.768 in: Chazelle 1990:139, 151).

25 In a second letter of October 600, Gregory repeats his commands, and stated the official attitude to ecclesiastical art of the united Church: "For it is one thing to adore a picture, another through a picture's story to learn what must be adored. For what writing offers to those who read it, a picture offers to the ignorant who look at it, since in it the ignorant see what they ought to follow, in it they read who do not know letters; whence especially for gentiles a picture stands in place of reading [...] And if anyone should desire to make images by no means forbid it, yet avoid completely adoring images (Gregory I, Ep. II (10), CCSL 140A, pp. 873-76, at 873-875, in: Chazelle 1990:139-40, 151).

26 The Quinisext Council (Council of Trullo) in 691 gives canonical approval to the image of Christ in human form. Canon LXXXII: "In order therefore that "that which is perfect" may be delineated to the eyes of all, at least in coloured expression, we decree that the figure in human form of the Lamb who taketh away the sin of the world, Christ our God, be henceforth exhibited in images, instead of the ancient lamb, so that all may understand by means of the depths of the humiliations of the Word of God, and that we may recall to our memory his conversation in the flesh, his passion and salutary death, and his redemption which was wrought for the whole world" (online <http://www.fordham.edu/halsall/basis/trullo.html>).

27 The Byzantine Iconoclastic Controversy was a reaction to the cult of icons that during the 7th century had grown into superstitious practices. The Controversy was initiated by the bishops from Asia Minor and started in 726, when the Byzantine emperor Leo III took a public stand against icons, and in 730 let the use of icons be officially prohibited. This legislation opened a persecution of icon worshippers and icon painters, which became severe under the rule of the next emperor, Constantine V (741-775). After Constantine V's death his widow empress Irene convoked the seventh ecumenical council at Nicea at which iconoclasm was condemned. In 814 iconoclasts again came in power, and from 815 until emperor Theophilus' death in 842 icon worship was prohibited. However, in 843, his widow restored icon veneration, an event that still is celebrated as the Feast of Orthodoxy (EB, mic. v. 5:283; Mango 1975). The age of Iconoclasm has been subject to extensive scholarly attention. Recommended are: Parry 1996; Giakalis 1994; Belting 1991; Pelikan 1990; Sahas 1988; Ladner 1983. See also *Iconoclasm. Papers given at the Ninth Spring Symposium of Byzantine Studies* (Bryer and Herrin 1975).

by saying: "Whatever else it may have been, the Byzantine conflict over icons was a political struggle" (Pelikan 1990:7)[29]. However, the Controversy came to a preliminary end in 787 when the Seventh Ecumenical Council at Nicea[30] in its *Definition*[31] confirmed the norm given by Pope Gregory in 599 that images can be venerated, but not worshipped. The Definition was agreed to by the at that time united Christian Church. In the *Orthodox Churches** and the Roman Catholic Church, this *Definition* still is valid. It reads: "We decree with full precision and care that, like the figure of the honoured and life-giving cross, the reverend and holy images, whether painted or made of mosaic or of other suitable material, are to be exposed in the holy churches of God [...] The more frequently they are seen in representational art, the more are those who see them drawn to remember and long for those who serve as models, and to pay these images the tribute of salutation and respectful veneration. Certainly this is not the full adoration in accordance with our faith, which is properly paid only to the divine nature, but it resembles that given to the figure of the honoured and life-giving cross [...] Indeed the honour paid to an image traverses it, reaching the model; and he who venerates the image, venerates the person represented in that image" (Tanner 1990:135-36).

After the Iconoclastic Controversy, the Church managed to discipline Christian images in such a way that they effectively corresponded to the theories about them. The images lost the status of powerful signs, and became instead representations of powerful individuals. Each image should relate directly to one holy person to whom prayers could be addressed[32]. The iconography became standardized, with individual portrait types for each of the common saints, and all saints were clearly identified by inscriptions. From then on, there was no room for the variations of the types that had been practiced earlier[33]. For the individual worshiper, repeated individual images were at best useless, at worst suspect, for only if the images were devices that worked directly did
it make sense to repeat them. In this respect, a distinction was made between

28 The study of the attitude towards images adopted by both sides in the Iconoclastic controversy cannot be divorced from the wider study of pagan and Jewish attitudes towards images (Barnard 1975:7).

29 The Iconoclastic Controversy was one of the greatest political and cultural crises of Byzantium, and may be seen as a battle of authority between the State and the Church; between the center and the periphery in the Byzantine Empire (Belting 1991:166-67). The question of why this controversy about religious images could assume such outstanding importance, and lead to such serious convulsions, has not yet found a satisfactory answer (Ladner 1983:35-36). It is suggested that in a climate of superstitious practices, the controversy may be seen in relation to the earthquake that occurred in 726 (Stein 1987:69).

30 Often called the Second Council of Nicea, the first being held in 325.

31 In Greek, *Horos* (Tanner 1990:133).

32 This understanding lies at the core in today's directives and legislation on the number of images of saints, which will be presented in 4. 3. 6, 5. 1, 5. 2. 1, and discussed in 6. 3.

33 See Henry Maguire's book *The Icons of their Bodies: Saints and their Images in Byzantium* (Maguire 1996).



Figure 12 Painter copying an icon, 9th century manuscript[36].

visual images and verbal prayers; while repeated identical images were useless to the individual worshiper, the repetition of verbal appeals could still be compatible with the idea of intercession. Hence there could be repetition in the liturgical prayers, but not in the visual images[34]. In the Orthodox Churches this attitude generated a tradition of copying with strict rules that regulated style, technique, and the habit of the painters[35] (see figure 12).

3.1.5 THE WESTERN ATTITUDE TO IMAGES - *LIBRI CAROLINI*, 9TH CENTURY

In western Christian areas, the notion of identity between an image and its motif never became an important topic[37]. The Church in the West was satisfied with the truth that there can be no identity with God, either in images, in man, or any creature, even though man is made in the image and likeness of God. In terrestrial beings variety and change were expected, a notion that also included human creative efforts like visual art (Ladner 1983:71). *Libri Carolini*[38] from the 9th century, repeatedly state that images are artifacts, material products devoid of mystic function, which are produced without supernatural agency. The text explicitly denies that Holy Spirit operates in the production of art, or that angels guide the artist's hand. Artists are craftsmen who have to seek good training and good masters in order to advance in their craft. Freeman

34 The Byzantine Iconoclasm was of primary concern in the Eastern part of the Christian world. When the debate was finally ended in the so called *Triumph of Orthodoxy* in 843, which meant a triumph of the traditional way of using images in liturgy and private devotion, the Christian world was in practice split in an Eastern and a Western part (the official split came in 1054 on the question of Christ's relation to God the Father in the *Trinity**) The US scholar of Religious Studies Stephen Gero comments: "the triumph of *iconophile* orthodoxy** can, regretfully, be viewed as signaling the death of a belief in progressive revelation, of any willingness to adopt reformulations of Christian truth [...] Byzantine iconoclasm in the eight century can, with some justification, be described as a crucial but unsuccessful attempt at a reformation, which, given different circumstances, may well have utterly transformed Byzantine religious life" (Gero 1977:56-7).

35 See Belting 1991, but also Stock 1996, and Torp 1984.

36 Paris, Bibliotèque Nationale, MS gr. 923, fol. 328v (*Sacra parallela*) (Maguire 1996:vii and 12).

37 Perhaps this difference in attitude between Eastern and Western Christianity may be seen in relation to the image cult practiced in the Roman Empire. The Emperor was present through his image wherever it was placed, and all citizens had to pay homage to his image. The persecution of the earliest Christians was due to their refusal of paying this homage to a worldly man, even the Emperor.

sums up: "Art has no intrinsic piety, and the artist, in common with the practitioners of all otherworldly crafts, may attain piety in his person, but not in the products of his art" (Freeman 1957:696). Contrary to the Eastern allegations, the Western viewpoint stresses that no sanctity can reside in clay, wax, or wood; the value of images is not due to the virtue of the saint they depict, but to the materials used and to what degree the artist has succeeded in fulfilling his intentions[39] (ibid.:697).

In opposition to what was seen as a revival of heathen idolatry, the *Libri* proposed a moderate approach, which rejected both the worship and destruction of images, but permitted their use in churches for decorative and commemorative purposes[40]. The *Libri* rejected the sacramental role of images by denying their *apostolic** origin (Jones 1977:81). Arguments were found in the letters of Pope Gregory the Great, who points out that God gave man scriptures, not paintings, for his instruction[41]. Besides, pictures are often unclear and need explanatory inscription to be understood properly. In sum, images are inferior to the word. They are useful for teaching purposes and were seen as temporary expedients for beginners in faith[42].

However, the Carolingian debate on images, together with the partisan literature it generated at the time, was soon regarded irrelevant and was forgotten. Popular belief and Latin theology and liturgy had already integrated the cult of saints and its accompanying devotional "tools" of relics and images. In the *reformation** (16th) century[43] a liberal-minded French prelate rediscovered a copy of *Libri Carolini* (Jones 1977:82-3). The Carolingian arguments against image cult were immediately used by Protestants to support their opposition

38 *Libri Carolini*, from Latin *libri* books, and *Carolini* from the latinized *Carolus Magnus*, Charles the Great or Charlemagne (742-814, king of the Franks from 768 [EB mic, v. 2:753]). The Libri Carolini were composed in Charlemagne's own name. There is evidence that a conclave of Carolingian theologians have corrected the work, although the compostition of the work reveal the labour of one man. Traditional opinion has favoured the monk Alcuin who was central in the court of Charlemagne, as the author (Wallach 1959:4). Ann Freeman, however, in her doctoral thesis from 1956, suggests that Theodulf of Orléans (ca. 760-821), known to be a connoisseur and lover of art, could be the author of the *Libri* (Freeman 1957). This view has later been confirmed, and today Theodulf is considered author of the *Libri (Medieval France: An Encyclopedia* 1995:548 and 907). *Libri Carolini* was written in response to the Definition of the Council at Nicea in 787, which, due to a mistranslation in Rome, at first was taken to be a statement accepting image cult. The theologians of Charlemagne strongly opposed image cult, they even refused to consider statements quoted from Greek *iconophile* theologians, like for instance, Gregory of Nyssa (Freeman 1957:664).

39 The author of *Libri Carolini* presented a well-developed doctrine of art for art's sake, a phenomenon, which can be explained by the influence of Antiquity that was operative in the court of Charlemagne (Freeman 1957:695).

40 The so called "royal way", Latin *via regia*, of the *Caroline Books* was based on a biblical, Christo-centric theology, which reserved worship and adoration to God alone, allowing the saints, whose holiness was purely derivative, the lesser honor of veneration.

41 Furthermore that paintings could not be considered as a means of demonstrating the truth of what was written since much of scripture could not be pictured.

42 The function of images was to lead the mind from the visible towards the invisible, not the other way around (Raw 1990:5-6). Since man possesses an image of God within himself and Christ dwells inside the heart of man, it was generally held that this divine imprint on man resided in three faculties of the soul: memory, understanding, and will. Art and images were thought to be concerned solely with recording historical events, and fell in the first category of memory. In the other two faculties of the soul art played no role. This view led to the production of extensive cycles of narrative paintings in Carolinian churches (Raw 1990).

to images. The Roman Catholic Church, however, rejected the *Libri Carolini* completely, claiming that the manuscript was a 16th century forgery. The books were hastily shelved among the forbidden books[44], and not released until the revision of 1900 (Freeman 1957:668).

3.1.6 THE LATE MEDIEVAL DEBATE ON ART- ABBOT SUGER AND BERNARD OF CLAIRVAUX, 12TH CENTURY

The attitude of *Libri Carolini* appears to have been accepted in Northern France and kept for centuries, while in the southern areas a cult of three-dimensional images flourished from the end of the ninth century and onwards[45] (Dahl 1978:177). Another difference in attitude towards images, in the late 11th and 12th century France, is seen in the *two* contemporary French Benedictan monks[46] and abbots: Suger[47] of St. Denis[48] and Bernard of Clairvaux[49].

When Suger, in 1122, was elected abbot in the monastery of St. Denis, his ambition was to strengthen the power of the Crown of France, and to aggrandize the Abbey of St. Denis (Panofsky 1979:2). Suger's intention was to raise a new cathedral that could outshine every other western church and be comparable to Hagia Sophia[50] and the Temple of Solomon[51], and become the new center of pilgrimage in the West (Andersson 1967:206). To justify his materialism and luxurious art program, Suger turned to his abbey St. Denis or Pseudo-Dionysios,

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43 The *Libri Carolini*, with their practical perspective on art and skepticism towards image cult, represented a warning that if followed, could have spared the Western Church the problems in the 16th century.

44 Until 1966 the Roman Catholic Church kept an *Index Librorum Prohibitorum* (*Index* of forbidden books) that were presumed to undermine faith and confuse the faithful (EB mic., v. V:327).

45 Certain large-scale images appeared in southern France and north-western Germany: the Virgin and saints, like the statue of St. Foy (St. Faith, dead 303) at Conques, France, as well as crucifixes like the *Gero-kreuz* in Köln. To the faithful, these images were understood as "heavenly images", representing the saint as he/she was living in heaven.

46 St. Benedict of Nursia in Italy (c. 480-c. 550) is known to be the "Patriarch of Western monasticism". About the year 529 the first Benedictan monastery was established in Monte Cassino in central Italy, and the monastic Rule was given about 540 (ODCC:182). Benedict himself did not found an order. But in the 9th century, the monasteries following his Rule started to regard themselves as one family, or *Order*; the Order of St. Benedict. One of the chief difficulties in medieval Benedictansm was reforming abuses that crept into monastic observance. The monastery at Cluny, founded in 909, was one of the main centers of reform. By the end of the 11th century, more than a thousand monasteries followed the Cluniac observance (ODCC:186).

47 Suger (c. 1081-1151) was of humble origin. As a young boy c. 1091, he entered the noble Abbey of St. Denis, near Paris. In 1122 he was elected abbot (ODCC:1555).

48 The church of St. Denis is built upon the grave of St. Denis, who christened the Franks, and named after him. St. Denis was mistaken to be the same Dionysios that was converted by St. Paul in Athens (Acts 17.34). St. Denis was from the beginning the funeral church of the French kings, and a national place of pilgrimage (Andersson 1967:205). The monastery St. Denis became the "Abbaye Royal" school of the French princes (Crosby 1984:189).

49 Bernard of Clairvaux (1090-1153) was born of noble parents. In 1112 he entered the new-founded (1098) monastery of Citeaux which was to follow a more strict observance of the rule of St. Benedict, the *Cistercian** Order (MCD:131). In 1115 Bernard established a new house in Clairvaux, which soon became the chief centre of the Cistercian Order. By the time of his death, 345 houses had been founded (ODCC:192).

50 Istanbul, Turkey.

51 See the *Old Testament, First Book of Kings* chapter 6 (JB, OT:425).

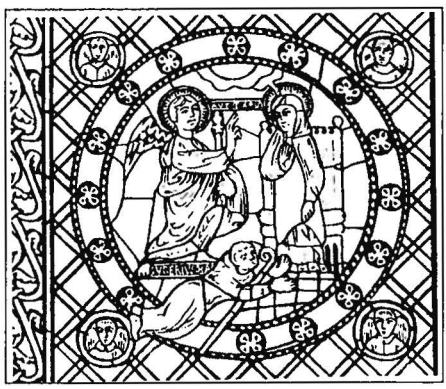

Figure 13
Abbott Suger and the annunciation, St. Denis c. 1140[56].

who presumably had said that man is led *anagogically** to the immaterial spiritual by means of the material (Rudolph 1990a:70)[52]. According to Suger, art served as a spiritual aid for the *litterati*[53], the choir monks, as well as for lay people[54]. The new, grandiose cathedral of St. Denis has been regarded as the starting point of the medieval period and the style later called *Gothic**.

Bernard of Clairvaux, abbot of the reformed[55] *Cistercian** monastery of Clairvaux, voiced the harshest contemporary critique of Suger's attitude to images and extravagances (see figure 13).

Bernard criticized the exploitation of simple people. Sarcastically he writes: "golden reliquaries catch the eye and the purses are opened" (Apologia X, 28 in: Dahl 1978:185). In Bernard's view it was a crime to clothe church walls with gold as long as some people were poor without food and clothing. Bernard was no iconoclast. He accepted the use of visual arts in churches built for ordinary people, but not in the Cistercian monastic churches, because in Bernard's opinion, visual art would only distract the monks in their contemplation[57].

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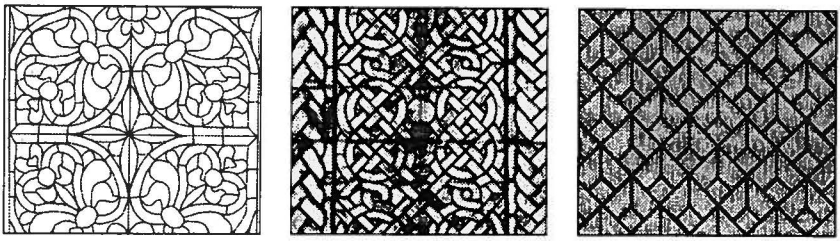
52 Suger writes in 1150, in *De Administatione*, chapter 33: "Thus, when - out of my delight in the beauty of the house of God - the loveliness of the many-colored gems has called me away from external cares, and worthy meditation has induced me to reflect, transferring that which is material to that which is immaterial, on the diversity of the sacred virtues: then it seems to me that I see myself dwelling, as it were, in some strange region of the universe which neither exists entirely in the slime of earth nor entirely in the purity of Heaven; and that, by the grace of God, I can be transported from this inferior to that higher world in an anagogical manner" (Panofsky 1979:63-65). Pseudo-Dionysian light-mysticism does not, however, seem to be the main force in Suger's iconographical program. Rudolph writes: "Light was never mentioned in relation to Pseudo-Dionysian light mysticism or the stained glass windows: it did not play a principal part in artistic change at St. Denis" (Rudolph 1990a:71).

53 From Latin *littera*, letter (FO:159). *Litterati* are those who occupy themselves with literature.

54 To justify his earthly aspirations, Suger sought the advice of Hugh of St. Victor, (dead 1142) of the Augustinian monastery St. Victor in Paris (ODCC:800). Hugh was one of the most influential theologians in Europe at the time, and became a mediator between the opposing groups. His theology was fundamentally Augustinian, tinted with Pseudo-Dionysian thought. He was a proponent of the intellectual-spiritual use of art, and at the same time he was acceptable to the contemporary reform circles criticizing Suger (Rudolph 1990a:72).

55 Bernard (1090-1153) wanted to restore the simplicity and primitive spirit of regularity and fervor in all the monastic orders. He defended the rights of the Church against the encroachments of kings and princes. Even when the pope visited Clairvaux, the reception was simple and purely religious in character (CE: Bernard of Clairvaux).

56 After Lasteyrie c. 1855 (Lillich 1984:214).



a) Vegetal design[64]; b) geometric interlace design[65]; c) box design[66]

Figure 14 Cistercian grisaille[63].

Reformed monasticism wanted simplicity and voluntary poverty. It rejected luxury and materialism as opposite to Christian spirituality. Sculpture and precious materials in objects were forbidden, and imagery was scarce in order to suppress the senses[58] (Rudolph 1990a:13). Between 1145-51, a statute was laid down prohibiting coloured letters and coloured window glass. Another statute [59]says: "Letters are to be made of one color, and not depictive. Windows are to be made white, and without crosses and pictures" (Rudolph 1987:22). In 1182, it was decreed that all coloured or painted glass was to be removed within two years. All over Europe the Cistercians adopted *grisaille*[60] designs using both simple geometric and foliate patterns[61] with shades of brownish gray[62]. The Cistercians became renowned for their production of ornate floor

57 Illustrative are the Cistercian "double-crucifixes", which show a different image on each side. On the side intended for monks, the crucified is painted, on the other side intended for lay people, the crucified is sculpted (Nyborg 1990).

58 Cistercian asceticism followed the minimalist line of reform, and was institutionalized in a legislation written between 1115-1119 under direct sponsorship of Bernard (Rudolph 1990a:14). Concerning sculptures, paintings, and the wooden cross the legislation says: "We forbid sculptures or paintings in either our churches or in any of the rooms of the monastery, because when attention is turned to such things the advantage of good meditation or the discipline of religious gravity is often neglected. However, we do have painted crosses which are of wood" (Rudolph 1987:6). After Bernard's death in 1153, more detailed regulations about the proportion of the Cistercian churches and decorations were given (Norton 1986).

59 *Stat* 80.

60 *Grisaille*, French grey in grey painting. The word can only be traced to 1625. In the medieval period, grisaille painting was simply called "painting in black and white". However, grisaille painting was never merely black and white, but always combined with colours, more or less sparingly used. In the third quarter of the 13th century grisaille windows were standard fittings in French churches (DA, v. 13:672).

61 The Cistercians did not develop any style of glass painting that can be identified as specifically Cistercian (Bolton 1996:353).

62 *Sepia*, Latin for blackfish, denotes the ink taken from the animal.

63 Lillich 1984:219-21. See also the edited book *Stained Glass* (Lee 1982:83).

64 Reconstruction by Helen Zakin (Lillich 1984:219). The floral group of grisaille can be connected to St. Bernard's reference to Christ, truth, resurrection, the line of Jesse, and the Virgin (ibid.:218).

65 From Eberbach, now in the Wiesbaden Museum (Lillich 1984:220).

66 La Bénissons-Dieu, after Amé c. 1850 (Lillich 1984:221).

tiles and mosaic designs (Bolton 1996:353). Talbot writes: "Although at first St. Bernard's approach threatened to stifle any aesthetic appreciation of ecclesiastical art, it proved eventually to be extremely positive. The insistence on poverty and simplicity in Cistercian buildings effectively eliminated all frippery and unnecessary ornament. It gave to Cistercian architecture a dignity, an elegance and serenity far more impressive than any conglomeration of sculpture could provide" (Talbot 1986:64). They "attempted to spiritualize art, to divest it of its purely sensuous appeal and, in so doing, make it worthy of the Divine Being for whose service it had been created" (ibid.) (see figure 14).

The two stands concerning ecclesiastical art represented by Suger and Bernard, that of image cult and splendour, and that of iconoclasm and austerity, set the polar ends in the continuous discussion of ecclesiastical art, which still is relevant[67].

3.1.7 THE COUNCIL OF TRENT - ARCHBISHOP CARLO BORROMEO, 16TH CENTURY

In medieval times the Church was the main patron of art in society. Artists and artisans were craftsmen working in professional traditions regulated by lodges and guilds that developed and changed in relation to the commissions[68]. During the period of trans-Alpinian late gothic and Italian Renaissance, from the fourteenth to the sixteenth century, a secular art market developed, which made it possible for artists to free themselves from their guilds and the guild regulations[69]. The market generated a new competition among artists that encouraged individuality and personal expressions[70]. Thus, from the Reformation century and onwards the Church no longer was the chief patron of art, but one of many in a competing market. Visual art was no longer solely Christian in attitude and content, and the Church's role of patron became more difficult. The Reformation process in the 1520-30s derided the Western Church[71]. The Council of Trent (1545-1563)[72] reformed[73] the remaining body of the Roman Catholic Church (see figure 15).

The Council of Trent first confirmed the principle of image veneration taught by the Second Council at Nicea in 787[74]. Secondly, the didactic function of art was restated with reference to Pope Gregory the Great[75]. The Council laid down some new regulations: "no representations of false doctrine should be

67 When talking about the Christian tradition of ecclesiastical art, this tradition comprises extravagance as well as asceticism. Being a Protestant (Norwegian Evangelical Lutheran) convert to Catholicism I sympathize with iconoclasts and the Cistercian attitude. However, as an artist I admire the great art of the Roman Catholic Church, and as a sculptor I work with three dimensions.

68 See Arnold Hauser *The Social History of Art* vol. 1, part IV, *The Middle Ages.*

69 Many artists placed themselves under the protection and spiritual guardianship of humanistic *literati*, who in Arnold Hauser's words were "a highbrow and Latinized élite" (Hauser 1968b, v.2:44).

70 Michelangelo (1475-1564) introduced the purely subjective attitude to creation in his later period (Gelernter 1995:104).

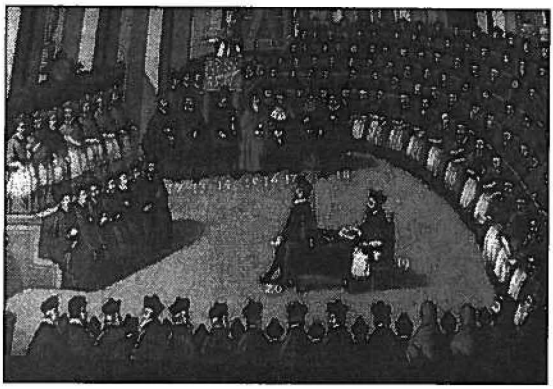


Figure 15
The Council of Trent in session (Duffy 1997:167).

set up", and "the Godhead is not pictured" (Tanner 1990:775). Besides: "no one may erect or see to the erection of any unusual image in any church or site [...] unless it has been approved by the bishop"[76] (ibid.:776). These principles are the basis for the regulations on visual arts given in the 20th century.

Archbishop of Milan Carlo Borromeo (1538-84) was the only writer who tried to work out the implications of the Council's rulings on art[77]. In his *Instruction*, chapter VII, *Sacred Images and Pictures*, he starts by reminding bishops to "be attentive of the decree of the Council" (Voelker 1977:228).

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71 The Protestants broke with the Roman Catholic entity, forming their own congregations and Churches, in which the value of visual arts was degraded. The Controversy about images between Roman Catholics and Protestants are dealt with by the contemporary Martin Chemnitz (1522-1586) in his *Examination of the Council of Trent*. Part IV, the translation printed in 1986. See also *Der Ikonoklasmus des Westens* (Feld 1990). During the following centuries the Lutheran Church developed its own particular iconography. Concerning the development in Norway see the Norwegian art historian Sigrid Christie's book *Den Lutherske ikonografi i Norge inntil 1800* (Christie 1973).

72 The Council was held in three distinct sessions in northern Italy between 1545 and 1563. The third and final session lasted from 18 Jan 1562 to 4 Dec 1563 (DA, v. 7:26). The Italian Archbishop of Milan Carlo Borromeo (1538-84) was one of the most influential figures in the process of the Roman Catholic Counter-Reformation (Counter-Reformation means the movement of hostility and opposition to Protestantism with the objective of recapturing the former position of dominance and leadership in the Christian world [Voelker 1977:4]). Carlo Borromeo was instrumental in persuading the Pope to convene a third session of the Council, towards the end of which the status and role of arts were addressed. Carlo Borromeo personally played a significant role in formulating its decrees.

73 Reform refers to the process of cleansing within the Catholic Church that which was given urgency by Protestant criticism (Voelker 1977:4).

74 The *Definition* said (see 3. 1. 4) that "images of Christ, the virgin mother of God and the other saints should be set up and kept [...] because the honour showed to them is referred to the original which they represent" (session 25; Tanner 1990, v.2:775).

75 "Bishops should teach with care that the faithful are instructed and strengthened by commemorating and frequently recalling the articles of our faith through the expression in pictures or other likenesses of the stories of the mysteries of our redemption; and that great benefits flow from all sacred images [...] because the miracles of God through the saints and their salutary example is put before the eyes of the faithful, who can thank God for them, shape their own lives and conduct in imitation of the saints, and be aroused to adore and love God and to practise devotion" (session 25; Tanner 1990, v.2:775).

76 The pragmatism of the Church is well illustrated by Michelangelo's creating God in the Sixtine Chapel.

77 Carlo Borromeo's *Instructionum fabricae ecclesiasticae et supellectilis ecclesiasticae libri due* was published in Milan 1577. Evelyn Carole Voelker has translated the book in her dissertation study *Charles Borromeo's Instrutiones Fabricae et Suppellectilis Ecclesiasticae, 1577. A translation with commentary and analysis* (Voelker 1977). Citations from Borromeo in this text are taken from Voelker's translation.

Besides: "a heavy punishment or fine has been set for painters and sculptors so that they do not depart from the prescribed rules in their works" (ibid.). Then come the rules: "First of all, no sacred image that contains any false teaching should be painted [...] nor any that suggests an occasion of dangerous error to the uneducated; nor, again, any that is contradictory to Sacred Scripture and church tradition. Only such as conform to scriptural truth, traditions, ecclesiastical histories, custom and usage of our mother Church may be painted" (ibid.). Carlo Borromeo specifies further: "nothing false ought to be introduced [...] anything that is uncertain, apocryphal, and superstitious; [...] only that which is in agreement with custom" (ibid.:229). He continues: "whatever is profane, base or obscene, dishonest or provocative, whatever is merely curious and does not incite to piety, or that which can offend the minds and eyes of the faithful should be avoided" (ibid.). He advises that saints should be portrayed accurately, and "care must be taken that the likeness of no other person, either living or dead, be deliberately depicted" (ibid.). Representations of "beasts of burden, dogs, fish, or other animals ought not to be shown in a church" (ibid.). Finally Carlo Borromeo says that: "the whole expression of sacred images should fittingly and decorously correspond to the dignity and sanctity of their prototype" (ibid.). In chapter six of the Instruction concern-ing the architecture of churches, it is said that: "In the flooring, regardless of what material is used, no cross should be represented by painting or by sculpture; nor any other sacred image, nor story, nor object that represents the character of a sacred mystery"[78] (Voelker 1977:92)[79].

3.1.8 CARDINAL FEDERICO BORROMEO, 17TH CENTURY

In response to the Council of Trent's call to bishops to educate the faithful through images as well as words, Cardinal Federico Borromeo (1564-1631)[80] founded the religious centre *Ambrosiana* which purpose was to reform ecclesiastical scholarship and the figurative arts[81]. Federico Borromeo regarded art as a crucial instrument in the saving of souls, but had a more humanistic and open attitude towards artists than his cousin before him (DA, v. 4:425). In his book on sacred images, *De Pictura Sacra*, from 1624, Federico emphasized clarity and scriptural and iconographical accuracy in religious art. He recognized three inter-

78 This instruction is a reminder when artists are working artistically on the floor. Already in 427 in an edict given by Emperor Theodosius II, it is said that "we decree specifically that no one shall be permitted to carve or to paint the sign of Christ the Saviour upon the floor or pavement or on marble slabs placed on the ground" (Mango 1972:36). The prohibition was repeated in the Quinisect Council in 692 (ibid.). The intention of these prohibitions is clearly to avoid the trampling on something considered sacred. My pavement decoration from 1998 in St. Laurentius in Drammen, Norway, may be looked upon either as an abstract mosaic of natural stones set in concrete, or as a symbolical expression of the story of passion. The embellishment is integrated in the floor, and meant to be walked on.

79 For an alternative translation see Mayer-Himmelheber 1984:101.

80 Federico was the cousin of Carlo Borromeo. He was appointed cardinal in 1587 and Archbishop of Milan in 1595 (DA, v. 4:425).

dependent roles of sacred art: the *devotional*, the *didactic*, and the *documentary*. Above all, ecclesiastical art should express the entire breadth of metaphysical reality, and appeal to all aspects of man: senses, emotions, intellect, and heart.

The *devotional* role demanded, in *Cardinal** Borromeo's view, many genres and styles of art in order to reflect the variety of creation. Interestingly, he found religious significance in any motif related to nature regardless of individual objects and figures depicted in them.

The *didactic* role called for a characteristic in artworks that simulates metaphysical reality, or rather the significance of a given subject, which Cardinal Borromeo denoted as *natural*. Accordingly, that which is substantive, in contrast to the superficial, could count as natural[82]. As a means of turning his students away from what he regarded as unnatural aspects in the mannerism of the age towards a more direct and emotionally appealing style that would give religious art a more convincing naturalism, he encouraged drawing from nude life models (DA v. 4:426). Besides, Cardinal Borromeo wanted animate and inanimate things to be rendered differently. Humans, who are both corporeal and spiritual, should be depicted in a way that revealed their attained spiritual state, and divinities certainly should be represented more beautiful than ordinary human beings. Cardinal Borromeo found art that simulated mental images particularly useful for devotional and didactic aids. For instance, saints could be set against a dark or plain background devoid of earthly settings, while that of this world could be represented in panoramic scenes in which all created things occurred together in the same place at the same time[83].

The third *documentary* role of art called for images that recorded Christian truth and the legitimacy of Roman Catholicism. Cardinal Borromeo wanted ecclesiastical art to make use of the research method and findings of sacred history in order to give images added potency. This indicated an adoption of certain approved portrait likenesses, iconographic details, and archaeological information, which should guarantee authenticity. He wanted historical scenes to be recorded in an accurate manner in order to demonstrate a rational attitude, which he thought would assert the authority of faith. Cardinal Borromeo also wanted themes that expressed Christian optimism as a means of teaching that salvation was an achievable goal, and that the Lord was merciful. Since eccle iastical art was to reveal truth, subject matter should according to

81 *Ambrosiana* housed a library, *Biblioteca* (1607), museum of art, *Pinacoteca* (1618), in which Federico Borromeo collected art for academic teaching, and an official diocesan Academy of Painting, Sculpture, and Architecture, *Accademia del Disegno* (1620). See the US scholar Pamela M. Jones' study *Federico Borromeo and the Ambrosiana. Art Patronage and Reform in the Seventeenth-Century Milan* (Jones 1993a). See also Arlene Quint's dissertation *Cardinal Federico Borromeo as a Patron and a Critic of the Arts and his MVSA-EVM of 1625* (Quint 1986).

82 According to the notion of the *natural*, divinities should be rendered more beautiful than human beings, and individual persons should be depicted in such a way as to reveal the spiritual states that they had attained (Jones 1993a:208).

83 Like in Flemish paintings, especially Jan Breughel's (1568-1625) panoramic nature paintings (Jones 1993a:208) .

Cardinal Borromeo, be *probable* and not *improbable*, false or blameworthy. Thematically the Borromean reform emphasized visual ideas that were either hagiographic or scriptural (Voelker 1977:235).

Ambrosiana was the physical embodiment of Cardinal Borromeo's own personal interpretation of the directives of the Council of Trent, and had no direct successors[84] (Jones 1993a:209). Jones concludes: "study of Federico Borromeo suggests that Roman Catholic thought, while restrictive in its ideological conservatism, was nevertheless also richly varied, subtle, sophisticated, creative, and, in some respects, even progressive" (ibid.:212).

3. 1. 9 DECLINE

After the Council of Trent, art became a means of reestablishing power and authority in the Roman Catholic Church. Churches were decorated in accordance with elaborate programs employing all kinds of art and architectonic elements to create sacramental spaces in which the faithful could experience the divine through liturgy (DA, v. 7:276). These efforts contributed to the emergence of what was later called the Baroque style, which spread throughout Catholic lands. The problem for ecclesiastical art during this period characterized by naturalism was the individual artists' personal interpretations. The Swedish Art Historian Patrik Reuterswärd writes: "The naturalistic form is a difficult instrument that binds in a way which discloses the originator. The border between heartfelt and sentimentality is so fine that only the greatest personalities among artists may master the challenge"[85]. To handle this problem of individualism, the Church began to approve of institutionalized and academic ideals. The clergy took control of artistic activity by favouring acceptable stereotypes built on convention, allegory, and genre painting[86] (figure 16).

This attitude of control initiated the decline in ecclesiastical art. Gradually a distance between the art of the Church and the art in the secular world began to develop[88], and during the centuries to come art in Christian contexts and use became increasingly institutionalized, conservative, and lifeless.

With the passing of the baroque style of religious art in the 19th century, there was no genuine style of ecclesiastical art to take its place (Seasoltz

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84 Secular institutions did not share Borromeo's mission of Christian reform, and since the Ambrosian Academy of Design was not quite sucessful during his lifetime, no subsequent bishops used it as model for their diocesan programs (Jones 1993a:209).

85 Freely translated from the Swedish original: "Den naturalistiska formen är ett vanskligt instrument, som förpliktar också i så måtto att den röjer sin upphovsman. Gränsen mellan innerlighet och sentimentalitet är så hårfin att bara de mycket stora konstnärspersonligheterna brukar klara provet" (Reuterswärd 1978:17).

86 These modes have since been preferred above others by the Vatican Commissions on Sacred Art until the Second Vatican Council.

87 "Abb. 1 Emblematische Darstellung des Verhälltnisses zwischen Typ und Prototyp" (Heinrich Niderndorff SJ: *Doctrina Ethicawe christianae sive morum Christianorum recta instituio.* Würxburg 1742, Symbolum CVI, gestochen von Johann Wilhelm Stör) (Hecht 1994: first page). Here the ecclesiastical principle of representation of a saint through an image (see 3. 1. 2) is furthered. The *prototype* is the living saint in Heaven, and the type is its present representation in the image.



Figure 16
Visualization of the relationship between the image (type) and the depicted (prototype) in the 16th century[87] (Hecht 1994).

1962:35). This lack of alternative artistic expressions of Christian faith gave room for the production of cheap copies of popular images for devotional purposes. The contemporary industrialization with its principle of division of labour, nurtured this production of kitsch by generating a new specialist group: artisans specialized in producing religious art objects. Photography later added to the spreading of these kinds of popular images and the taste for sentimental realism[89].

From the 19th century and onwards, small groups of artists periodically organized with the intention of renewing ecclesiastical art. These movements always turned to imitation of past styles, and produced neo-*Romanesque**, neo-Byzantine, and neo-Gothic styles[90]. The English architect Pugin who advocated a neo-Gothic style, wrote in 1836: "Before true taste and Christian feelings can be revived, all the present and popular ideas on the subject must be utterly changed" (Pugin 1863/1969:16). He assured: "If men could only be led to view Catholic truth, not as she appears at the present time, not as she is distorted by popular prejudice, but in her ancient solemn garb, what immense results might we not expect!" (ibid.:15). In 1870, *Die Beuroner Kunstschule* was established in the Benedictine monastery of Beuron in Germany, with the aim of renewing ecclesiastical art. For fifty years some 70 persons were engaged in the work, less than half of them monks, producing neo-Byzantine works of art and architecture (Siebenmorgen 1977:20). From a secular, artistic point of view, these styles were dead-ends resulting in stiff academic styles often called *academicism* and lifeless objects highly opposed to the developments in contemporary, profane art (Rubin 1961:15). This dichotomy between the art of the Church and the art of the secular world was strengthened by the Church's condemnation of everything *modernist**[91] in 1864[92]. Although some individual artists made art with Christian motifs, the

88 Rembrandt's works may be regarded as a final point in the history of Christian art before the revitalization in the our century (Reuterswärd 1978:17).

89 See William Rubin's book *Modern Sacred Art and the Church of Assy*, chapter 1 (Rubin 1961).

90 Preference of historical styles was often accompanied by reactionary social and political thinking.

official attitude of the Church led to a final rupture between religion and art, and for the first time in history ecclesiastical art completely lost contact with contemporary art[93] (Seasoltz 1962:36).

3. 2 The 20th Century Before the Second Vatican Council

3.2.1 POPE PIUS X AND THE *OATH AGAINST MODERNISM*, 1910

Pope Pius X (papacy 1903-1914 [see figure 23]) condemned everything modernist[94], and in September 1910 demanded an *Oath Against Modernism*[95] to be sworn by everybody in charge in the Church. Although the document says nothing about art in particular, it signals a clear resistance towards all contemporary innovations classified as *modern*[96].

The general directives of church building and furnishing in the 20th century before the Second Vatican Council, was set forth by the *Code of Canon Law*[98] issued in 1917[99]. The two most important *canons* regarding art in the Church are, according to O'Connell's study[100]:

• Canon 1164, §1, that says: "*Ordinaries**, having, if necessary, taken counsel with experts, are to take care that in the building or repair of churches the forms

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91 *Etymologically**, *modernism* means an exaggerated love of what is modern. The term modern came into use late in the 5th century in order to demarcate the present, Christian time from the heathen past (Bø-Rygg 1995:79). For artists in the 15th century the Renaissance constituted the *modern age* in contrast to antiquity (Fernie 1996:349). The Renaissance and the Protestant Reformation in the 16th century is the starting point of the period, which thereafter has been understood as *modern times*. And until the middle of the 19th century the term *modernist* was understood as one who esteems the *modern times* above antiquity.

The term *Modernism* was introduced as a term in the middle of the 19th century, and denotes the ideology that asserts freedom from religious authority and believes in rationality and progress in opposition to mysticism and religious dogma. In Roman Catholic understanding, modernist was from that time on defined as modern in a false sense of the word, and a perversion of dogma. Roman Catholic modernists united in a common desire to adapt Catholicism to the intellectual, moral, and social needs of its time. This attitude was not approved of by the ecclesiastical authorities of the time. Consequently, when modernism grew into a movement in the late 19th century, the Church leaders found it aggressive and threatening (see the article on *Modernism* in The Catholic Encyclopedia [CE 1913/1996]).

Modernism in the arts denotes an international tendency, which can be recognized in all art from around 1850 and onwards. Modernist art is characterized by a change of direction from naturalism. In the early Renaissance, one of the main tasks in Western art was that of depicting the visible world as accurately as possible. This project reached its final state in the middle of the 19th century, and from then on artists gradually turned their interest towards an exploration of pure form. The French painter Manet and the other *impressionists** mark the transition from naturalism to Modernism (Fernie 1996:349). In modernism, the motif or contents of artworks became irrelevant, while the formal aspect or the material work itself was what counted. Fernie writes: " The label 'modern art' is shorthand for a kaleidoscope of 'isms' representing the directions and forms of the visual arts from the mid-nineteenth century to the mid-twentieth. Modern art is characterized by a change of direction away from naturalism [...] While modernism in the visual arts is a very varied movement, there is a case for claiming that it is most fully represented by abstraction " (Fernie 1996:349). See also the Norwegian professor of Aesthetics Arnfinn Bø-Rygg's book *Modernisme, antimodernisme, postmodernisme* (Bø-Rygg 1995), and Paul Grøtvedt's book *Moderniteten og post-modernismen** (Grøtvedt 1987). Since modernism in the visual arts set the esthetic experience above all else like narrative, illusion, or moral effects, it came in conflict with the premises of the Church and ecclesiastical patrons (Danbolt 1989a:140).

Artists with a modernist attitude that believed in progress, change, and the new, defined themselves (since the middle of 19th century) as the avant-garde, the most progressive, ahead of their time, and in front of change (Fernie 1996:328). This definition indirectly placed the Christian ideology that conserves inherited ideas as an antagonist. Here are the roots of the present understanding of Church art as a secondary "B-art".

92 December 8, 1864. *Encyclical** 63. *Quanta Cura: Condemning current errors (The papal Encyclicals 1740-1878* [Carlen 1981]). The text did not mention visual arts in particular. Still, the stand of the Church was made explicit; everything breaking with the established traditions of the past, which included new ways of artistic representation, was condemned.

93 See figure 2, Art for Christian/ecclesiastical use through history, in the Introduction of the thesis.



Figure 17
Pope Pius X[97]
(Duffy 1997:246).

received from **Christian tradition** are preserved and the **laws of sacred art** observed" (O'Connell 1955:28)[101]; and

• Canon 1296, § 3, that continues: "Regarding the matter and form of sacred furnishings, **liturgical law, Ecclesiastical tradition,** and also, as far as possible, **laws of sacred art** to be observed" (ibid.).

Both canons refer to tradition, Christian tradition and ecclesiastical tradition, and to laws of sacred art and liturgical law. O'Connell discusses the notion of "laws of sacred art"[102] by saying: "Both canons refer to 'the laws of sacred art'. Evidently there are, then (a) laws of sacred art as distinguished from art in general"[103] (O'Connell 1955:29). The problem, however, is that:

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94 Pope Pius X's encyclical *Pascendi Gregis*, issued 7 September 1907, condemned Modernism, which he called the synthesis of all *heresies**. However, the modernist ideas were penetrating the clergy at the time when Pius X exposed its falsity (MCD:382).

95 The document is available online <http://home.ici.net/~panther/francis/oath.html>.

96 *Modern* in this context is synonymous to modernist.

97 Giuseppe Sarto, the future Pius X photographed while he was Cardinal Patriarch of Venice (Duffy 1997:246).

98 *Canon*, from Greek *kanōn*, which denoted a *"rule"* used by masons or carpenters, designates a standard or approved list. The New Testament has a few specific norms applicable to daily life, and regulations are to be found in the church orders of the earliest Church. Church orders are handbooks, supposedly emanating from the apostles that lay down directives for discipline and liturgical practice. Ecclesiastical *law* is distinguished from Roman law. *Law* means in Norwegian *rett*, German *Recht*. The more formal canon law originated in the enactment of synods and councils in the fourth century (EEC, v. I:173).

99 The Second Vatican Council (1962-65) ordered a revision of this *Canon Law*, which was promulgated in 1983.

100 I have not been able to find J. B. O'Connell's first names, nor educational background or perhaps ecclesiastical order. Since his study has *imprimatur*, and is published at the US Roman Catholic Notre Dame University (Notre Dame University Press 1955), and at the same time by Burns and Oates in London (Seasoltz 1963:262), it is well authorized.

101 The citations are taken from J. B. O'Connell's book *Church Building and Furnishing. The Church's Way.*

102 *The Code of Canon Law* gathers all the legislation of the Church on sacred art under summary headings, these are: Canon 485, 1161, 1162, 1164, 1178, 1261, 1268, 1269, 1279, 1280, 1385, and 1399 (DAS 1952:700).

103 According to O'Connell, sacred means set apart to some religious purpose, and sacred art then, is art dedicated to divine worship. Sacred art is a subdivision of religious art (O'Connell 1955:30).

"The Church has not set forth in detail these laws, but they may – it would seem - be deduced from the nature of sacred art, the directives of ecclesiastical authority (Popes, Holy Office etc.) and the teaching of recognized experts on this art" (ibid.). The intention of laws[104], or rather norms, on the visual arts of theChurch is to: a) secure reverence for the sacred, persons, places, and things; b) exclude the unworthy from the service of the Church; c) safeguard the dignity and decorum connected to liturgy; d) prevent scandal among the worshippers or offence of their religious feelings[105] (ibid.:32).

As early as 1903, Pope Pius X had ordered the setting up of diocesan musical commissions for the direction on ecclesiastical music. Similar commissions for the visual arts, however, first appeared two decades later[106]. On September 1, 1924, a circular from the Secretary of the Vatican State was sent to the bishops of Italy, suggesting that regional and diocesan commissions on sacred art be established. At the same time, a Central Commission for Sacred Art was instituted in Rome to help the ecclesiastical superiors in the *dioceses** (O'Connell 1955:28).These commissions should a) compile an inventory of the art treasures in the diocese; b) aid in organizing and administrate diocesan museums; c) pass judgement on plans for new buildings, or for the restoration of old, and the decoration of churches; and d) educate the faithful in matters of artistic taste, by writing and lecturing[107] (Seasoltz 1962:50-51).

To secure the quality in ecclesiastical art, Canon 1399 in *Canon Law* from 1917 forbade the decoration of churches with images of holy figures reproduced in series[108] (Rubin 1961:11). A demand for church decoration, combined with a diminishing interest in the issue among contemporary artists, led to the need and establishment of liturgical schools of art[109]. However, these kinds of educational centres were isolated from secular artists and art, and when theologians only kept contact with such institutions, they never became acquainted with other artists and their work. In sum, during the first decades of the 20th century there was hardly any dialogue between visual artists and the Church[110].

104 O'Connell says: "The 'laws' of sacred art are, necessarily, of a general character; their application in any particular case is left to the judgement of the Ordinary (the title of one who exercises ordinary jurisdiction in the external forum over a specified territory; one who directs a diocese or what is tantamount to a diocese [MCD:420]).

105 O'Connell's study was published in 1955, and his interpretations of the so-called laws on art in the Church will be referred to in 3. 2. 5 *The Discourse in the 1950 s and* De Arte Sacra, 1952.

106 By Pope Pius XI (papacy 1922-39) (Duffy 1997:299).

107 In 1947 when Pope Pius XII issued his encyclica *Mediatior Dei*, he supposed that such commissions existed, and finally in the instruction given by the *Congregation of Rites* on September 3, 1958, it is explicitly said that there should be a commission for sacred art in every diocese (Seasoltz 1962:50).

108 The workshop of Saint-Sulpice France, produced its objects commercially in series. However, the more expensive hand-made objects, which were accepted and blessed by the Church, proved to be equal in expression (Rubin 1961:10).

109 Like Scuola Beata Angelico in Milan.

110 See William Rubin's study *Modern Sacred Art and the Church of Assy* (Rubin 1961).

3.2.2 THE LITURGICAL MOVEMENT AND ARTISTIC CHANGE

By the turn of the 19th century, some individual artists made new interpretations of Christian motifs[111]. Around 1920, the *futurist**[112] painter Gino Severini demanded absolute freedom in his work, and argued that there was no contradiction between Christian faith and *Cubism**[113] (Rubin 1961:25). The painter Maurice Denis initiated already in 1890 a modest but continuous tradition of modern ecclesiastical images. He founded his own school, *Atelier de l'Art Sacré*, under the patronage of the Catholic Institute of Paris. By defining a picture as a "two-dimensional surface covered with colors arranged in a particular order", Denis bridged the world of religious art with the secularly established attitude of painting. Until his death in 1943, Denis exercised a widespread influence on painting with Christian motifs through his teaching (Rubin 1961:24). Some individual theologians[114] and secular intellectuals supported these modernist artists[115] who worked on Christian themes. However, their support was the exception to the rule, as the US scholar in Liturgy Susan White puts it: "the Roman Catholic intelligentsia had refused to affirm the revolution in art and architecture [...] The radical subjectivity of *Impressionism** and Cubism, the socio-political agenda of *Dadaism** and Futurism, the sterility of Bauhaus[116] design, and the anarchy of *Surrealism** were simply too dangerous to be approached by Roman Catholics in an era of persistent anti-modernism[117] in the Church" (White 1990:vii). Instead, some academic Roman Catholics appraised the medieval Romanticism of the day, which constituted a compromise between religious identity and intellectual respectability. Put in Whites words: "most Roman Catholics, both in Europe and in the United States, found a safe haven from the 'shock of the new' in saccharine and sentimental arts. While these provided comfort, they offered little in the way of artistic merit or theological depth" (ibid.). However, the pioneers of reform in the Roman Catholic liturgy

111 For instance, Gauguin, Nolde, and Rouault.

112 Futurism was a modernist style of art parallel to cubism that focused on technology and motion and the effort to express simultaneity of perception (Schwalbe 1961:27).

113 The modernist style of Cubism rejected central perspective and illusionism, and instead focused on logic and two-dimensionality in paintings (Schwalbe 1961:9).

114 After the First World War, the Protestant theologian Paul Tillich started advocating for the value of modernist, expressive art (Tillich 1989).

115 See, for instance, Peter Stockmann's article about the Belgian painter Albert Servas (1883-1966) *Artis sacrae leges- Sakrale Kunst und kanonisches recht im 20. Jahrhundert* (Stockmann 1997). Servas was commissioned and supported to work for the Church, later his artworks were condemned, and finally accepted.

116 The "isms" mentioned are all modernist styles of art. See for instance the Danish artist Ole Schwalbe's book *Fra kubisme til informel kunst* (Schwalbe 1961). Walter Gropius founded the educational institution of visual arts, design, and architecture, called Bauhaus in Weimar, Germany, in 1919. The idea was to integrate the arts with technology and create a new style appropriate to the machine age. The teaching was based on what was supposed to be a modern, objective language of vision (Gelernter 1995:239). For an extended understanding see the huge, illustrated book edited by Jeannine Fiedler and Peter Feierabend *Bauhaus*, from 1999 (Fiedler 1999).

117 The term comprises notions as well as art forms.

recognized the arts as an important part of Christian and ecclesiastical life. During the 20th century, the support to the loose, so-called *Liturgical Movement*[118], which worked for changes on a broad level[119], continuously grew among the faithful. In USA this movement led, in 1928, to the establishment of the *Liturgical Arts Society*, an organization that intended to reform liturgy and improve the standard of artistic taste among American Roman Catholics. For the next 40 years their magazine, *Liturgical Arts*, strongly advocated for liturgical reform and innovations in the visual arts of the Church, and influenced both European and American artists, and architects concerned in design and furnishings of Roman Catholic church buildings[120].

A similar movement was established in Europe. French Roman Catholic intellectuals who wanted to restore sacred art and fight the lack of artistic culture in Catholic circles constituted in the 1930s the nucleus of *Sacred Art Movement*[121]. The review *L'art Sacré* was founded in 1935[122], with the task of reforming ideas and restoring the "sensitivity of the eyes", to use the terminology of the French *Dominican** Marie-Alain Couturier, to people and the clergy. (Couturier 1989:14)[123]. Couturier commissioned in the late 1930s a modernist group of artists to make modern stained glass in Notre-Dame-de-Paris (Rubin 1961:29). The ensuing conflict was silenced by the war. After the war Couturier commissioned the best known, modernist artists of the time (Bonnard, Braque, Matisse, Leger, Richier, Rouault) to decorate Notre-Dame-de-Toutes-Grâce in Assy. The church was dedicated in 1950, and afterwards a bitter controversy concerning the decorations broke out[124]. However, at this stage,

118 The renewal of the Church in the 20th century was brought about by the force and complex phenomenon called the *Liturgical Movement*. The precursor of the Liturgical Movement was the Benedictine Guéranger (1805-75) who in 1832 refounded the Abbey of Solesmes as a monastery dedicated especially to the study and recovery of authentic Gregorian chant and the Church's liturgical heritage. The Liturgical Movement as such rose from the beginning of the 19th century and expanded throughout Europe and to the US in the 1920'ies. The Movement wanted basic reforms in the liturgy and its requirements, and primarily influenced church architecture. Its ideas were first met by Pius XII, and finally in the reform of The Second Vatican Council (NDLW:307).

119 See also the writings of Romano Guardini, for instance, *The Church and the Catholic: and The Spirit of Liturgy* (Guardini 1935), and the Dominican theologian Pie Regamey's book *Kirche und Kunst im XX. Jahrhundert* (Regamey 1954). For historical surveys, see the book *English Catholic Worship* (Crichton, Winstone, and Ainslie 1979); and Alfred Shands' study *The Liturgical Movement and the Local Church* (Shands 1968).

120 See *Art, Architecture and Liturgical Reform. The Liturgical arts Society (1928-1972)* (White 1990).

121 See *Art and Scholasticism** (Maritain 1949).

122 In 1935, the periodical *L'Art Sacré* was founded by Joseph Pichard in Paris with the intention of enlightening moderate groups who were preoccupied with style instead of contents and artistic value in art, by advocating for a minimal taste and contemporary modernist religious art. After one year its economy was disastrous. The Dominican Fathers, the artist Marie-Alain Couturier and the art historian Pie Regamey, rescued the magazine by lay financial support, and went in as co-editors. Together, Regamey and Couturier started their project of educating professional and lay about medern church art and architecture. Regamey was the patient pedagogue in words, while Couturier communicated directly through pictures, letting the objects speak by themselves (Rubin 1961:29-30). Se also Couturier's book *Sacred Art* (Couturier 1989), and *L'Art Sacre* v. 9-10, Mai-Juin, 1954, Le P re Couturier , and the *Supplement: Dissertation Lecture* in this book.

123 See the dissertation of Mark Edward Wedig O.P. *The Hermenutics of Religious Visual Art in L'Art Sacré 1945-1954; in the Context of Aesthetic Modernity* (Wedig 1995).

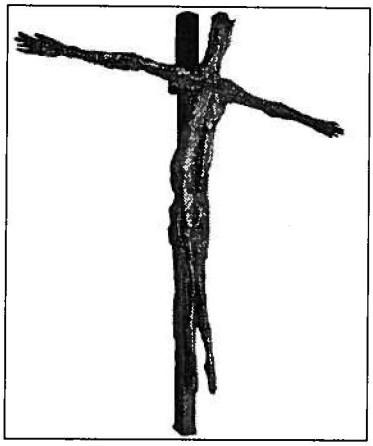

Figure 18
Crucifix made by Germaine Richier 1950, Assy, France (Stengård 1984:18)

modernist ecclesiastical art already existed and new images were made that represented alternative formal solutions to the traditional ones[125] (see figure 18).

The Liturgical Movement generated experiments also in church architecture[126]. A living centre of liturgical and architectural renewal was the castle Rotenfels-am-Main (Germany), which served as headquarter for the Catholic Youth Movement in Germany between 1927 and the Second World War. The centre's chaplain, the German theologian and specialist in liturgy Romano Guardini, and the German architect Rudolf Schwarz[127] remodeled the castle in 1928. The main hall was a large, rectangular space with deep windows and stone pavement. This room was redecorated and occasionally used for celebration of the Eucharist. The walls were painted white, and there were no decorations exccept for a hundred little, black, movable, cuboid stools. This paved the way for modernist church architecture[128].

For supporters of the Liturgical Movement it must have been exiting to celebrate mass in the new and barren modernist environment. However, modernist architecture, or the style of functionalism, defined architecture itself as art[129], and therefore had no need for other kinds of visual arts or artists[130]. Silently, the modernist architects took over the decorative tasks in church buildings, and excluded visual arts from the church room. In practice, and by default,

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124 See *Modern Sacred art and the Church of Assy* (Rubin 1961), *Das Religiöse und die moderne Kunst* (Couturier 1981), and *Sacred Art* (Couturier 1989).

125 This is well documented and relates to both the Roman Catholic and the Protestant Churches. For the Norwegian development, see Finn Jor's edited book *Kirker i en ny tid* (Jor 1966); for the US situation in the middle of 20th century, see Katharine Morrison McClinton's book *The Changing Church: Its Architecture, Arts and Decoration* (McClinton 1957).

126 The church at Le Raincy near Paris, designed by architect Auguste Perret, may be taken as the starting point for modern church architecture (see NDLW; Architectural Setting [modern]:36.

127 See Schwarz's book *Wegweisung der Technik und andere Schriften zum neuen Bauen* 1926-1961 (Schwarz 1979

128 See NDWL; Architectural Setting (modern).

129 This is in accordance with the Roman Catholic understanding of art.

130 See the design historian Prof. Jan Micl's article *Form follows what?* (Michl 1995).

an art program that would delight any iconoclast seems to have been introduced[131]. This subordination of the visual arts to architecture in ecclesiastical contexts can be observed in numerous churches built during the second half of the 20th century. Although outstanding exceptions are to be found[132], art in church buildings basically became unnecessary[133].

3.2.3 THE GERMAN BISHOPS' GUIDELINES AFTER THE SECOND WORLD WAR

After the Second World War the restoration of damaged cathedrals and churches called for new ecclesiastical directives. In Germany, the Roman Catholic bishops at Fulda in 1947 ordered the theologian Theodor Klauser, with the assistance of the Liturgical Commission that was convened, to compile *Guiding Principles for Designing and Building a Church in the Spirit of the Roman Liturgy*[134]. These principles speak of church architecture as a whole, but have relevance to the visual arts[135]. Noteworthy is the final number 6 of the basic principles that states: "A church is meant for the people of God of our own day. Hence, it ought to be designed in such a way that people today may feel that it speaks to **their own particular condition**"[136] (Klauser 1979:162). Concerning decorations as such, the principles go against common practice of letting parishes and the faithful themselves decide their decorations[137]. The principles explicitly say that in a model church an aesthetic plan is required: "of how the church is to be fitted out from the aesthetic point of view, a plan moreover which has been well thought out

131 The French fathers Couturier and Regamey strongly recommended *modesty* as a contemporary aesthetic criterion (Wedig 1995:233). They hardly foresaw the consequence of their attitude that modernist architects would take command over ecclesiastical art for the rest of the century, by defining visual arts as more or less superfluous in church buildings. From Le Corbusier's chapel at Ronchamp in France, and onwards, architects regularly have designed church interiors and their embellishments and decoration. The result is to be seen everywhere in European churches, like in my nearby parish Roman Catholic churches. It is worth noticing that it was individual *theologians*, not architects, who encouraged and commissioned modern artists for ecclesiastical work.

132 One example is the Norwegian Evangelical Lutheran church *Ishavskatedralen* in Tromsø, with a huge glass mosaic, made by the Norwegian artist Victor Sparre.

133 In my local Roman Catholic church Sta. Maria at Stabekk near Oslo, designed by the architect and theorist Christian Norberg-Schulz in the 1960s, there is no art at all, only what we call German *Handwerksarbeit*, a crucifix and Stations, besides a kitschy Madonna.

134 First published in 1949. Klauser had previously written the book (in 1943) *A Short History of the Western Liturgy. An Account and Some Reflections* to awaken and inform a wide circle of readers about liturgical reform, (Klauser 1979:vii).

135 A Christian church is a consecrated building, in which the people of God assemble for the following purposes: a) to celebrate and make new the sacrificial offering of Christ for our redemption; b) to receive the fruits of Christ's redemptive sacrifice in the holy sacraments; c) to hear the Word of God; d) to pay their devotion to Christ, present in the Eucharist; e) to take part in extra-liturgical devotions (Klauser 1979:161).

136 The statement "their own particular condition" seems to comprise those aspects which twenty years later are called *up-dated* (modern) and culturally *significant*. Number 6 continues: "In it [the church], the deepest needs of contemporary man should find their fulfillment, his desire to live in community, his demand to know what is true, what is genuine, his desire to escape from what is merely peripheral and to occupy himself with issues of fundamental importance, his passion for clarity, enlightenment, and lucidity, and his longing for peace and quiet, warmth and shelter" (Klauser 1979:162).

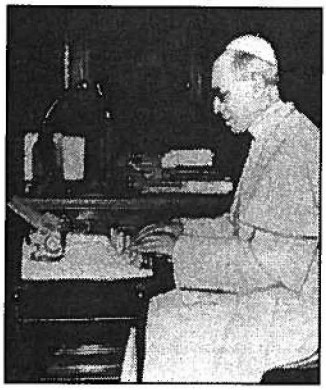

Figure 19
Pope Pius XII
(TCE v. 8:485).

both theologically and catechetically" (ibid.:168). The argument for this kind of aesthetic plan is that it will "ensure that when the church is completed, its decorations will present the faithful not merely with fragments of the spiritual life, but in a certain sense, with the spiritual life as a whole, set out in logical order with the emphasis in the right place" (ibid.:168-69)[138]. Klauser's guidelines for an ideal church demonstrated a profound understanding of liturgical life, and opened for a new area of ecclesiastical architecture and art.

3.2.4 POPE PIUS XII AND HIS ENCYCLICAL *MEDIATOR DEI*, 1947

Parallel to the new German guidelines on ecclesiastical art and architecture, Pope Pius XII (papacy 1939-1958) promulgated new directives for the Roman Catholic liturgy in his *encyclical* On the Sacred Liturgy*, in Latin *Mediator Dei*, which was issued 20 November 1947[139] (see figure 19).

Mediator Dei opened the Church for new or modern art in ecclesiastical use. The text states: "**Modern art** should be given free scope in the due and reverent service of the church and the sacred rites" (A. 195, MD:32). Next, the presuppositions of modern art are listed. It should a) "preserve a correct balance between styles"; b) "tending neither to extreme realism nor to excessive 'symbolism'"; c) the needs of the Christian community should be taken into consideration "rather than the particular taste or talent of the individual artist" (ibid.). Then comes a condemnation of works of art that seem to be "a distortion and perversion of true art", which a) "shock Christian taste, modesty and devotion"; and b) "shamefully offend the true

137 "It would be wrong if, as has mostly been the case in the recent past, people should be content to leave the decoration of the church and its fittings with pictures and ornaments, in particular the decoration of the porch, the sanctuary, the altar, the font, and the pulpit to the whims of the parish priest, the founder of the church, or simply to chance" (No. 18; Klauser 1979:168).

138 When I was asked to make a plan for the decoration in St. Laurentius in 1997, I did what Klauser had suggested fifty years ago although I had no knowledge of his text at the time. My aim was to use art - visuality, form, and placement - as a catechetical tool, so that even those who had minor knowledge of a Catholic church might be able to understand its principles (sacraments) by a short introduction to its visual art.

139 *Mediator Dei* is abbreviated MD. The relevant articles: 193-196 are available in Appendix 1.

religious sense" (ibid.:33). The encyclical leaves the responsibility of informing executing artists about their task to the bishops by saying: "take great care to enlighten and direct the minds and hearts of the artists [...] Let them be capable and willing to draw their inspiration from religion to express what is suitable and more in keeping with the requirements of worship" (A. 196, ibid.). Conclusively, *Mediator Dei* states that if the intentions of the encyclical are adopted, the arts will contribute "to the salvation of souls and the glory of God" (ibid.).

3.2.5 THE DISCOURSE IN THE 1950S AND *DE ARTE SACRA*, 1952

Mediator Dei was followed up by the French bishops, who issued their directives on ecclesiastical art[140] 28 April 1952, and by the Sacred Congregation of the Holy Office, who 30 June the same year, issued the instruction *On Sacred art*[141] addressed to all Roman Catholic bishops. *On Sacred Art* is a document of less than four pages, half of which is a general introduction to the matters. In the general part, the document refers to the Second Council at Nicea in 787; the Council of Trent in 1563; the *Code of Canon Law* from 1917; a speech of Pope Pius XI in 1932[142]; and the previous encyclical *Mediator Dei* from 1947.

On Sacred Art finds the prescriptions of two canons in *Canon Law* worthy of explicit mention. First the following passage is cited from Canon 1261: "lest anything be admitted into divine worship which is foreign to the faith or not in harmony with ecclesiastical tradition" (DAS:700); next from Canon 1399, "which prohibits by the law itself images, no matter how produced, which are foreign to the mind and decrees of the Church" (ibid.). The instruction quotes Pope Pius XI for having said: "Our will can only be that the law of the Church be obeyed", and for having welcomed "inspiring new and beautiful forms [...] cultivated under the twofold light of genius and faith"[143].

Following the general introduction, *On Sacred Art* instructs under the heading *About Descriptive Art* six numbered statements: 1. in accordance with Canon 1279, no "unusual image" should be placed in a church "unless it has been approved by the Ordinary of the place"(DAS:701). 2. "the Ordinary shall not approve of images [...] if they are not in conformity with the approved usage of the Church" (ibid.)[144]. 3. Prohibited are "images which represent false *dogma**, or which are not sufficiently decent and moral, or which would

140 *Commission Episcopale de Pastorale et de Liturgie* issued *De quelques principes directeurs en matière d'art sacré.*

141 *On Sacred Art*, in Latin *De Arte Sacra*, is abbreviated DAS. The instruction was signed by secretary Joseph Card. Pizzardo. An English translation is found in *The Catholic Mind* (Juverna Press, Dublin) 1952, vol. 50, pp. 699-702.

142 Inauguration speech at the opening of the new Vatican Gallery of Paintings.

143 Pope Pius XI, 27 October 1932, *Acta Apostolicae Sedis* XXIV (1932:356), in *On Sacred Art* 1952:700.

144 The French directives stress that ecclesiastical art should be intelligible: "En conséquences, leurs ouvres doivent pouvoir être comprises par l'ensemble des fidèles, sans qu'il soit nécessaire qu'on leur donne de longues et savantes explications" (§ V, *Directive* 1952:958).

be an occasion of dangerous error to the unlearned" (ibid.). 4. If there is lack of expert in the diocese, the central authorities should be consulted. 5. Ordinaries are to "forbid second-rate and stereotyped statues and effigies"(ibid.:702). 6. "Works of painting, sculpture, and architecture should be entrusted for their execution only to men who are outstanding for their technique, and who are capable of expressing sincere faith and piety" (ibid.)[145]. The instruction *On Sacred Art* was the last official document on ecclesiastical art before the Second Vatican Council, and as such, the final text on which the Council's preparing committees were to build.

During the rest of the 1950s, the question of art in the Church was a topic for scholarly discourse[146]. In his study on liturgical law from 1955[147], O'Connell lists six criteria for the arts of the Church, which according to him, at that time should be:

- *Orthodox**; in conformity with dogmatic truth;
- *In conformity with the moral law*; not immoral[148];
- *Holy;* with a spiritual quality, speaking to men's souls through eye and ear;
- *In full accordance with liturgical law*; and adapted to its purpose;
- *Sacred art is subsidiary and subject to ecclesiastical control*;
- *Sacred art is social in character*; in the service of the community, and therefore, has to be *universal* and *intelligible*[149].

O'Connell also discusses the tradition to which ecclesiastical art is to be linked, and lists four things that tradition does not indicate: a) mere copying of past works; b) *archaeologism**; c) adoption of any particular style; or d) unreasonable restraint on the liberty of the artist. Rather, fidelity to Tradition[150], according to O'Connell, means to understand the spirit that inspired great

145 It is worth noting that personal belief is not a topic, merely the ability to artistically visualize Christian faith sincerely and correctly.

146 An extensive survey of the legislation on ecclesiastical art in the Roman Catholic Church was published in the Italian journal *Fede et Arte* in October/November 1957, no. 10-11, pp. 359-415. *La Legislatione Ecclesiastica sull'Arte*, by Cardinal Celso Costantini. The document is written in Italian. It starts with Pope Gregory the Great (6th-7th century), and chronologically lists statements on art (music, architecture, and visual arts) by Popes and Councils until the 20th century. Statements from the 20th century seem more arbitrary, including restoration, archaeology and education in art. I guess the difference in style of texts before and after the 20th century is due to the uncertainty concerning the topic at the time it was written. Since this material belongs to the background information in my dissertation I rely on authoritative interpretations in English (O'Connell's study has imprimatur) of the norms on art in the Church before Second Vatican Council, instead of studying the details of the discourse.

147 *Church Building and Furnishing: The Church's Way. A Study in Liturgical Law*, mentioned in 3. 2. 2. *The Liturgical Movement and Artistic Change* (O'Connell 1955). In this dissertation I rely on authoritative interpretations in English (O'Connell's study has imprimatur) of the normative background for the present norms on art in the Church.

148 "The purpose of sacred art is to elevate and edify, not to degrade and shock" (O'Connell 1955:33).

149 The words in italics are taken directly from O'Connell who also uses italics in his text (O'Connell 1955:32-24)

150 Note the major T, see 2.3 in this thesis.

Christian artists of the past; it means creative imitation (not servile copying) of past works, adaptation and development in ordered and reasonable evolution (O'Connell 1955: 43-47). O'Connell also discusses the forbidden categories or characteristics of ecclesiastical art, which are: art that disturbs devotion; art with distorted forms; unusual art; art without approved usage in the Church; and corrupt or debased art. He argues that a closer look at masterpieces in the Christian pictorial tradition, and especially cultures outside Europe, often reveals distortions and unusual forms compared to photographically naturalism. Therefore, these prohibitions on ecclesiastical art can be interpreted differently. According to Father Seasoltz[151], who builds upon O'Connell's study and published his dissertation on the directives on art in the Church in 1962, ecclesiastical art should: 1) be a dedicated and pastoral art; 2) give witness to truth; 3) spring from authentic Christian inspiration, not being sentimental or overly emotional; 4) be social in the service of the community, which implies intelligibility; 5) be executed in accordance with liturgical law and the spirit of the liturgy, and be subject to competent ecclesiastical control; and 6) be made by artists who "have a solid theological and liturgical formation" (Seasoltz 1963:50). These statements imply that in the early 1960s the theoretical foundation for a reform of the regulations on ecclesiastical was formulated[152].

3. 3 Summary and Conclusion

The basis in the Christian pictorial tradition was to symbolize faith, illustrate the Word, and embellish the place of worship. Although the Christian concept of God is invisible, the *incarnate** Christ and the Holy persons (saints) can be visually represented. By the end of the sixth century, Pope Gregory the Great gave acceptance to veneration of images of holy persons, a practice that was officially confirmed by the *Definition* at the Second Council at Nicea in 787, and withheld by the Council at Trent in the 16th century. Although images may be venerated, *Charlemagne's Libri carolini*, from the eighth century, underscores that images are not holy in themselves. However, superstitious devotional practices related to images developed during the Middle Ages, and besides, the growing secularization of society in the 16th century nourished visual ideas that were unacceptable to Christian understanding. The Council at Trent tried to regulate ecclesiastical visual arts by naming this kind of art *sacred art*, and by claiming the right to judge if art was in harmony with Christian understanding. Cardinal Federico Borromeo, in the 17th century, worked out a program for sacred art, which he considered should reflect that which was

151 Seasoltz is presented previously in 1. 2. 4 *Connections between Theological Criteria on Art and Works of Art.*

152 Many books, and articles, especially connected with architecture, give account for the phenomena. To mention a few: the journal *Das Münster* starting in the late 1940s is very illustrative; the American development is dealt with by Katherine M. McClinton in 1957, *The Changing Church: It's Architecture, Art, and Decoration.* Information to German architects was given in Weyres' book *Kirchen; Handbuch für den Kirchenbau*, from 1958 (Weyres 1958).

natural and scientifically true, but his ideas never became very influential. During the following centuries, a split between the growing secular art market and the arts of the Church gradually developed. When the Church in the middle of 19th century condemned everything modernist, contemporary secular art and ecclesiastical art, for the first time in history, completely lost contact. This antagonism was intensified in the early 20th century. However, a broad *Liturgical Movement* supported by intellectuals and lay that worked for liturgical renewal and reform, arose before the Second World War. In 1947, Pope Pius XII issued his encyclical *On the Sacred Liturgy (Mediator Dei)* which paved way for modern expressions of architecture and art in the Church. The instruction *On Sacred Art* from 1952 stressed the authority of tradition and ecclesiastical control in matters of art. However, by the end of the 1950s, a theoretical foundation was formulated that opened for a reform of the norms on ecclesiastical art.

4. The Second Vatican Council, 1962-65

4. 1 Idea and Implementation

The intention of the Second Vatican Council was to update the teaching of the Church in order to overcome the gap that had developed between ecclesiastical ideas and contemporary culture. This Council promulgated the normative statements on ecclesiastical art that constitute the foundation of the present norms[1]. Although it may be tempting to look specifically for the norms on visual art in the conciliar documents, these rules and regulations are best understood by knowing the principles that lie behind them and give them their meaning. Consequently, one has to read the articles that deal with art in relation to the whole document in which they occur[2]. Furthermore, the principles on art should

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1 This means that the previous norms are no longer valid. However, the new norms may include the older ones, which they in fact do. For instance, the principle of image veneration is withheld, and besides, the art of the Church builds upon tradition.

2 Rooney stresses this attitude (Rooney 1977:III:13). See also Rev. Jan R. Larson who takes the same stand as Rooney, online <http://www.rpinet.com/ml/2307read.html>.

3 See *Lexicon für Theologie und Kirche* (LThK) with its separate *Supplementsband* on the Council. For a more popular, still informative article, see *The Catholic Encyclopedia for School and Home* (TCE) volume 11.

4 The First Vatican Council was summoned by Pope Pius IX, and held in three sessions in the basilica of St. Peter in 1869-1870. The Council condemned contemporary errors, defined Catholic doctrine, and approved on the Pope's infallibility. See Tanner's book *Decrees of the Ecumenical Council* (Tanner 1990, v.II:800).

5 "The decision to hold an ecumenical council came to us in the first instance in a sudden flash of inspiration. We communicated this decision [...] to the Sacred College of Cardinals on that memorable January 25, 1959 [...] The response was immediate. It was as though some ray of supernatural light had entered the minds of all present: it was reflected in their faces; it shone in their eyes. At once the world was swept by a wave of enthusiasm, and men everywhere began to wait eagerly for the celebration of this Council" (Pope John XXIII 1962:209). The English journalist and former Roman Catholic priest Peter Hebblethwaite writes: "Pope John's announcement of the Council came as a surprise [...] A flame of enthusiasm swept over the whole Church". However, the *Curia** (the administration of the Church in the Vatican) worked against him, Hebblethwaite dryly comments: "While Pope John was opening some windows, they [the Curia] were firmly closing others" (Hebblethwaite 1994: 325-26)

6 The 21st ecumenical council in the Church's history.

7 The Second Vatican Council was the most extensively prepared Council in the history of the Church. Bishops and Catholic universities of the world were consulted about a possible agenda for the Council. They were all asked to draw up proposals and send them to Rome (TCE, v. 11:388).



Figure 20
A priest, a seminarian, and a layman at work in the office of a subordinate commission preparing for the Second Vatican Council (TCE v.11:392).

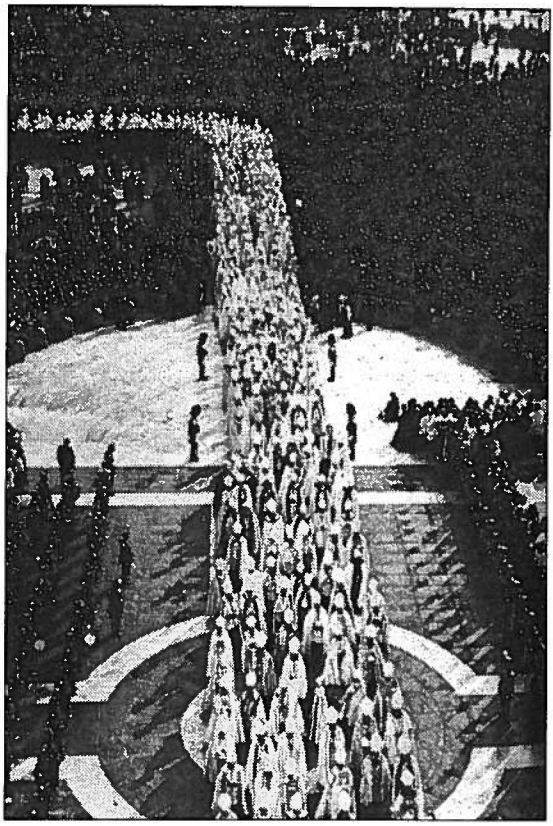

Figure 21
The Council fathers, the bishops of the Church, enter the basilica of St. Peter in Rome at the opening session of the Second Vatican Council (TCE v.11:386).

be understood in the context and atmosphere of the Council that formulated them. Before looking at the documents, some information will be presented about the Second Vatican Council, which was a fascinating event that reformed the Roman Catholic Church[3].

Pope John XXIII (1882-1963; papacy 1958-1963) personally was the initiator of the Second Vatican Council[4]. Only ninety days after his election on January 25, 1959, Pope John XXIII made the announcement[5] of his plan to convoke an Ecumenical Council[6], the first since the First Vatican Council held in 1869-70. A year later on January 5, 1960, a Central Commission with ten preparatory commissions and two secretariats were appointed[7], among them the Commission for the Sacred Liturgy[8] (see figure 20).

On October 11, 1962, after nearly four years of exhaustive preparation, the Council finally opened[9] (see figure 21). The Council was held in four separate sessions. The first session ended on December 8, 1962, and the final session

8 Latin: *Pontificia Commissio de Sacra Liturgia Praeparatoria Concilii Vaticani II.*

9 The Council was held in the central nave of St. Peter's Basilica. A total of 2908 bishops or fathers of the world were eligible to sit in the Council. 2540 bishops were present in the first session, besides appointed experts (called *periti*), observers, and the press (TCE, v. 11:390-91).



Figure 22
Pope John XXIII reading his *Address* at the opening of Second Vatican Council October 11, 1962 (John XXIII 1962:206).

ended three years later on December 8, 1965. At that time the Council had promulgated 16 documents in all. In his opening speech, the eighty-year old Pope John XXIII set the principles of the Council. He started by addressing the Council: "Today venerable Brethren, is a day of joy for Mother Church" (John XXIII 1962:207)[10] (see figure 22).

The Pope continued by explaining the function of an ecumenical council, which is: "to make a solemn proclamation of the union that exists between Christ and His Church; to diffuse light to the truth; to give right guidance to men both as individuals and as members of a family and a society; to evoke and strengthen their spiritual resources; and to set their minds continually on those **higher values** which are **genuine** and **unfailing**" (ibid.:208). The adjective *genuine* should be noted since it is a key-word that will frequently reappear[11]. In this context, the *genuine* is connected to "unfailing" "higher values"[12]. The Pope saw that "the human family is on the threshold of a new era" (ibid.:210). In his opinion, the duty of the Church is not just to guard its teaching "as though it were some museum-piece". He wanted doctrines to be: "studied afresh, and reformulated in contemporary terms" (ibid. 212-13). Pope John XXIII did not want conformity with the spirit of age, or a change in doctrine itself; his ambition was to alter the way Christian faith was presented and communicated. The Pope's favourite term for his intentions was the Italian *aggiornamento**[13], which means updating (Hebblethwaite 1994:iix).

Pope John XXIII was an experienced diplomat, but at the same time he trusted the guidance of the Holy Spirit in the renewal process of the Church. For him a true up-dating of the Church involved listening to the Holy Spirit

10 English translation in *The Pope Speaks*, by Rev. H. E. Winstone. Latin text in *Osservatore Romano*, October 12, 1962.

11 The term *genuine* is the first of the four terms that characterizes new ecclesiastical art in the set "genuine Christian *modern* art" (see 4. 5).

12 In other contexts "higher values" may be "transcendent realities", and in the conclusion of the thesis it is suggested that *genuine* points to *spirituality*.

13 From French *à jour*, up to date; in Italian, day is *giorno*; Norwegian *ajourføring*.

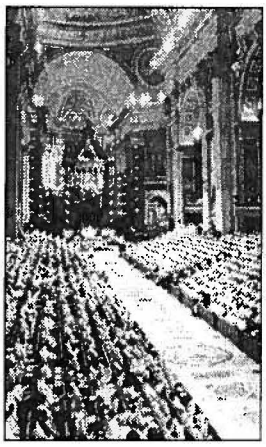

Figure 23
Bishops of the Church sitting in the great central nave of St. Peter's during a meeting of the Council (TCE v.11:394).

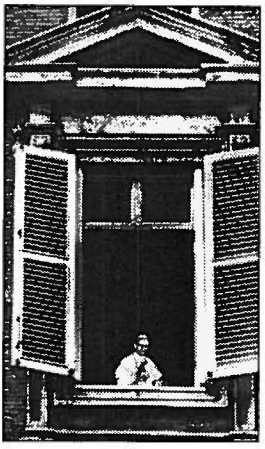

Figure 24
Pope Paul VI blesses the masses in St. Peter's Square from his window in the Vatican (postcard from 1964).

wherever it spoke, and he had a deep conviction that the third person of the *Trinity** is at work in all men and women. Pope John XXIII was pastoral, positive and optimistic, and said: "We have every confidence that the Church, in the light of this Council, will gain in spiritual riches. New sources of energy will be opened to her, enabling her to face the future without fear" (ibid.:209). Pope John XXIII confronted those opposing him by saying: "They can see nothing but calamity and disaster in the present state of the world [...] One would think from their attitude that history, that great teacher of life, have taught them nothing [...] We feel that We must disagree with these prophets of doom" (John XXIII 1962:210). In the Pope's opinion, errors should be met with: "the balm of mercy to the arm of severity"[14] (ibid.:213).

Nine days after the opening of the Council on October 20, 1962, the Council released a Message to Humanity in which the Pope's attitude prevailed (see figure 23). Walter Abbott S.J.[15] writes: "These opening words of the Council look to renewal of the Catholic Church, to compassionate dialogue with modern men, to peace, to social justice, to whatever concerns dignity of man and the unity of mankind" (Abbott 1966:2). The message ended by the chapter *The Power of the Holy Spirit*, in which the first sentence reads: "To be sure, we are lacking in human resources and earthly power. Yet we lodge our trust in the power of God's Spirit, who was promised to the Church by the Lord Jesus Christ" (Abbott 1966:7); and the last sentence: "Our prayer is that in the midst of this world there may radiate the light of our great hope in Jesus Christ our only Saviour" (ibid.). This attitude - that in spite of human failures the Church is guided by the Holy Spirit - directed the Council as a whole, including issues concerning art.

14 Pope John XXIII also said: "The Lords truth is indeed eternal. Human ideologies change. Successive generations give rise to varying errors, and these often vanish as quickly as they came, like mist before the sun" (John XXIII 1962:213).

15 The reference is found under the heading *Sources* in the *Bibliography and Sources*.

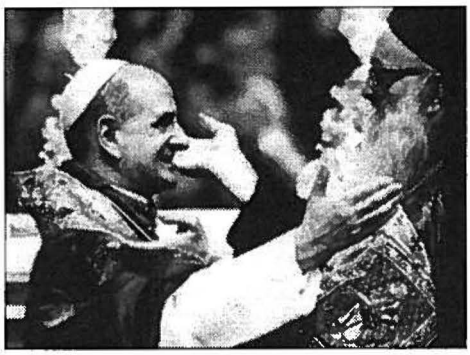

Figure 25
Pope Paul VI and Patriarch Athenagoras embrace in St. Peter's 1967[18] (Duffy 1997:276).

Pope John XXIII died June 3, 1963[16], and his successor, Pope Paul VI, was elected June 21 (see figure 24). As the main program of his pontificate, the new Pope took the completion and implementation of the Council that his predecessor had summoned.

The second session of the Council was opened by Pope Paul VI on September 29, 1963. In his opening speech he stressed the various areas of dialogue in which the Council and the Church should engage. This session ended on December 4, 1963, by the promulgation of the Council's first two documents. The first of them, *Sacrosanctum Concilium* or *Constitution on the Sacred Liturgy*, contains seven chapters, and in all 130 paragraphs called articles. The last chapter, Chapter VII: Sacred Art and Sacred Furnishings, consists of nine articles that constitute the conciliar statements on art, and which will be treated in depth in 4. 3. It is worth noticing that in *Sacrosanctum Concilium*, as well as in the conciliar context as a whole, the topic of art was a minor issue.

The third session of the Council started September 14, 1964, and lasted until November 21. This session produced *Lumen Genitum* or *Dogmatic Constitution of the Church*, a document that formulates the traditional doctrine of collegiality between bishops in a shared responsibility of shepherding the Church. The session also produced two important documents concerning *ecumenism**[17] as a contribution towards the reunion of all Christians: the Decree on *Ecumenism*, and *Decree on Eastern Catholic Churches* (see figure 25).

The final session of the Council began September 14, 1965, and ended December 8. Eleven documents were promulgated during this session, the last document being the (Latin *Gaudium et Spes*) *Pastoral Constitution on the Church in the Modern World*[19]. The Council was closed on December 8,

16 A beatification process is opened. Now the first step of being declared holy, or a saint, in the Roman Catholic Church is completed.

17 At this stage in the ecumenical efforts visual arts were hardly on the agenda. However, in Pope John Paul II's Apostolic letter from 1987 (*Duodecimum Saeculum*) he focuses on the shared tradition of images in the Roman Catholic and the Orthodox Churches (see 5. 6. 1).

18 Pope Paul VI and Patriarch Athenagoras lifted the mutual excommunication that had divided the Churches of East and West for centuries (Duffy 1997:276).

1965, by a Mass in St. Peter's Square. On this occasion, *Closing Messages* were read to various groups of people, and one of these messages was addressed *To Artists*[20]. During the course of the Second Vatican Council and after its close, a number of administrative bodies were formally entrusted with the task of working out detailed applications of the principles and directives agreed to at the Council. One such document is *Instruction on the Proper Implementation of the Constitution on the Sacred Liturgy* (Latin *Inter Oecumenici*) promulgated September 26, 1964[21]. This document instructs how the directives given by the Council on ecclesiastical art should be understood[22].

4. 2 *Constitution on the Sacred Liturgy; Sacrosanctum Concilium,* 4 December 1963

4.2.1 GENERAL INTENTIONS

Constitution on the Sacred Liturgy (Latin *Sacrosanctum Concilium*) contains the conciliar statements on art, and was, as mentioned previously, the first completed work of the Second Vatican Council. The general intentions of *Sacrosanctum Concilium* was that innovations must relate to tradition and known forms; the faithful shall take active part in the liturgy; and the local authorities are to judge in matters of appropriateness. According to Father McNaspy "the liturgy was in a privileged position when the Council began. For decades a vigorous liturgical movement had been going on [...] Thus when the Council addressed itself to liturgy all the basic spadework had been done. The magnificent text proposed to the Council Fathers was, accordingly, no improvised sketch, but the fruit of serious preliminary work"[23] (McNasby 1966:133-34).

The *Constitution on the Sacred Liturgy* or *Sacrosanctum Concilium* is a foundational document like constitutional documents of states[24]. This means that the statements agreed to by the Council were not fixed or final. On the contrary, they marked the beginning of change and the process of updating the liturgy of the Church. The reform process was intended to be a dynamic,

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19 December 7, 1965. The information is taken from the *Introduction* by Lawrence Cardinal Shehan, in: *The Documents of Vatican II* (Abbott, 1966).

20 The document is available in Appendix 2. 2, and is discussed in 4. 8.

21 Latin text: AAS 56, pp. 877-900; English text: FL:45-57.

22 Article 13 of *Inter Oecumenici* is available in Appendix 2.3, and is discussed in 4. 5.

23 The preparatory commission for the sacred liturgy first met November 12, 1960. Its initial task was to appoint subcommissions (13 in all) that should carry out the actual verbal and textual work of the document. The first draft of the text was presented to the preparatory commission in April 1961, and in January 1962, a final text was approved of and sent to the Central Commission of the Council. When the Second Vatican Council began on October 11, 1962, its first task was to constitute commissions. 16 fathers were appointed for the Commission dealing with liturgy. The work on the *Constitution on the Sacred Liturgy* started 22 October 1962. Chapters V-VII were discussed November 10-13, 1962. Only general principles were considered. The reform as such was handed over to the *Holy See** (LThK:10-13).

24 Foundational texts are made of solid principles, on which further specifications are to be built.

ongoing process of renewal, seen as being inspired by God, and directed by the Church's spiritual shepherds (McNasby 1966:135-36). The opening article of *Sacrosanctum Concilium* manifests this attitude by saying that the Sacred Council wants Christian life "to adapt more closely to the needs of our age [...] to strengthen whatever can help to call all mankind into the Church's fold. Accordingly it sees particularly cogent reasons for undertaking the reform and promotion of the liturgy" (SC, A. 1; FL:1)[25]. The text expands the topic by saying that "the Council also desires that, where necessary, the rites be revised carefully in the light of **sound tradition**, and that they be given new vigor to meet present-day circumstances and needs" (SC,A.4;FL:2). The concept sound tradition is explained: "In order that *sound tradition* be retained, and yet the way remain open to legitimate progress, a careful investigation - theological, historical, and pastoral - should always be made into each part of the liturgy which is to be revised [...] there must be no innovations unless the good of the Church genuinely and certainly requires them, and care must be taken that any new forms adopted should in some way grow organically from forms already existing" (SC, A. 23; FL:10). This article formulates the conciliar attitude to the development of liturgy in general, but may as well be read as an instruction concerning art. Sound tradition may be understood in accordance with one of O'Connell's characteristics of fidelity to tradition put forward in 1955, namely, the "ordered and reasonable evolution, gradual development, continuity of ideas, - not necessarily of forms - avoiding a violent and sudden break with the past" (O'Connell 1955:46). It seems clear that new artistic expressions somehow must build upon or connect to something recognizable or known[26]. What is subject for change is explained in this way: "The liturgy is made of unchangeable elements divinely instituted, and of elements subject to change. These latter not only may be changed but ought to be changed with the passage of time, if they [...] have become less **suitable**" (SC, A. 21; FL:9). Here the text distinguishes between the unchangeable Tradition, and traditions that ought to be changed[27]. The term suitable is introduced without further explanation. However, the authority in matters of evaluation is specified: "The sacred Council establishes the following general norms [...] the regulation of the liturgy within certain defined limits belongs also to various kinds of bishops' conferences, legitimately established, with competence in given territories" (SC, A. 21-22; FL:9-10). This means that bishops' conferences are authoritative.

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25 *Sacrosanctum Concilium* is abbreviated SC. The numbered paragraphs of the document are called articles, and abbreviated A. If nothing else is said, the translations are taken from Father Flannery's 1981 edition. To make it easy to check the various articles, the page is given (FL:page). For instance, the first article in *Sacrosanctum Concilium* on the first page in Flannery's edition, will be referred to and put in brackets, like this: (SC, A. 1; FL:1).

26 In my understanding, new works of art do not have to be similar to anything seen before - then there would be no changes - but the artist should be careful to make artworks in which at least something is understandable. Chapter 7 will exemplify how known forms may be developed.

27 See 2. 3.

An important feature of the conciliar reform is the principle of active participation of the faithful in liturgy. Article 50 decrees: "The rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, as well as the connection between them, may be more clearly manifested, and that devout and **active participation by the faithful** may be more easily achieved" (SC, A. 50; FL:17). Although this directive concerns liturgy in general, artists may consider it as well[28].

A final point that deserves a comment is the response given to *Sacrosanctum Concilium* by the at that time Protestant theologian Jaroslav Pelikan[29]. According to Pelikan, one of the most striking features of the constitution is its emphasis on Scripture and the restoration of preaching. This attitude invites an improved *ecumenical** dialogues, which in Pelikan's words, "can promote union among all who believe in Christ" (SC, A. 1; Pelikan 1966:182). Artists may interpret this conciliar emphasis on the Word as an invitation and challenge to make "visual sermons", that is, artworks that can be used temporarily as part of the sermon. From the artist's perspective, one would in this context expect recent art forms like *performance** and *installations** to be relevant. Besides, the visual arts could be used more actively as communicative tools in ecumenical processes[30].

4.2.2 GENERAL STATEMENTS CONCERNING ART

Sacrosanctum Concilium deals with the broad concept of liturgy, in which art is one topic. It is through liturgy "that the faithful are enabled to **express in their lives** and **manifest to others** the mystery of Christ and the real nature of the true Church [...] At the same time it marvelously increases their power to preach Christ and thus show forth the Church [...] to **those who are outside**" (SC, A. 2; FL:1). The article points to liturgy as a communicating sign in two ways: to those who take part in the liturgical acts, as well as to outsiders who watch it. This article 2 strongly indicates that the liturgy should be intelligible, not only to the partakers, but also to "those who are outside"[31]. Since the visual arts are an aspect of the liturgical acts that should express what the faithful believes, artists ought to be aware of this directive. It seems evident from this article 2 that the visual arts in ecclesiastical use never can be *autonomous**, like contemporary secular art[32].

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28 See 7. 3 and 7. 4.

29 Now Orthodox

30 In a secular context, art is often considered an effective tool of communication between peoples and cultures. In ecclesiastical contexts, however, the question of visual art and images is complicated (see chapter 3). I would like to think that the situation in the third millenium might open for a dialogue between the Churches in matters of visual arts.

31 To make art that is intelligible to both the partakers of liturgy and the outsiders may be quite a challenge to contemporary artists. The directive seems to call for artistic expressions that are generally recognized and accepted in a favourable way.

On the authority that secures control of the arts taken into liturgy, article 44 says: "It is desirable that the competent territorial ecclesiastical authority [...] set up a liturgical commission to be assisted by experts in liturgical sacred music, art and pastoral practice. As far as possible the commission should be aided by some kind of Institute for Pastoral Liturgy, consisting of people who are eminent in these matters [...] It will be the task of this commission, under the direction of the above-mentioned competent territorial ecclesiastical authority (see Article 22:2), to regulate pastoral liturgical action throughout the territory, and to promote studies and necessary experiments whenever there is a question of adaptations to be proposed to the *Holy See**" (SC, A. 44; FL:15). This statement may be read as an invitation to provide knowledge concerning liturgical matters; also, the field of visual art needs professionals who are capable of partaking in the authoritative bodies of the Church. The conciliar regulations are clear: "Every diocese is to have a commission on the sacred liturgy" (SC, A. 45; F:16). Besides: "In addition to the commission on the sacred liturgy, every diocese, as far as possible, should have commissions for sacred music and sacred art" (SC, A. 46; FL:16). The problem remains, however, what the basic criteria for evaluation should be.

4. 3 Chapter VII; *Sacred Art and Sacred Furnishing*

4.3.1 THE CONCILIAR PROCESS

Chapter VII; *Sacred Art and Sacred Furnishing*[33] in *Sacrosanctum Concilium,* deals explicitly with the visual arts[34]. According to Rooney[35], this chapter seven is rather sparing in thought development since its principles are established in the earlier chapters of the document. The original proposed schema for a constitution on the sacred liturgy had two chapters that treated art[36], which built directly upon the directives given by Pope Pius XII[37]. However, during the preparatory stage, in 1959-60, when bishops, religious superiors, and academic bodies sent material to Rome as suggestions for the conciliar discussion, a radical

32 The premises of ecclesiastical art will be discussed further in 4. 3 and 4. 4.

33 The complete conciliar text in English is available in Appendix 2.1 (Flannery 1981:34-36). The Latin original and an alternative English translation can be found in Tanner's book *Decrees of the Ecumenical Council* (Tanner 1990, v.II:841-843). Besides, English translations are available in books like Father Abbott's *Documents of Vatican II* (Abbott 1966) and online, for instance, <http://abbey.apana.org.au/COUNCILS/vatican2/V2litur.Htm>
The various translations may be worth reading since they express slightly different interpretations of the original Latin text.

34 The Church's official texts most often use the term sacred art when speaking of the visual arts in the Church. However, the terms religious art, liturgical art, and simply art are also used. I prefer the term ecclesiastical art, which comprises all the other terms, but sometimes when I refer directly to a given text, it seems natural to use the same terminology as used in the citation itself.

35 Marcel Rooney O.S.B. was presented first in 1. 2. 4.

36 *De Sacra Supellectile,* and *De Arte Sacra.*

37 *Mediator Dei* from 1947, and his instruction, *De Arte Sacra,* from 1952 , see 3. 2. 4 and 3. 2. 5.

shift of thought took place (Rooney 1977:14). First, the former precautions and detailed restrictions on artistic form were omitted (see 3. 2. 5). Next, the Council Fathers, who were elected to the conciliar commission that dealt with art, amalgamated the two chapters of the suggested text into one chapter for the sake of simplicity. According to Rooney, who has examined and compared the two initial schemata of chapter VII with the final document, a change in contents and style of expression easily can be traced. The new text still builds upon the official documents of the past, but its tone is entirely new and pastoral without the old regulating suspiciousness. Rooney characterizes the change in this way: "the new text avoids speaking of special *"leges artis sacrae"* [laws on sacred art]- and in this regard it is significant, in such a topic as art, for its restraint: it is perhaps more important for what it refuses to get into rather than for what it does say" (Rooney1977:31). The new text has an attitude of generosity and understanding of artworks and artists. When the assembly of Council Fathers at the Second Vatican Council eventually voted on chapter VII, there was practically no controversy about the document[38]. According to Rooney, who published his study in 1977, this overwhelming consensus on the conciliar statements on art indicated that the old antagonism between the Church and contemporary artists had been overcome (ibid.:42)[39].

4.3.2 SURVEY OF THE APPROVED DOCUMENT

Chapter VII of *Sacrosanctum Concilium* is the text that formulates the foundations of the present norms on ecclesiastical art. The chapter consists of nine articles; the first is number 122, and the last number 130, which will be dealt with in the following chapters. To answer the question of what the Church wants artists to make, articles 122, 123, 124 and 127 are most important and will be treated in depth. Before digging into the text itself, a survey of the nine articles may be helpful:

- Article 122 introduces the Church's teaching on ecclesiastical art by presenting a set of premises that define this particular art.
- Article 123 decrees what kind of art the Church wants in our time. Although the article is addressed to everybody concerned with art in the Church, it is particularly important to artists.
- Article 124 is addressed to bishops specifying characteristics of the art wanted.
- Article 125 confirms veneration of images as such.

38 The Fathers first voted October 31, 1963. 1843 Fathers were favourable, 9 opposed, and there were 94 amendments. Once the Commission had studied and integrated parts of these amendments into a final version of the chapter, it was submitted to the assembly and approved November 22, 1963. 2149 Fathers voted for, 5 against, and 2 abstained (Rooney 1977:III:13).

39 At least this is the opinion from the position of the theologian Rooney. Besides, in 1977, 14 years after the promulgation of *Sacrosanctum Concilium*, many new churches and works of art had been made, also Protestant, which may have verified Rooney's conclusion.

- Article 126 deals with authority and judgements on ecclesiastical art.
- Article 127 is concerned with the implementation of the conciliar ideas, and is addressed to bishops, educational institutions, and artists.
- Article 128 decrees revision of laws on the topic.
- Article 129 deals with the art education of the clergy.
- Article 130 concerns ecclesiastical vesture.

4.3.3 ARTICLE 122

Article 122 of *Sacrosanctum Concilium* (SC, A.122; FL:34) introduces the Church's teaching on ecclesiastical art by presenting some premises that define this particular art. By censory reading, from the lay perspective of an artist, the article seems lofty and superficial. However, reading more closely, the text precisely informs the reader about the Church's premises and position in relation to art. First, sacred art is seen as the most supreme kind of art. The text says: "The fine arts are rightly classed among the noblest activities of man's genius; this is especially true of religious art and of its highest manifestation, sacred art". Secondly, sacred art is connected to beauty, because beauty is an aspect of God. The article continues: "Of their nature the arts are directed toward expressing in some way the **infinite beauty of God** in works made by human hands". From this basic understanding, the text concludes by instructing: "Their [the arts'] dedication to the increase of God's praise and of his glory is more complete, the more exclusively they are devoted to **turning men's minds devoutly toward God**". In this phrase art is seen as a bridge, or a window to the Infinite, which indicates that art is ascribed a sacramental character (Rooney 1977:34). According to this instruction, the reason for having visual arts in the church coincides with the basic function of ecclesiastical art, which is to communicate the Christian message, and be catechetical in a broad sense.

The Church's notion of art leads to her role as patron: "For that reason holy Mother Church has always been the patron of the fine arts and has ever sought their **noble ministry**". The words "noble ministry" were lacking in the proposed schema. Their addition in the final text fits well with the renewal of the sacramental sense in liturgy that is reflected in the whole document of *Sacrosanctum Concilium*. The term "ministry" signifies more than a didactic role. Rooney says: "Art is closely parallel to liturgy in the "sacramental" process they both involve (ibid.:33). When the Church seeks artists for their "noble ministry" this indicates a *noble service* to the Church and her premises, which means another refutation of the autonomy of the arts. This attitude is furthered when the wanted characteristics in art are formulated: "all things set apart for use in divine worship should be **worthy, becoming,** and **beautiful, signs and symbols of things supernatural**". The text explains that: "to **this end** she [the Church] has trained artists". If the accent is placed on "this end" this sentence excludes alternative ends like political and self-centered ones.

Another premise of the Church's attitude to art is her supreme right to decide whether artworks are acceptable or not. The article says: "In fact the Church has, with good reason, always claimed the right to pass judgement on the arts, deciding which of the works of artists are **in accordance with faith, piety, and the laws religiously handed down**, and are to be **considered suitable for sacred use**"[40]. The question of restrictions and wants is deepened, and the principle of subordination and service to worship, is formulated: "The Church has been particularly careful to see that sacred furnishings should worthily and beautifully **serve the dignity of worship**". This serving characteristic of ecclesiastical art has nothing to do with external form, since: "She [the Church] has admitted changes in material, style, or ornamentation prompted by the progress of technical arts with the passage of time". The same attitude is confirmed in the following article[41].

In sum, article 122 in *Sacrosanctum Concilium* basically defines ecclesiastical art by the:

- *Premises*: to submit to the authority of the Church and to serve the Church in her worship;
- *function* of symbolizing the supernatural;
- *characteristics* of being beautiful (since beauty is an aspect of God), and worthy (due to the service of worship).

4.3.4 ARTICLE 123

Article 123 of *Sacrosanctum Concilium* (SC, A. 123; FL:35) is especially important for artists since it formulates the principle that no particular form or style is preferred in contemporary ecclesiastical art. The Council Fathers decreed: "**The church has not adopted any particular style of art as her own**". This statement definitively contradicts notions about ecclesiastical styles. The theme is specified further and a pragmatic attitude demonstrated: "She [the Church] has admitted **styles from every period**, in keeping with the **natural characteristics and conditions of peoples** and the **needs of the various rites**". The consequence of this pragmatism towards artistic style has resulted in "a treasury of art" that is highly valued by the Church, and "must be preserved with every care".

Concerning our own times the text continues: "**The art of our own times** from **every race and country** shall also be given free scope in the Church,

40 From an artist's perspective the criteria that make something "suitable", "in accordance with faith, piety, and the laws religiously handed down" seem obscure. One wonders how the ecclesiastical authorities argue in such matters when it comes to concrete works of art. These questions in fact initiated this project.

41 "Modern art should be given free scope in the due and reverent service of the church and the sacred rites, provided that they preserve a correct balance between styles tending neither to extreme realism nor to excessive "symbolism", and that the needs of the Christian community are taken into consideration rather than the particular taste or talent of the individual artist (MD, A. 195 [Appendix 1]). (See 3. 2. 4).

provided it bring to the task **reverence and honor due to the sacred buildings and rites**". The statement is an extension of the opening towards contemporary art initiated by Pope Pius XII in his encyclical *Mediator Dei* from 1947[42]. All that is required of any style is that it observes the reverence due to its function of ministry to the liturgy. This condition is quoted almost directly from *Mediator Dei*, but in the new conciliar text the subsequent restricting specifications of form in *Mediator Dei* are omitted. This means, according to article 123, that any artistic form whether a) new, "of our own times"; b) habitual, with the "natural characteristics and conditions of peoples"; and c) ethnic, "from every race and country"[43] will be accepted in the Church on condition that the artworks have "reverence and honor" for the church room and the liturgy[44]. If so: "it [the artwork] is enabled to join its voice to that wonderful chorus of praise in honor of the Catholic faith sung by great men in past ages".

Although article 123 squarely denies that ecclesiastical art has a special style, some Council Fathers had serious reservations about the use of abstract art in churches[45]. However, such reservations do not appear in the final text, and the desire to clarify the situation with regard to modern art came from the Council Fathers themselves. Rooney says that the text: "rather appears as a positive welcome to art of any kind to offer its service to the church - modern art receiving a special mention as deserving 'liberum exercitium'[46]" (Rooney 1977:32).

In sum, article 123 of *Sacrosanctum Concilium* asks for art of our own times from every race and country that honours and reveres church buildings and liturgy.

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42 "Modern art should be given free scope in the due and reverent service of the church and the sacred rites, provided that they preserve a correct balance between styles tending neither to extreme realism nor to excessive "symbolism", and that the needs of the Christian community are taken into consideration rather than the particular taste or talent of the individual artist (MD, A. 195 [Appendix 1]). (See 3. 2. 4).

43 The principles of respect for the local churches and adaptation to local situations found ample voice in the Council discussions on sacred art. Although only three suggestions were made during the preparing stage to the effect that sacred art should be more indigenous, less European, a much more substantial number of Council Fathers expressed themselves on chapter VII, in the aula of San Pietro. Sixteen Council Fathers called for *indigenization* (*indigenize/indigenization* is the ecclesiastical term for letting people in a particular area influence Christian life and practices with their culture) in general, and others called for local episcopal conferences to be decisive in matters of sacred art, something that amounts to indigenization in the end (Rooney 1977:37).

44 From the artist's perspective "reverence and honor due to the sacred buildings and rites" may represent a problem. Sometimes artists accused of blasphemy or provocation become surprised and hardly understand why. In the case of Andres Serrano's photograph of a crucifix in urine *Piss Christ*, the work was not intended to be an ecclesiastical work, and hardly entered a church (it was a secular use of religious material according to my personal categorization). Another example is the exhibition *Ecce Homo* by the Swedish photographer Elisabeth Ohlson who used her art to propagate for homosexuals. It was shown in Uppsala Cathedral in 1999 and provoked scandal. In both cases the artists focused too narrowly on themselves and their problems related to body, religion, and sex, to fulfil a claim of service to the Church as a whole. As art and as statements in a discourse about Christianity and society these works may be valuable. Both artists and onlookers ought to distinguish between the categories and functions of various artistic expressions.

45 Among them, Bishop Rossi who was the relator (Latin, the one who presents the cases in the Senate [LO:537]) of this chapter to the Council Fathers.

46 *Liberum exercitium*, Latin meaning free practice or display (*exercitio*, exercise or practice) (LO:212).

4.3.5 ARTICLE 124

Article 124 of *Sacrosanctum Concilium* (SC, A. 124; FL:35) is addressed to the responsible authorities in the Church and treats the formal aspects of artworks. This article decrees that the principle of modesty and simplicity is to be a characteristic of ecclesiastical art: "Ordinairies are to take care that in encouraging and favoring **truly sacred art**, they should seek for **noble beauty rather than sumptuous display**[47]. The same principle applies also to sacred vestments and ornaments". This sentence was a wholly new addition in the amended version of the conciliar text, and caused debate. Against the talk of simplicity[48] a number of Council Fathers brought forth the perennial argument formulated distinctly in medieval times, that nothing is too good for God, and no expense should be spared for things concerning the church[49]. The conciliar commission on art eventually chose a compromise formula. In Rooney's words: "the goal was neither richness, nor poverty, but beauty" (Rooney 1977:36). Father Abbott explained: "The stress on "noble beauty rather than sumptuous display" is particularly urgent, since too often recent churches have striven for the monumental and pretentious, rather than an **honest**, functional style that fits the needs of God's people at worship (Abbott 1966:175). Here, honesty is brought in as a characteristic of what is wanted.

The article continues by listing restrictions on ecclesiastical art: "Bishops should be careful to ensure that works of art which are **repugnant to faith, morals**, and **Christian piety**, and which **offend true religious sense** either by **depraved forms** or through **lack of artistic merit** or because of **mediocrity** or **pretense, be removed from the house of God** and from other sacred places". This passage builds upon regulations on form originally given by the Council of Trent and forwarded by *Mediator Dei*[50] and the Instruction *De Arte Sacra*[51]. Even before the conciliar debate began objections had been raised towards directives concerning form, since strange and unusual forms are often licit means of achieving artistic effects (Seasoltz 1963:33). But the restriction of " depraved forms" is still to be found. What "depraved forms" are taken to be in practice is left to local authorities to judge. The term "depraved forms" may well be seen as the opposite to "natural" in Borromean thinking. Read positively, this article clearly wants to secure ecclesiastical art from provoking the faithful, not to hinder ethnic or artistic solutions that were so generously welcomed by

47 This statement is anti-Baroque and in accordance with the Sacred Art Movement, see 3.2.2.

48 In this article the arguments of the French dominicans were taken into account (Wedig 1995), see 3. 2. 2.

49 See the debate between Abbott Suger and Bernard in the 12th century, presented formerly in 3. 1. 7.

50 Article 195 condemns "those works of art, recently introduced by some, which seem to be a distortion and perversion of true art and which at times openly shock Christian taste, modesty and devotion, and shamefully offend the true religious sense" (MD, A. 195).

51 "Nothing distorted and confused in execution" (Instruction 1952:699), nor "any unusual image [...] not in conformity with the approved usage of the Church" should be allowed (ibid.:701).

artcle123. Other kinds of artworks to be avoided are those characterized by: "lack of artistic merit", "mediocrity", or "pretense". The question of "mediocrity" and "lack of artistic merit" may be difficult when dealing with ecclesiastical art[52]. A plausible interpretation is that the decree simply wants to secure artistic *quality*[53]. The avoidance of "pretense" may refer to both objects and artists. It is a demand for a modesty that harmonizes with basic Christian principles like sharing, equality, and humility. Materially it may indicate some kind of simplicity of form; concerning artists it may refer to the premise of service to worship that demands sensitivity, responsibility, and humility in the artist. The stress on "noble beauty rather than sumptuous display" relates to the principle of simplicity, and to the restriction of "pretense".

Article 124 initiated a cleaning up of churches by offering a general allowance for valueless or unwanted objects to "be removed from the house of God"[54]. Here the difficult question of right and wrong, and aesthetic preferences - what is valuable and what is worthless - becomes acute[55]; and once more the judgment in these matters is left to the local ordinaries and commissions.

In the debate on chapter VII, a number of Fathers desired that the principle of active participation of the faithful in liturgy (SC, A. 50; FL:17) should be reflected in church architecture (Rooney 1977:34). In response, article 124 decrees that: "when churches are to be built, let great care be taken that they are suitable for celebration of liturgical services and for the **active participation** of the faithful"[56].

In sum, article 124 of *Sacrosanctum Concilium* asks for truly sacred art of noble beauty that is suitable, without lack of artistic merit.

4.3.6 ARTICLE 125 - 126

Article 125 of *Sacrosanctum Concilium* (SC, A. 125; FL:35) confirms acceptance of the use and veneration of images as such given by the Council of Nicea in 787, and restated by the Council of Trent in 1563. The article says: "The practice of placing sacred images in churches so that they be venerated by the faithful is to be maintained". To secure a sound practice without abuses

52 Many objects found in Roman Catholic churches may be said to have little artistic value, but are functional and appreciated as devotional objects. Even the kitsch that has come into fashion today obviously has qualities some people want.

53 The concept of *quality* is not dealt with here; it is one of the difficult issues in the philosophy of art, see chapter 6, and 6. 3. 5.

54 Fortunately, a lot of objects thrown out of churches at certain times during history have been saved and spared, and found valuable at later dates. Perhaps there should be storage rooms for ecclesiastical out-of-date art. What history teaches us is that nothing is so old-fashioned and unpleasant as things from the period immediately preceding our own.

55 The fact that images which were taken out a generation ago today may be brought back into the church room should be regarded as a normal and sound way of realizing the *aggiornamento* principle. Like in a home, the faithful need change.

56 This decree should also be noticed by artists and challenge them to give their contribution to the "active participation" principle through the arts.

some restrictions are ordered: "Nevertheless their number [of images] should be moderate and their relative positions should reflect right order. For otherwise the Christian people may find them incongruous and they may foster devotion of doubtful orthodoxy". Here, a catechetical aspect is touched upon. Images should direct the faithful towards sound faith, not superstition.

Article 126 of *Sacrosanctum Concilium* (SC, A. 126; FL:35) deals with the question of authority in matters of ecclesiastical art. The article repeats the intentions of articles 44-46 (SC, A. 44; FL:15-16) saying: "When passing judgment on works of art, local ordinaries should ask the opinion of the diocesan commission on sacred art". The article also shows to "others who are experts"[57] and liturgical commissions "when occasion demands". This statement aims at securing wise solutions of controversial questions about art.

4.3.7 ARTICLE 127

Article 127 of *Sacrosanctum Concilium* (SC, A. 127; FL:35-36) treats the implementation of the conciliar regulations. First, the article addresses bishops, encouraging them to have "a special concern for artists, so as to imbue them with the **spirit of sacred art** and of the sacred liturgy"[58]. This passage is moving. However, the problems immediately arise as to what bishops should teach artists, or what the "spirit of sacred art" is taken to be.

Secondly, article 127 is addressed to educational institutions, saying: "It is also desirable that schools or academies of sacred art should be established in those parts of the world where they would be useful for the training of artists". During the conciliar debate eight different Fathers proposed this idea, which if implemented, would have far-reaching consequences for indigenization of ecclesiastical art (Rooney 1977:37). The expression "in those parts of the world where they [the schools] would be useful" clearly meant outside Europe to the Council Fathers. Today, however, the Western, more or less secularized World, certainly is a place where educational programs for ecclesiastical art could be needed[59].

Thirdly, article 127 reminds the makers of art: "All artists who, prompted by their talents, desire to serve God's glory in holy Church should ever remember that they are engaged in a kind of **holy imitation of God Creator**". The formulation of "holy imitation of God Creator" clearly points to seriousness and humility in the artists who should strive to do their best[60]. The reason for this

57 This statement may be read as a challenge to the field of visual art.

58 This sounds wonderful - I wish the bishops of the world would have time and interest to realize this foundational regulation in the Church's teaching!

59 This means that today one might look at the Western cultures as local varieties in the Church, which deserve their particular indigenous adaptation and expressions. Such a perspective might be helpful for the inclusion of contemporary, western art in the Church.

60 The statement hardly means that artists can present their artworks by showing to divine inspiration, and think they are "engaged in a kind of holy imitation of God Creator", which effectively will stop all discussion and critique, and exclude them from the professional field. Rather, the expression should be seen in relation to the ruling against *pretense* in article 124 (SC, A. 124; FL:35).

claim is explained by the rest of the article that says: "they [the artists] are concerned with works destined to be used in Catholic worship, for the **edification of the faithful** and to **foster their piety** and **religious formation**". Here the broad catechetical claim to ecclesiastical art, presented in article 122 in 4. 3. 3, of "turning men's minds devoutly toward God" is specified; artworks shall instruct and guide the faithful in matters of piety and religious formation. This decree loads a heavy responsibility onto artists who want to work for the Church. To fulfill this demand of article 127, artists need a deeper understanding of the subject matter than those they are to direct.

4.3.8 Articles 128

Article 128 of *Sacrosanctum Concilium* (SC, A. 128; FL:36) is concerned with the implementation of the conciliar ideas. First the *Code of Canon Law* is to be changed. The article decrees: "The canons and ecclesiastical statutes which govern the provision of external things which pertain to sacred worship should be revised as soon as possible". Particularly the laws that "refer especially to the worthy and well-planned construction of sacred buildings [...] the proper ordering of sacred images, and the scheme of decoration and embellishment". The general attitude of the decree is pragmatic, saying: "Laws which seem less suited to the reformed liturgy should be amended and abolished. Those which are helpful are to be retained, or introduced if lacking". In this matter "powers are given to territorial episcopal conferences to adapt such things to the needs and customs of their different regions". This phrase should be seen in relation to the local adaptation allowed in article 123, the authority given to the dioceses in article 126, and the intention of establishing indigenous, educational programs in article 127. By committing authority to local dioceses article 128 demonstrates a new broader view of the universal Church than before the Second Vatican Council. Rooney concludes: "Its implications are nothing short of tremendous" (Rooney 1977:37)[61].

4.3.9 ARTICLES 129

Article 129 of *Sacrosanctum Concilium* (SC, A. 129; FL:36) considers the education of the clergy. It says: "During their philosophical and theological studies, clerics are to be taught about the history and development of sacred art, and **about the basic principles which govern the production of its works**. Thus they will be able to appreciate and preserve the Church's ancient monuments, and be able to aid by good advice artists who are engaged in producing works of art". This final text deviates from the proposed schemata, which stressed art history as the source of seminary formation (Rooney 1977:32). If implemented, these intentions would, according to Rooney, give clerics a sympathetic

61 The repercussion of this regulation seems to have fulfilled the expectations of Father Rooney. Indeed, the Church has been enriched by local expressions of artistic and liturgical practices. The encouragement to indigenization and inculturation has been strengthened during the pontificate of Pope John Paul II, see 5. 4.

understanding of the inner dynamic of art, and a more profound appreciation of artworks (ibid.). Article 129 is essential if the previous good intentions of chapter VII of *Sacrosanctum Concilium* are to be carried forward, because, as Father Abbott comments, "the Church possesses no divine guarantee of infallibility in matters of art" (Abbott 1966:176). Although article 129 aims at a fruitful cooperation between the Church and the artists, the question remains how "the basic principles which govern the production of its works" should be taught to students of theology, and by whom[62].

4. 4 Categorization of the Characteristics of Ecclesiastical Art According to *Sacrosanctum Concilium*, Chapter VII

4.4.1 PREMISES AND CHARACTERISTICS OF ECCLESIASTICAL ART ACCORDING TO *SACROSANCTUM CONCILIUM* SUMMARIZED

Sacrosanctum Concilium provides premises and characteristics for the art of the Church.

Premises:
- service to the Church in her worship; and
- submission to the authority of the Church.

Characteristics:
- truly sacred art, without lack of artistic merit;
- noble beauty (that expresses the infinite beauty of God);
- of our own times;
- from every race and country;
- suitable and worthy (with reverence and honour for church buildings and liturgy).

4.4.2 GENERAL CATEGORIES OF MADE OBJECTS

Ecclesiastical art can be defined positively by characteristics of what it should be, or negatively by characteristics of what it should not be. The conciliar text uses both approaches for defining ecclesiastical art. From the artist's point of view[63] characteristics, whether positive or restrictive, can be related to three basic properties inherent in made objects:

a) *function* or *use*; tasks that the object is intended to fulfil;
b) *contents*; thoughts and ideas that are inherent in the objects; and
c) *form*; properties expected to be present in the material objects.

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62 I doubt that the required apparatus has been given priority.

63 This is entirely my own thinking.

4.4.3 FUNCTION AND USE

One premise of ecclesiastical art is its subordination to liturgy in order to "serve the dignity of worship" (SC, A. 122; FL:34). From this follows the basic characteristic of ecclesiastical art. Positively expressed: it is a serving kind of art; negatively expressed: it is not an autonomous sort of art.

The Fathers of the Second Vatican Council recognized that art which enters into liturgical contexts may take on something of the two-way character of the sacraments and the liturgy. On the one hand, art may communicate to the worshipers something about God; on the other hand, art can express the adoration and worship of the community towards God (Rooney 1977:33). Article 127 explains to artists "that they are concerned with works destined to be used in Catholic worship, for the **edification** of the faithful and to **foster** their **piety** and **religious formation**" (SC, A. 127; FL:35). Here the catechetical aspect of the function of ecclesiastical art, first stated by Pope Gregory the Great about the year 600, is widened[64]. The conciliar text no longer speaks of "reading images", but rather of the "edification of the faithful" and of fostering "piety and religious formation". The formulation implies that the didactic aspect of ecclesiastical art comprises the whole of man, a notionexpressed previously by Federico Borromeo in the 17th century[65].

This broad catechetical task involves a communication of spiritual realities or the nature of God. Since beauty is seen as an aspect of God, another characteristic of ecclesiastical art is the claim to be beautiful[66]: "Of their nature the arts are directed toward expressing in some way the infinite beauty of God in works made by human hands" (SC, A.122; FL:34). Although the aspect of beauty also relates to the category of form, it may well be seen as part of the catechetical function of ecclesiastical art. In order to fulfill its task of expressing something about God, ecclesiastical art is to be beautiful, or somehow reflect beauty.

Another function of ecclesiastical art is to help devotion and prayer either as part of the liturgy, or in private devotional practices independent of liturgy. Article 125 decrees that: "The practice of placing sacred images in churches so that they be venerated by the faithful is to be maintained" (SC, A.125; FL:35).

In sum, the function and use of ecclesiastical art is basically to serve liturgy. This service is threefold:

a) to communicate faith (catechesis and instruction);
b) to embellish the place of worship;
c) to aid personal prayer and devotion.

Since God is seen as beauty, the notion of beauty is central in all the functional aspects.

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64 See 3. 1. 3.

65 See 3. 1. 8.

66 The question of beauty is discussed in 6. 1.

4.4.4 CONTENTS

Concerning the contents in ecclesiastical art the conciliar text says: "all things set apart for use in divine worship" should be "**signs and symbols of things supernatural**" that express "**the infinite beauty of God**" (SC, A. 122; FL:34). Since Christianity proclaims the Gospel, or Evangelion (Greek for good news), ecclesiastical art somehow has to reflect the overwhelming grace and joy of salvation, or just hope[67]. Ecclesiastical art in its best should point to God, who is perceived as supreme beauty, goodness and love[68]. We may say that beauty, besides being a functional character of ecclesiastical art, is also part of its content.

Interestingly, nothing more is said about the contents in ecclesiastical art; nothing about any motif, whether it be God: the Creator, or the Trinity of Father, Son, and Holy Spirit; nor anything about Jesus Christ, the Holy Mary, or any saint. The artist may wonder what "sacred images" are supposed to look like, but the text offers no help in this direction. However, "their [the images'] number and their relative positions should reflect right order" (SC, A.125; FL:35). This phrase presupposes an understanding of the Church's teaching: God is the supreme Creator, in all the Trinitarian aspects: Father, Son, and Holy Spirit; next comes Holy Mother, then the saints. The functional aspect of communicating faith in ecclesiastical art is linked to the visual contents of the artworks. Taken further, this connection of function and content brings associations to Federico Borromeo's idea that the spiritual status of a person, which belongs to the contents, should be reflected in the representational form.

The general positive characteristics of ecclesiastical art, the "**worthy, becoming**, and beautiful" (SC, A.122; FL:34) are related to all three categories of function, content, and form. Dealing with the category of content, the terms "worthy, becoming, and beautiful", can be seen as aspects of the intellectual side of the motif, that is, what the artist intends to express. Negatively, these terms are matched by characteristics of what is not wanted, that is: works of art "repugnant to faith, morals, and Christian piety" (SC, A. 124; FL:35). Nothing more specific is mentioned in the conciliar text concerning negative characteristics of ecclesiastical art. The responsibility for judging right and wrong is given to the ordinaries (ibid.), the local diocesan commissions on sacred art, and if necessary to the commissions on liturgy or other experts (SC, A. 126; FL:35), and territorial, episcopal conferences (SC, A. 128; FL:36).

In sum, the contents of ecclesiastical art should:

a) express faith (which is linked to beauty);
b) keep contact with tradition (the laws religiously handed down);
c) be worthy, suitable, in accordance with Christian faith, moral, and piety.

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67 See 6. 2. 4.

68 The Church's notion of art is taken over from Antiquity, with its compound concept of *kalokagathia*, *kalon*, beauty, *agathon*, good, defining art (Wyller 1976:15).

4.4.5 FORM

Form in this context means all formal aspects connected to material representation in man-made objects. Concerning expectation of form in ecclesiastical art the conciliar text is most explicit in the question of style: "**The church has not adopted any particular style of art as her own**" (SC, A. 123; FL:35). On the contrary: "She [the Church] has **admitted styles from every period,** in keeping with the **natural characteristics and conditions of peoples** and **the needs of the various rites**" (ibid.). It is spelled out that: "She [the Church] has admitted changes in material, style, or ornamentation prompted by the progress of technical arts with the passage of time" (SC, A. 122; FL:34). Conclusively, it is decreed that: "**The art of our own times from every race and country shall also be given free scope in the Church** " (SC, A.123; FL:35). In the text of the Second Vatican Council, the restriction contained in *Mediator Dei* of preserving "a correct balance between styles tending neither to extreme realism nor to excessive 'symbolism,'" (*Mediator Dei*, A. 195 [Appendix 1.]), is omitted. Instead, ordinaries and bishops are advised in general terms to favour "truly sacred art", and seek "noble beauty" (SC, A. 124; FL:35). Father Abbott comments upon article 124 by saying: "This marks a strong welcome to the art of our day, which is the art that should participate in our worship" (Abbott 1966:175). The style of ecclesiastical art is free as long as its function and use is fulfilled, that is: "provided it [the art] bring to the task **reverence** and **honor due to the sacred buildings and rites**" (SC, A. 123: FL:35). Again, the authority of judging is given to local ordinaries. It is worth noticing that nothing is said about any material, technique, shape, size, colour; nor about the habitudes of the executing artist[69].

In sum, the form of ecclesiastical art should be:

a) of good quality;
b) modest, with noble beauty;
c) in any style: new, habitual, ethnic.

4. 5 *Instruction on the Proper Implementation of the Constitution on the Sacred Liturgy ; Inter Oecumenici,* 26 September 1964

4.5.1 THE DOCUMENT

The Instruction on the Proper Implementation of the Constitution of the Sacred Liturgy, Latin *Inter Oecumenici*[70], was issued during the third conciliar period September 26, 1964, by the Sacred Congregation of Rites, in order to instruct how *Sacrosanctum Concilium* should be understood. This instruction

69 This is important since a fierce discussion about the habitues of the 20th century British sculptor Eric Gill raged during the spring and early summer of 1998 in the *Tablet* (a weekly English, Roman Catholic magazine).

70 *Inter Oecumenici,* abbreviated IO, cannot be translated directly from the English text, which starts by saying: "It is only fitting that the Constitution on the Sacred Liturgy should be among the first fruits of the Second Ecumenical Council of the Vatican" (IO, A. 1; FL:45). The Latin text can be found in AAS 56:877-900, or online <http://www.ghgcorp.com/shetler/catholic/vestments/documents/io_1.html>.

was prepared and presented, because, as the introducing section *Nature of this instruction* explains, "It is of the greatest importance that, from the beginning, these documents [*Sacrosanctum Concilium*] should be rightly implemented everywhere and that all possible doubts as to their interpretation should be eliminated" (IO, A. 3; FL:45). Furthermore, it is said that "even though the liturgy is not the whole of the Church's activity, great care must be taken that pastoral work be properly linked with it [...] It is especially necessary that there be close links between liturgy, catechesis, religious instruction and preaching" (IO, A. 7; FL:46). When the visual arts are in focus, it might be added that they play, or could play, a vital part in all the mentioned activities.

Article 13 deals with liturgical ceremonies, and starts by stating: "Liturgical ceremonies should be celebrated with the utmost perfection" (IO, A. 13; FL:48). The article continues: "For this reason: [...] c) Churches and oratories, church furnishings and vestments should be examples of **genuine Christian art, including modern art**"[71] (ibid.). In Flannery's translation of the text, a footnote is added to 13c[72], from which the hypothesis and the name of this dissertation are taken. The note says: "The meaning is not that modern art is merely permissible, but that just as in older churches one would expect to find **genuine Christian art *of that time***, so in a modern church one would expect to find **genuine Christian *modern* art**" (ibid.).

Although article 13 is written to explain the chapter titled *Sacred Art and Sacred Furnishings*, the instruction avoids the adjective *sacred* when it speaks of art. This fact supports the assumption that art can only be called *sacred* when it is situated in a church, and thus integrated in the liturgical acts; not otherwise. Instead of asking for *sacred* art, article 13 directs that "church furnishings [...] should be examples of *genuine Christian* art" (ibid.). From the perspective of the artist, Father Flannery's footnote is helpful, because he condenses that which is said about the visual arts. It seems as if his footnote is answering a question of what "including modern art" really means - and he spells out that "The meaning is not that modern art is merely permissible, but that just as in older churches one would expect to find genuine Christian art *of that time*, so in a modern church one would expect to find genuine Christian *modern art*"[73] (ibid.). Since this instruction *Inter Oecumenici* is written during the conciliar period in order to explain the right interpretation of the conciliar directives on art, it certainly has authority[74]. Therefore, it seems clear that the

71 Articles 3. and 13c are available in Appendix 2. 3. The Latin version reads:
"13. Celebrationes liturgicae quam perfectissime agantur, ac proinde:
c. ecclesiae et oratoria, sacra supellex in genere et sacrae vestes speciem **genuinae artis christianae**, etiam **hodiernae, praeseferant**" (online <http://www.ghgcorp.com/shetler/catholic/vestments/documents/io_1.html>).

72 The Latin text online has no footnote.

73 The italics are Father Flannery's.

74 Authority also applies to Flannery's translation and comments that were issued the first time in 1975, with imprimatur, see 1. 4. 1.

three adjectives *genuine*, *Christian*, and *modern* combined with the noun art, represent a condensed answer to the initial research question of what the Church normatively wants artists to make. In the following it will be discussed what *genuine Christian* and *modern art* in the phrase "genuine Christian *modern* art" may stand for.

4.5.2 *GENUINE CHRISTIAN* IN "GENUINE CHRISTIAN *MODERN* ART"

The term *genuine* from Latin *genuinus*, real (LO:254), is close to the *authentic*, from Greek *othéntik*, trustworthy, or reliable (EGD:20). The *genuine* in "genuine Christian *modern* art" may be seen in relation to the other three terms in " genuine Christian *modern* art", as *genuine* Christian, *genuine* modern, and *genuine* art. However, article 13 in *Inter Oecumenici* seems to use *genuine* to strengthen the first term only, that of *Christian*, to make *genuine Christian*[75]. If artists are told to make a work of art that is *genuine Christian*, the question is how these terms should be understood. In order to seek the meaning of *genuine Christian* in the *Inter Oecumenici* context, a return to the conciliar text itself may be useful[76].

Article 124 in *Sacrosanctum Concilium* says that: "Ordinairies are to take care that in encouraging and favoring **truly sacred art** [the original Latin is *artem vere sacram* {Tanner 1990, v. 2:842}], they should seek for **noble beauty**"[77] (SC, A. 124; FL:35). Tanner translates: "Ordinaries should see to it, in their encouragement and support of **authentic worshipping art**, that their aim is **noble beauty** rather than mere sumptuousness" (Tanner 1990, v. 2:842)[78]. *Genuine Christian* in the instruction *Inter Oecumenici*, seems to be used synonymously to the conciliar *vere sacram*, translated as "truly sacred" and "authentic worshipping". Since the theologian authors of the *Sacrosanctum Concilium* and the *Inter Oecumenici* probably are not artists themselves, they by necessity think of existing artworks when they write about art. What they have in mind when they speak of *truly sacred, authentic worshipping* or *genuine Christian* art, therefore, refers to art they have seen, or the Christian pictorial tradition. Consequently, the tradition of images that has been accepted by the Church through the centuries, will naturally be a basis to build upon and refer

75 The saying is: "genuine Christian art, including modern art" (IO, A. 13; FL:48). In the Latin version of article 13 c in *Inter Oecumenici*, the terms are "genuinae artis christianae" (online <http://www.ghgcorp.com/shetler/catholic/vestments/documents/io_1.html>).

76 By all probability, *genuine Christian* means the same as the third characteristic in Father Seasoltz's list from 1963, which says that ecclesiastical art should spring from authentic Christian inspiration (Seasoltz 1963:50).

77 In Latin: "Curent ordinarii ut **artem vere sacram** promoventes eique faventes, potius **nobilem** intendant **pulchritudinem** quam meram sumptuositatem" (Tanner 1990, v. 2:842). The translation from the Vatican (online <http://frontpage.hughes.net/avcam/docs/cons_7.htm>) is identical with Flannery's translation.

78 Tanner's translation seems, from an artistic perspective, somewhat ambitious, or perhaps limiting, since there is much art in churches through history that hardly can be called *worshipping art* - I am thinking about wall paintings, mosaics, and the like that are instructive in telling narratives, which are different from images used for personal prayers and devotion. Tanner probably uses the term *worshipping* because everything in a church can be understood as part of the worship.

to in order to achieve the desired *genuine Christian* art[79]. However, from the artists' perspective, *Inter Oecumenici* may be helpful by choosing to replace *truly sacred* and *authentic worshipping* by *genuine Christian*. Related to art making processes, the terms genuine Christian seem more concrete than *truly sacred* and *authentic worshipping*, because while that which is truly sacred and authentic worshipping by all probability relates to existing works of art, then that which is *genuine Christian* may be understood as something that connects to Christ's message or the *Gospels*[80]. If so, this interpretation opens more explicitly for new artistic solutions based directly on the textual sources than from the pictorial tradition[81].

The demand for something *genuine Christian* may be understood as a claim for the personal, Christian vision of the artist[82]. These ideas seem to harmonize with Article 127 in *Sacrosanctum Concilium*, which says that artists should "ever remember that they are engaged in a holy imitation of God Creator" (SC, A. 127; FL:36). The claim to the artist "engaged in a holy imitation of God Creator" may be understood as a call for genuineness, meaning sincerity, humility, and honesty in the artist.

The criterion mentioned that characterizes the desired quality *genuine Christian (truly sacred* and *authentic worshipping)*[83] of new ecclesiastical art is "noble beauty"[84]. *Noble beauty* in article 124 (SC), is contrasted to "sumptuous

79 Since the Church is supreme in judging whether an artwork is suitable in her use or not, one is tempted to think that formal links to the tradition will be important.

80 In a working process, I suppose this distinction between *sacred* and *genuine Christian* makes quite a difference, although it may sound strange from a theologian point of view. See the discussion in 2. 1. 4 and 2. 1. 5.

81 This does not mean that the pictorial tradition should be neglected, rather that artistic creativity may be extended by using several inspirational sources.

82 The understanding of *genuine* as synonymous to *authentic* gives associations to the Cistercian aesthetic from the 12th century that was based on authenticity. According to Bernard of Clairvaux (see 3. 1. 6), the beauty and love of God is nowhere so manifest as in one's own soul. Thus, to begin to know oneself is to start approaching God. Bernard's ideas may help contemporary artists if they are uncertain of their Christian attitude, because, as Bernard puts it: "even the pagan can love God for Himself alone [...] because although he does not know Christ, he may know himself" (*De diligendo Deo* II, 6; Opera 3:124 in: Stiegman 1984:7). The search for one's own true self can in Cistercian thought be regarded as a principle of authenticity. Stiegman says: "In its aesthetic dimension, the orientation to contemplative self-knowledge may be called the aesthetic of authenticity" (ibid.:8). In accordance with the Cistercian attitude the Norwegian Dominican Kjell Arild Pollestad defines authentic in Christian context as the opposite of dogmatic. The authentic is that which has its source in the inner of a person, in the soul, while the dogmatic has its source in institutionalized teachings (See Pollestad's article "Religionens to ansikter", *Aftenposten* 27 June 1999). If a work of art is to be genuine or authentic, according to Pollestad's understanding of authenticity, the work has to spring from an inner conviction or experience of the artist. The Norwegian Lutheran theologian Notto Thelle says: "Our experiences in life contribute to defining God. But God can never be fully defined. The words we use can be true even though they don't say everything. It is when we believe that words express all there is to say that they become untruthful" (in Norwegian: "Livserfaringene vi gjør er med på å definere Gud. Men Gud kan aldri defineres fullt ut. Ordene vi bruker kan være sanne selv om de ikke sier alt. Det er hvis en tror de sier alt at de blir løgnaktige" [*Vårt Land*, 30 July 1999, p. 9]). Applied to images and art-making processes, Thelle's words support the idea that humans can express anything about God at all. It is through personal experiences in life that we conceive God. And although the human relationship to God is imperfect, this relationship exists and is true. Therefore, our images of faith can be trustworthy, reliable, or genuine if they come from personal religious experience. The Western Christian, pictorial tradition demonstrates how individual artists' creative efforts through the centuries have formed a fluent stream of continuous alterations in form and style that we regard as a true expression of Christian faith, a visual theology that is genuine.

83 The question of beauty is discussed in chapter 6.

display", which is not wanted. In a comment to this, Father Abbott brings the concept of honesty related to formal language into the debate, asking for an "**honest**, functional style that fits **the needs of God's people at worship** (Abbott 1966:175). Abbott, like Tanner in the translation "authentic worshipping", focuses on the "needs of God's people at worship", and we are back to the premises of ecclesiastical art (to serve worship[85]), its function and use.

In sum, *genuine Christian* seem to imply demands related to a) the artworks and b) the artist. The material objects should reflect *noble beauty*, be linked to tradition, and have simplicity of form. Artists should serve the Church and the users of artworks, be honest in their efforts, and have a Christian understanding.

4.5.3 *MODERN ART* IN "GENUINE CHRISTIAN *MODERN* ART"

The adjective *modern* has two chief meanings[86]. The general meaning describes what is up-to-date, contemporary or of the present age, and is therefore defined directly in relation to the lifetime of the person who uses the term. The other meaning of *modern* defines a certain period or style, the *Modern*[87]. The italicized *modern* in "genuine Christian *modern* art" stands for up-to-date, and harmonizes with the attitude of the Second Vatican Council and its notion of updating, or the *aggiornamento* concept of Pope John XXIII. The conciliar text itself does not use the term modern, rather it mentions "the art of our own times" (SC, A.123; FL:35)[88].

The term *art*[89] in "genuine Christian *modern* art" can, in accordance with previous ecclesiastical legislation, be understood as a standard of quality which excludes mass-produced objects and kitsch. Modern art in the conciliar context simply indicates an art that represents its own time, an art that is not outdated or old-fashioned. However, since time spans can be long when talking about ecclesiastical art, modern in an ecclesiastical context may deviate from a secular understanding of the term. Thus, *modern art* in an ecclesiastical perspective may be interpreted as an art that is seen as modern by its users. Still, modern in the instruction's terminology should be

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84 In Latin: *nobilem* [...] *pulchritudinem* (Tanner 1990, v. 2:842). Here all the translations agree on the English terms *noble beauty*.

85 See 4. 3. 3.

86 The two meanings of modern are easily distinguished by the use of lower and uppercase initial letters, so that modern means up-to-date, while *Modern* describes the period of *Modernism* or the *Modernist* style (Fernie 1996:349). See also 3. 2. 1.

87 Most of the 20th century is understood as modern times, even after we have moved into what is called the post-modern times (Fernie 1996:348).

88 *Inter Oecumenici* writes modern with a lower initial letter, and by all probability, should be understood as up-to-date, of present time, contemporary or today's. It hardly could mean modernist, since the Church and the artists had a mutual dislike. The British Anglican priest George Pattison comments that the modernist artist: "has tended to see in ecclesiastical religion everything it loathes: dogma, tradition, authority, establishment, etc." (Pattison 1991:3).

understood as an up-dating towards contemporary formal expressions. Since Modernism was the prevailing style of art in the secular world at the time of the Second Vatican Council, a request for modern art would naturally include works of art employing the modernist formal language, providing they were genuine Christian. But modernist formal language as such is by no means the normatively favoured style of the Church[90].

In sum, *modern art* means proper works of *art* of the present time.

4. 6 *Pastoral Constitution on the Church in the Modern World; Gaudium et Spes*, 7 December 1965

The conciliar document *Pastoral Constitution on the Church in the Modern World*, Latin *Gaudium et Spes*[91], was issued December 7, 1965. Its second part, chapter II, *The Proper Development of Culture*, is important for its discussion about the freedom of artists who make art for the Church. *Gaudium et Spes* intends to secure personal freedom in matters related to culture. The document says: "the human spirit must be cultivated in such a way that there results a growth in its ability to wonder, to understand, to contemplate, to make personal judgements, and to develop a religious, moral, and social sense" (GS, A. 59; Abbott 1966:265). The text continues: "Because it flows immediately from man's spiritual and social nature, culture has constant need of a **just freedom** if it is to develop. It also needs the

89 The term art, in "genuine Christian *modern* art", invites some comments. Today's concept of art can be taken to be art produced in modern times, which had its start in the 15th century. In medieval times, art and images were functional objects in use, in which the contents of the artworks were essential (See the art historian Ernst Gombrich's book *The Story of Art* [Gombrich 1978:95-101]). Although known by name, the medieval artists were artisans producing artifacts, *artes mechanicae*, who had been taught a craft by a master of tradition. During the Renaissance, the notion and status of art was elevated. Art came to be seen as an intellectual activity, which ranked among the free arts, *artes liberales* (See: the Norwegian philosopher Siri Meyer's doctoral thesis *Menneske eller maske?* [Meyer 1993:101]). This shift from artifact to art generated a new attitude towards the maker. Notions of personal genius and intuition as the primary sources of artistic practice were introduced (Gelernter 1995:104). From now on, the personal abilities and inborn talents of the artist came to be seen as essential (See: the Italian painter Georgio Vasari's book *Lives of the artists* [Vasari 1972]). Private connoisseurs bought and collected artworks because of their artistic value regardless of the works motifs or contents. Individual artists had to compete to succeed in the new art market. The notion of personal genius in the artists was nurtured in the late 18th century when the old religious way of thinking of life as a unity was abandoned, and art, science, and moral became regarded as separate categories (Grøtvedt 1987:8). In this process, artist and art were no longer included in the sphere of rational thinking, which belonged to science. Rather, artists had another kind of knowledge bound to practice and individual perception and personality. From this follows that to be a real work of art there had to be traits of the unique artist behind it. A claim for authenticity thus fostered the demand of originality, which became a characteristic of modernist art. Such premises of art had, by necessity, to generate problems in confrontation with a patron like the Church. The Second Vatican Council wanted to overcome the antagonism generated by modernism between the secular culture and the Church. By postulating "genuine Christian *modern* art", the Church admitted that works of art employing a modernist formal language was no problem for the Church as long as its contents reflected Christianity.

90 In an era of post-modernism characterized by an attitude of no rules and "anything goes", the term modern art becomes problematic. The Church and its faithful cannot be post-modern because Christianity is based on ideas that are absolute and timeless. A Christian understanding is opposed to an ideology in which anything goes. However, a positive aspect in the Post-modern period is the artistic pluralism it has generated. Instead of criticizing what they dislike in the period, Christian patrons now have the opportunity to choose the artworks they like in any style, all of which are contemporary, or modern art. This is precisely what the first Christians did in the Early Church. However, from a secular viewpoint, the idea of art as an autonomous activity lives on in post-modernism, and is even strengthened.

91 *Gaudium et Spes*, Latin for joy and hope, is abbreviated GS.

legitimate possibility of exercising its dependence according to its own principles" (ibid.). These statements confirm the freedom of the artist. Father Abbott broadens the question of freedom in the arts, and explains the intentions of the text in a footnote: "Throughout this passage, the Council refuses to lend support to any concept of art for the sake of ideology. If it therefore rejects efforts to dictate true 'socialist' art, it also calls in question efforts to insist that the primary norm in artistic criticism should be 'morality'" (Abbott 1966:265). *Gaudium et Spes* further strengthens the decree of *Sacrosanctum Concilium* that ecclesiastical art has no particular style or form (SC, A. 123; FL:35).

On the proper harmony between culture and Christian formation is said in Father Abbott's translation: "Efforts must therefore be made so that those who practice these arts can feel that the Church gives recognition to them in their activities, and so that enjoying an **orderly freedom**, they can establish smoother relations with the Christian community" (GS, A. 62; Abbott 1966:269). Father Flannery has translated the same passage more explicitly: "every effort should be made, therefore, to make artists feel that they are understood by the Church in their artistic work and encourage them, while enjoying a **reasonable standard of freedom**, to enter into happier relations with the Christian community" (GS; A. 62; FL:967). In Flannery's translation, the attitude of the Second Vatican Council is easily recognizable in the following: "New art forms adapted to our times and in keeping with the characteristics of different nations and regions should be acknowledged by the Church" (ibid.). However, the artistic freedom is still conditional: "They [the artworks] may also be brought into the sanctuary whenever they raise the mind up to God with suitable forms of expression and in conformity with liturgical requirements" (ibid.)[92].

In sum, *Gaudium et Spes* confirmed artistic freedom on the condition that the works of art are considered suitable. It is not an absolute freedom of a modernist artist, but "a just freedom", "an orderly freedom", or a freedom of "reasonable standard".

4. 7 Pope Paul VI (1963-1978) on Art

Pope Paul VI consistently took the pastoral stance of the Council, and after the promulgation of the conciliar document *Sacrosanctum Concilium* he did all he could to encourage artists to take up the new challenges offered by the conciliar decisions. The Pope personally took initiatives to establish a new and positive dialogue between the Church and contemporary artists[93]. Fundamental in the Pope's thinking was the centrality of liturgical prayer, and he had a profound awareness of the interconnection between liturgy and faith. He saw not only the liturgical action itself mirroring the mysteries of

92 From an artist's perspective *Gaudium et Spes* offers a conditioned freedom. First the artist is guaranteed freedom, next the restrictions seem rather strong. The real freedom given to artists obviously depends on the actual judging, local authority. The text is so general that several interpretations are possible, from the radically new to the reactionary.

faith, but included its auxiliaries like art and architecture. He stressed that the art of the Church must take on the spirit of prayer, an attitude that in itself is liturgical. According to the Pope, artists should be faithful to the new liturgical spirit and not consider their task finished if they were merely faithful to their own principles. In accordance with the conciliar stand and his emphasis on the spiritual contents of ecclesiastical art, the Pope underscored the artistic principle of *noble simplicity*[94].

A striking example of Pope Paul VI's feelings on the relationship between the Church and the artists is found in his words to a group of artists in the Sistine Chapel May 7, 1964, before the final conciliar session. His speech in Italian had from beginning to end a friendly and inviting tone, very different from the official stand in pre-conciliar times. Pope Paul VI wanted to start a new relationship with artists, and said: "We need you. Our ministry needs your collaboration"[95] (Paul VI 1964:439). However, the Pope had no illusions about the recent history of the relationship between the Church and the artists. In his speech he bravely summed up sixty years of history, and openly made the concession that the Church had been wrong in claiming imitation as the only correct principle of art. On behalf of the Church, the Pope explicitly apologized to artists for the injustice done to them by excluding all new art in modernist formal language from the Church during the last hundred years[96]. He also admitted full responsibility for the Church's failure to teach and inspire artists and to offer them challenges and commissions. Instead, he said, the Church had sought cheap substitutes, which had resulted in unworthy objects in the service of God[97]. Finally, the Pope promised to remedy the situation through catechetical and other kinds of adequate work. In the following year, 1965, he spoke to the Academy of Christian Art in Milan, an institution which had been the front-line fighter in the battle over a particular ecclesiastical style of art. That former concept was bluntly rejected by the Pope, who stressed the new

93 The emphasis on the Church as the People of God was very strong during and after the Second Vatican Council, and Pope Paul VI was loyal to his predecessor Pope John XXIII and the conciliar ideas. Artists were a special group since they were at the same time part of God's people and those who could express and communicate the Church's understanding of herself by visual means. Since the Pope is Head of the Church and leader of her administration and teaching (Curia and Magisterium), the popes have power to influence the policy of the Church. Without Pope Paul VI's positive attitude to the conciliar intentions, the reform process might not have been so successful. The culmination of Pope Paul VI's personal efforts to heal the previous conflict between the Church and the artists was when the Pope opened the modern department of ecclesiastical art in the Vatican Museums on 23 June 1973 (see the book *Moderne Kunst aus dem Vatikan* [Lenssen, Reidel, and Stiegeman 1998:7).

94 That refers to: "noble beauty rather than sumptuous display" (SC, A. 124 ; FL:35). The information about Paul VI is taken from Father Rooney's dissertation (Rooney 1977).

95 In Italian: "Noi abbiamo bisogno di voi. Il nostro ministero ha bisogno della vostra collaborazione" (Paul VI 1964:439).

96 Pope Paul VI said: "Vi abbiamo fatto tribolare, perché vi abbiamo imposto come canone primo la imitazione a voi che siete creatori, sempre vivaci, zampillanti di mille idee e di mille novità [...] Vi abbiamo talvolta messo una cappa di piombo adosso, possiamo dirlo; perdonateci!" (Paul VI 1964:441).

97 Pope Paul VI said: "E poi vi abbiamo abbandonato anche noi [...] il culto di Dio sono stati male serviti" (Paul VI 1964:441).

impulsion towards art given by the Council, and declared that the religious is liturgy (Rooney 1977:41). This means that the sacred is found in the liturgical worship of the Church, not in materials or form. Therefore, the Church wants artists who are personally (spiritually) inspired through liturgy and prayer and not restricted to a certain style hatched in an academy. By such courageous personal engagements, Pope Paul VI contributed to the improved relationship between the Church and artists. Rooney writes: "It was a kind of pledge, founded solidly on conciliar thought, which was intended to raise expectations and inspire hope – and in firm though humble manner, open a new chapter and spirit in the Church's stance toward sacred art" (Rooney 1977:44).

In sum, Pope Paul VI by his personal engagement contributed to the understanding and the implementation of the Second Vatican Council's directives on art.

4. 8 Closing Messages of the Council; *To Artists*, 8 December 1965

4.8.1 THE DOCUMENT

The speech *To Artists*[98] given at the close of Second Vatican Council on 8 December 1965[99] was addressed to artists inviting them to work for the Church in the new era of reform. *To Artists* opens by a sentence which comes close to a definition of art: "We now address you, artists, who are taken up with **beauty** and work for it" (Abbott 1966:728). The Church clearly seeks beauty, and addresses artists who are the providers of objects with this quality. The next sentence may shed further light on the term *genuine* in "genuine Christian *modern* art". It says: "if you are friends of **genuine art**, you are our friends". The *term genuine art* raises a question of its opposite, an art that is not genuine. Genuine art may denote art proper or *real* art, objects made by professional artists, in contrast to all sorts of objects that may be attributed aesthetic value. It certainly cannot mean a particular style of art, which *Sacrosanctum Concilium* (SC, A. 123; FL:35) so definitively went against. However, seen in relation to the opening phrase that focuses on beauty, genuine art, in this context, probably means art that has this quality.

To Artists continued by praising what had been practice before, and explained the function of ecclesiastical art, which was seen as two-fold: a) to embellish ("adorned her temples", "enriched her liturgy") ; and b) to be didactic ("aided her [the Church] in translating her divine message in the language of forms and figures, making the invisible worlds palpable"). Then comes a strong appeal: "the Church needs you [the artists] and turns to you". The text almost implores the artists: "Do not refuse to put your talents at the service of divine truth. Do not close your mind to the breath of the Holy Spirit".

98 The complete text is available in Appendix 2. 2 (Abbott 1966:728). The original text in French (*Aux artistes*) was published in AAS v. 58 (1966), pp. 12-13.

99 By the end of the solemn ceremonies Pope Paul VI spoke to the assembled Council Fathers, and cardinals read messages in the name of the Council Fathers, to various groups of people, there among artists.

The last section of *To Artists* argues movingly for the necessity of beauty: "This world in which we live needs beauty in order not to sink into despair". The text continues by stating: "It is beauty, like truth, which brings joy to the heart of man and is that precious fruit which resists the wear and tear of time, which unites generations and makes them share things in admiration". The end of the text is formed like a prayer to artists: "May these hands [the artists'] be pure and disinterested. Remember that you are the guardians of beauty in the world. May that suffice to free you from **tastes which are passing and have no genuine value**, to free you from the search after **strange or unbecoming expressions**. Be always and everywhere worthy of your ideals and you will be worthy of the Church which, by our voice, addresses to you today her message of friendship, salvation, grace, and benediction" (Abbott 1966:732).

In this last section some formulations, such as "tastes which are passing and have no genuine value" and "strange or unbecoming expressions"[100], bring to mind pre-conciliar thinking. The repeated use of the term genuine, like in *genuine value*, however, brings associations to the opening sentences that focus on beauty. Probably *Genuine art* and *genuine value* are linked to beauty, which in turn points to God and Creation.

In sum, *To Artists* implored artists to produce beauty, and to use their «talents at the service of divine truth».

4. 9 Summary and Systematization of the Second Vatican Council's Demands to New Ecclesiastical Art

The four documents of the Second Vatican Council discussed above can be summarized in this way:

- *Sacrosanctum Concilium (Constitution on the Sacred Liturgy)* Chapter VII; *Sacred Art and Sacred Furnishing*, 4 December 1963, asked for: "art of our own times from every race and country"; "truly sacred art" of "noble beauty"; that expresses the "infinite beauty of God"; and is "suitable"; without "lack of artistic merit", and with "reverence and honor due to the sacred buildings and rites".
- *Inter Oecumenici (Instruction on the Proper Implementation of the Constitution of the Sacred Liturgy)* 26 September 1964, explained that the conciliar decrees on art mean that "genuine Christian *modern* art" is what the Church asks for in new church buildings.
- *Gaudium et Spes (Pastoral Constitution on the Church in the Modern World)* 7 December 1965, confirmed that artists are to enjoy a "reasonable standard of freedom".
- ***Pope Paul VI,*** by his personal engagement, contributed to the implementation of the Second Vatican Council's directives on art, and initiated the new, positive dialogue between the Church and contemporary artists.

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100 See 3. 2. 5 (O'Connell 1955:43-44).

• *To Artists*, the speech given at the close of the Second Vatican Council on 8 December 1965, implored artists to produce beauty, and to use their "talents at the service of divine truth".

The systematic survey of the demands put forward by the Second Vatican Council to ecclesiastical art can be summarized in relation to:
a) the *premises* for the work;
b) its *function* and *use*; tasks that the object is intended to fulfil;
c) *contents;* thoughts and ideas that are inherent in the objects; and
d) *form;* properties expected to be present in the material objects, in the following manner:

- The *premises* of ecclesiastical art are to:

a) serve the Church in her worship;
b) submit to the authority of the Church;
c) be beautiful, since beauty is an aspect of God.

- The *function* or *use* of ecclesiastical art is to:

a) communicate faith (symbolize the supernatural);
b) embellish the place of worship;
c) aid prayer and veneration.

- The *contents* of ecclesiastical art should:

a) express faith (noble beauty);
b) keep contact with tradition;
c) be worthy and suitable (have piety).

- The *form* of ecclesiastical art:

a) should have simplicity and modesty;
b) can have any style: new, habitual, ethnic.

5. Post-Conciliar Directives

Post-conciliar documents are documents that interpret, build upon, and extend the directives given by the Second Vatican Council, and consequently are issued after (post) the Second Vatican Council itself.

5. 1 *General Instruction on the Roman Missal,* 26 March 1970

The General Instruction on the Roman Missal[1] issued by the Vatican, 26 March 1970, met the demand given by *Sacrosanctum Concilium,* which decreed that "the canons and ecclesiastical statutes which govern the provision of external things which pertain to sacred worship should be revised as soon as possible"[2] (SC, A. 128; FL:36). Among the things to be revised were the "ordering of sacred images, and the scheme of decoration and embellishment" (ibid.). The document *General Instruction* provides guidelines for the implementation of the conciliar directives on liturgy laid down in *Sacrosanctum Concilium.* Chapter V of *General Instruction, The Arrangement and Decoration of Churches for the Celebration of the Eucharist,* deals explicitly with art[3]. Its first section, *General Principles* (articles 253-256), and the last section (XII), *The General Arrangement of the Church* (article 279), provide general instructions for visual art specifically, while section V, *Adornments of Altars* (article 270), and section XI, *Images Displayed for the Veneration of the Faithful* (article 278), have relevance to artists[4].

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1 The *General Instruction of the Roman Missal* is called *General Instruction* throughout the chapter, and abbreviated GIRM. This document was published as part of the Roman altar missal 26 March 1970 (Flannery 1981:vi). The articles 254, 270, 278, 279 are given in Appendix 3. 1. The document is found in Flannery's *Vatican II,* 1981 edition, pp. 154-205, and online. The citations in this dissertation are taken from the fourth edition of GIRM issued March 27, 1975; available online <http//www.christusrex.org/www1/mcitl/girmch5.html>. As mentioned in 1. 4. 1 the revised *General Instruction* from 2000 is not yet available in English, but is said to be issued later this year. A summary in English is available online <http://www.nccbuscc.org/liturgy/current/revmissalisromanien.htm>.

2 The Irish bishops issued their first Instruction in 1966.

3 When speaking of art and artists, GIRM uses no prefixes, simply the term art. This fact strengthens the choice of ecclesiastical, rather than sacred, when speaking of art in an ecclesiastical context.

Article 253 introduces chapter V of *General Instruction.* First, the principle of "*active participation*" (SC, A. 50; FL:17) is confirmed: "Churches and other places of worship should [...] be suited to celebrating the liturgy and to ensuring the **active participation** of the faithful" (GIRM, A. 253; electronic doc.:1). Next the terms *worthiness* and *beauty* are mentioned (SC, A. 122-124; FL:34-35): "places and requisites for worship should be **worthy** and **beautiful**, signs and symbols of heavenly realities"[5] (GIRM, A. 253; electronic doc.:1).

Article 254 confirms the principle that no particular style of art is demanded (SC, A. 123; FL:35). The text says: "At all times [...] the Church seeks out the service of the arts and welcomes the **artistic expressions of all peoples and regions**" (GIRM, A. 254; electronic doc.:1). The text continues by stating the principle of adaptation and up-dating (SC, A. 123; A. 129; FL: 35-36 and IO, A. 13; FL:48). *General Instruction* says: "The Church is intent on keeping the works of art and the treasures handed down from the past and, when necessary, on adapting them to new needs" (GIRM, A. 254; electronic doc.:1). Besides, General Instruction encourages "the art of our own times" (SC, A. 123; FL:35) by stating: "It [the Church] strives as well to promote **new works of art that appeal to a contemporary mentality**" (GIRM, A. 254; electronic doc.:1). Furthermore, *General Instruction* specifies what is asked for: "In commissioning artists and choosing works of art that are to become part of a church, the **highest artistic standard** is therefore to be set [...] in order that art may **aid faith and devotion** and be true to the reality it is to symbolize and the purpose it is to serve"[6] (ibid.).

General Instruction maintains the authority given to diocesan committees on art (SC, A. 126; FL:35). It states: "All who are involved in the construction, restoration, and remodeling of churches are to consult the diocesan commission on liturgy and art. The local Ordinary is to use the council and help of this commission whenever it comes to laying down norms on this matter, approving plans for new buildings, and making decisions on the more important issues" (GIRM, A. 256; electronic doc.:2).

Concerning what kind of art or images there are to be in church buildings, two things are said. First, in the section on altar furnishings, *General Instruction* decrees: "There is also to be a cross, clearly visible to the congregation, either on the altar or near it" (GIRM, A. 270; electronic doc.:3). In the revised *General Instruction* from 2000 it is specified that this cross should be

4 In the revised *General Instruction* from 2000 chapter five is titled *The Arrangement and Furnishing of the Church for the Celebration of the Eucharist*, and divided in three sections: I. *General Principles*, II. *Arrangement of the Sanctuary for the Sacred Synaxis*, and III. *The Arrangement of the Church* (revised GIRM 2000, electronic doc.:2).

5 Flannery translates the text somewhat differently: "Buildings and appurtenances for divine worship ought to be beautiful and symbolic" (GIRM, A. 253; FL:189).

6 Flannery's translation: "artists are trained and works of art are selected by the Church so that faith and piety may be fostered by good and appropriate art" (GIRM, A. 254; FL:189).

"a cross with the figure of Christ crucified upon it" (revised GIRM 2000, [308, 122] electronic doc.:10). And furthermore is said "that this cross 'positioned either on the altar or near it', should be clearly visible not only during the liturgy, but at all times recalling 'for the faithful the saving passion of the Lord, [and] remain [ing] near the altar even outside of liturgical celebrations.' (308)" (ibid.).

Secondly, the principle of image veneration (SC, A. 125; FL:35) is confirmed: "In keeping with the Church's very ancient tradition, it is lawful to set up in places of worship images of Christ, Mary, and the saints for veneration of the faithful" (GIRM, A. 278; electronic doc.:5). In order to regulate veneration practices, restrictions are set: "But there is need both to limit their number and to situate them in such a way that they do not distract the people's attention from the celebration" (ibid.). The Church wants to avoid tendencies of idolatrous practices, and teaches the faithful: "There is to be only one image of any one saint" (ibid.). However, the local congregation may have the final decision: "in general, the devotion of the entire community is to be the criterion regarding images in the adornment and arrangement of a church" (ibid.). The summary of the revised *General Instruction* from 2000 says "While the cautions of the previous document regarding limiting the number and placement of images in churches are retained, their duplication has been prohibited 'as a rule'. (318)" (revised GIRM 2000, electronic doc.:11)[7].

Finally, *General Instruction* reflects on the overall plan of the church interior (GIRM, A. 279; ibid.:5)[8]. Its first concern is the style of embellishment: "the style in which a church is decorated should be means to achieve **noble simplicity**, not ostentation". Next, propriety of materials is considered: "The **choice of materials** for church appointments must be marked by concern for **genuineness** and by the intent to **foster instruction** of the faithful and the **dignity of the place** of worship"[9]. Here, "genuineness" appears to relate to materials rather than motifs and artistic attitude[10].

In sum, *General Instruction* teaches that ecclesiastical art in terms of:

- the *function* or *use* should:
  - "aid faith and devotion";
  - heighten the "dignity of the place"; and
  - "foster instruction".

7 From an artist's perspective this view is difficult to understand, and the topic will be discussed further in 6. 2. 2.

8 The summary of the revised document does not mention anything about these matters.

9 All citations are from A. 279. Flannery's translation is somewhat different: "Church decor should aim at noble simplicity rather than ostentatious magnificence. The style of decorations should suit the materials used. Decorations should convey instruction besides enhancing the dignity of the building as a whole" (GIRM, A. 279; FL:194).

10 This understanding of genuineness is made explicit in the directives given by the German bishops. See 5. 3. 3. The revised *General Instruction* from 2000 instructs that "Sacred Vessels" should be made "from noble metal" (revised GIRM 2000, A.328, electronic doc.:11).

- the *content* and *form* is to:
  - be "worthy and beautiful";
  - have "noble simplicity"; and
  - "appeal to a contemporary mentality".

- the *form* should:
  - be "expressions of all peoples and regions";
  - have "highest artistic standard";
  - include "new developments in the arts"; and
  - be made of materials "marked by concern for geniuneness".

5. 2 *The Code of Canon Law*

The Code of Canon Law[11] is the body of ecclesiastical rules imposed by authority in matters of faith, morals, and discipline in the Roman Catholic Church. The present *Code of Canon Law* issued 28 January 1983[12] consists of 1752 laws called *canons*[13]. Book IV in this *Canon Law*, titled *The Sanctifying**[14] *Office of the Church*, deals with church buildings and images[15].

5.2.1 CANON 1188

Canon 1188[16], in Book IV of *Canon Law*, lays down the principle of image veneration (SC, A. 125; FL:35): "The practice of exposing **sacred images** in churches for the veneration of the faithful is to be retained. However, these images are to be displayed in **moderate numbers** and in **suitable fashion**, so that the Christian people are not disturbed, nor is occasion given for less than appropriate devotion" (Canon 1188, CL:675).

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11 The *Code of Canon Law* is called *Canon Law* throughout the text, abbreviated CL. *Law* denotes *rett* in Norwegian. Norwegian *lov* is *statute* or *act* in English (the information is taken from a notice in *Aftenposten* 11.01.93, by the Norwegian Professor of Law Finn Sejersted).

12 The same day that Pope John XXIII spoke about his desire to hold a synod in the diocese of Rome and convoke an Ecumenical Council, 25 January 1959, he also announced that he wanted to reform the current body of canonical laws, which had been promulgated in 1917. 24 years later, the Cardinal Secretary of State (Vatican) issued the revised norms of the *Code of Canon Law* (CL:xii).

13 *Canon* from Greek *kanōn*, rule, meant a straight rod. Metaphorically the term came to be used of the rules of an art, a trade, or to signify a standard, an approved list or catalogue. In Christian language it was adopted to denote the list of inspired books which the Church regarded as composing Holy Scripture (ODCC:276. The New Testament provides a few specific norms applicable to daily life. Besides, regulations are to be found in the church orders of the earliest Church. Such Church orders are handbooks, supposedly emanating from the apostles that lay down directives for discipline and liturgical practice. The more formal canon law originated in the enactments of synods and councils in the fourth century (EEC, v. I:173).

14 *Sanctify*, from Latin *sanctificare*, has in this context a twofold meaning: to make (people) holy and to glorify the Holy (God). The Code does not create a distinction between the means of sanctification and divine worship, but sees the two as parts of one harmonious whole (CL:455).
According to the teaching of Second Vatican Council art in the church room is an integrated part of liturgy, or "the sanctifying office of the Church, and therefore, finds its place in this Book VI.

15 Book IV runs from canon 834 to canon 1253. Quotations from canons and comments in this text are taken from the commented, 1996 reprint of *The Code of Canon Law. Letter & Spirit. A Practical Guide to the Code of Canon Law* (CL 1996). See comments in 1. 4.

16 The complete text is available in *Appendix* 3.2.

The canon uses the adjective *sacred* when it speaks of venerable images. The commentary explains that "It has for centuries been the tradition of the Church to acknowledge and to promote the practice of the veneration of so-called 'sacred images' i.e. statues, sculptures, paintings and the like, which depict in artistic form either the overall history of salvation or the contribution thereto from this or that organisation or person" (Comment 2396, CL:675). The commentary continues: "Equally, it has been the Church's tradition firmly to warn against trivial or popularist aberrations in this regard. This is precisely the point made in this balanced canon, clearly reflecting Vat. II" (ibid.). According to the commentary, the term *sacred images* seems to denote images that are venerated. This means images that already exist, and which are placed in a church for veneration. Canon 1205, which defines sacredness in relation to places, confirms this reasoning[17].

Concerning the number of images to be displayed, the canon prescribes "moderate numbers" in a "suitable fashion", which compared to the directive in the *General Instruction* of "only one image of any one saint" (GIRM, A.278; electronic doc.:5), is a return to the sayings of *Sacrosanctum Concilium* that directed a "moderate" number and "right order" (SC, A. 125; FL:35). According to *Canon Law*, the regulation on images seems not to be a question of a fixed number of representations, but a concern to secure the concentration and focus on liturgy. People should not be disturbed during the celebration of mass, or inspired to inappropriate devotion. *Canon Law* is pragmatic; there can be images in a Catholic church in "moderate numbers" and "in suitable fashion"[18].

5.2.2 CANON 1210

Canon 1210[19], in Book IV of *Canon Law*, decrees what kind of ecclesiastical art that is permitted. This canon draws its thinking from the Second Vatican Council, article 124 of *Sacrosanctum Concilium* (SC, A. 124-128; FL:35-36), and *General Instruction* (GIRM, A. 254; FL:189). First canon 1210 reads: "**In a sacred place only those things are to be permitted which serve to exercise or promote worship, piety and religion**" (Canon 1210, CL:684). Here, the premise of serving in ecclesiastical art is laid down. Next, the canon formulates what is prohibited: "**Anything which is discordant with the holiness of the**

17 Canon 1205 decrees that only through dedication are places made holy: "Sacred places are those which are assigned to divine worship or to the burial of the faithful by the dedication or blessing which the liturgical books prescribe for this purpose" (Canon 1205, CL:683). This means that in sacred places the sacred liturgical actions can take place. All things involved in these liturgical actions then become part of it, and may be called sacred because of the context. Objects also may be blessed, and therefore may be called sacred, still, the objects are not sacred in themselves.

18 The *New Commentary on the Code of Canon Law* from 2000 says in its comment to canon 1188: "The **liturgical law** adds that there is to be only one image of any one saint and that devotion of the entire is the criterion for displaying images and adorning and arranging a church" (p. 1414). This sentence refers to article 278 in GIRM. The formulation in this comment is peculiar since it seems to regard the sayings in *General Instruction* as liturgical law, which it certainly is not. The *General Instruction* deviates from the conciliar text, while the canon 1188 is in accordance with it, and keeps the superior authority.

19 The complete text is available in *Appendix* 3. 2.

place is forbidden" (ibid.). A pragmatic opening is given, though: "The Ordinary may however, for individual cases, permit other uses, provided they are not contrary to the sacred character of the place" (ibid.).

The canon is followed by two comments. The first comment quotes from *Sacrosanctum Concilium* that ecclesiastical art: "should **woryhily and beautifully serve the dignity of worship**" (SC, A. 122; FL:34). Besides, works of art "should be **liturgically** and **artistically of a high quality**, and yet adapted to the **present-day need**" (Comment 2421, CL:684). Finally is said: "*Anything* out of harmony with the holiness of a sacred place is forbidden" (ibid.). The comment clearly indicates that the characteristic of quality applies to form, "artistically", and function, "liturgically", the latter may also relate to the content of the artworks. Besides, the aspect of contemporary relevance, the "present-day need", is particularly mentioned. The second comment reflects on eventual other uses of the church that are in "harmony with the holiness"[20] (Comment 2422, CL:684). The local Ordinary decides what kinds of innovative use it will allow.

5.2.3 CANON 1216

Canon 1216[21], in Book IV of *Canon Law*, secures a professional attitude towards ecclesiastical art, and confirms the directives laid down previously by *Sacrosanctum Concilium* and *General Instruction* (SC, A. 126; FL:35 and GIRM, A. 256; FL:189). This canon says: "In the building and restoration of churches the **advice of experts** is to be used, and the principles and **norms of liturgy and of sacred art** are to be observed" (Canon 1216, CL:687). Experts in this connection must be professionals from relevant fields[22], and the "norms of liturgy and sacred art" must be those laid down by *Sacrosanctum Concilium, General Instruction*, and Canon 1210.

In sum, *Canon Law* confirms that ecclesiastical art is to "promote worship, piety and religion", and diocesan experts are to judge whether it does or not.

5. 3 Directories from the Bishops' Conferences in Ireland, Germany and USA

In response to *Sacrosanctum Concilium* some bishops' conferences, by their episcopal committees on liturgy, have worked out their own directories and guidelines on ecclesiastical art for use in their regions[23]. In this study the

20 "Uses other than the direct exercise or promotion of worship, piety and religion are permitted, but for individual cases, and then only with the permission of the Ordinary. Such individual cases might, e.g. involve events such as a musical concert or a flower festival: in proper circumstances, there is in fact a real sense in which such events do exercise and promote worship, piety and religion. At times, it might be appropriate to allow other religious groups to hold services in a church or other sacred place. However, the use of churches for political rallies is firmly excluded" (Comment 2422, CL:684).

21 The complete text is available in Appendix 3. 2.

22 The *New Commentary on the Code of Canon Law* from 2000 says: "Other experts to be consulted should include a reputable architect and, when possible, a liturgical consultant" (p. 1430).

23 See 1. 4.

Irish, German, and US directories on ecclesiastical art is considered[24]. The directories are presented chronologically as to when they were first published.

5.3.1 *PASTORAL DIRECTORY ON SACRED ART AND ARCHITECTURE*, IRELAND 1966

The *Episcopal Liturgical Commission of Ireland*[25] published its first *Pastoral Directory* on Sacred Art and Architecture*[26] immediately after the close of the Second Vatican Council in 1966. The Advisory Committee on Sacred Art and Architecture that assisted the preparing of the third edition from 1991[27] consisted of 20 members, out of whom about one third represented making professions[28]. This may explain the understanding and inviting attitude and tone towards art and artists throughout the document. The revised *Irish Directory* says introductorily that it "aims at a presentation of church architecture which understands more deeply the principles of Vatican II and expresses more fully its vision" (ELCI:8). Chapter 4 of the *Irish Directory, Art in the Service of the Liturgy* deals with liturgical art. The premise of serving is implicit in the heading. The chapter starts with an argumentation for the function and necessity of art in churches. First: "Architects and artists give glory to God through their work" (4.1, ELCI:22). This statement combines the aspect of embellishment and devotion. The next sentence focuses on the extended aspect of catechesis; the communication of faith: "They [architects and artists] communicate something of their intuition of the divine and through their imagination give some insight into the mysteries of faith, which are inaccessible to reason alone" (ibid.). The importance of art in worship is underscored: "Because of the power of art to touch the emotions and the sub-conscious the artist can exercise an enormous influence for good if the statements made by the artist's work are in harmony with the faith of the Church. Every work is either a reflection of its initial creator, God, or a distortion of that reflection" (4.3, ELCI:23). The challenge of ecclesiastical art is "**to offer us a visual synthesis of all the dimensions of our faith**" (4.4, ELCI:23). The Church's need for, and the importance, of professional artists are made explicit: "The place of the artist can never be taken by the craftsperson or by the provider of 'religious' goods. Art builds upon craft, giving to merely practical objects a quality of transcendence that links the material and the spiritual world. The work of the artist is not a superfluous luxury" (4.5, ELCI:23). Clearly it is the "**quality of transcendence**" which is asked for.

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24 See 1. 4.

25 Episcopal Liturgical Commission of Ireland is abbreviated ELCI.

26 Hereafter referred to as the *Irish Directory*.

27 The second edition followed in 1972, and after revision and expansion, a third edition appeared in 1991, from which the present citations are taken. The original text is written in English.

28 Six architects and at least one artist.

The *Irish Directory* goes on by listing the functions attributed to architects and artists who work for the Church. With their respective skills and experience they are to:
a) create an environment which will facilitate and encourage liturgical celebration;
b) give expression in visual terms to aspects of doctrine and of spirituality which cannot be adequately expressed in words alone;
c) establish relationships between the liturgical elements that will emphasize their specific character and clarify the connections between them (4.2, ELCI:22).

The text also refers to *General Instruction* (GIRM, A. 254; electronic doc.:1), which says that the Church encourages new developments in the arts. Nothing more is said about the conciliar principle of updating. However, this last instruction welcoming new developments gives associations to more than formal aspects since artists are to visualize "doctrine and spirituality", a task that relates to the function and content in the artworks. The *Irish Directory* says bluntly: "It is not the task of the architect and artist merely to decorate buildings or to provide devotional images, although such services are part of their true task" (ibid.). Again, the function of ecclesiastical art is primarily to be catechetical in the sense of communicating faith and aid devotion, secondary to be decorative. Both form and content of ecclesiastical work should visualize faith, "doctrine and spirituality". In the vocabulary of *Inter Oecumenici*, we can say that the artworks should be *Christian, genuinely* Christian.

To bring about the desired ecclesiastical works of art, certain requirements in the artists are called for:
1. professional skills: "It should be noted that the ability to draw, carve or sculpt does not make an artist, although such skills are essential" (4.6, ELCI:23).
2. understanding of the ecclesiastical task, of:
   a) liturgy and worship, "nature and purpose of the liturgy" (ibid.);
   b) Christian faith, "a sensitive approach to the character of the subject matter" (ibid.);
   c) the needs of the users, "a sympathy with the needs and problems of the faithful who will use or will be influenced by the work in question" (ibid.).

The *Irish Directory* stresses that proper art cannot be replaced by cheaper solutions: "It is unsatisfactory to furnish a church or any part of it with ready-made artifacts that come from commercial providers. Such an approach would in effect constitute a failure to engage in the creative effort which is necessary in order to find what is uniquely appropriate in each particular instance" (4.7, ELCI:24). The *Irish Directory* never speaks about *genuine art* as the former documents have done. But here, the concept of authenticity is brought in:

"The **authentic work of art** excludes everything that is false, cheap or shoddy, pretentious or superficial. Accordingly, objects marked by mediocrity or lack of artistic merit are specifically excluded from the church" (4.9, ELCI:24). In this context an extract from *To Artists*, of 1965, is quoted: "The world in which we live has **need of beauty** in order not to lose **hope. Beauty, like truth, fill the heart with joy,** and this thanks to your hands!" By this juxtaposition of new formulations and quotation, the *Irish Directory* links the concept of beauty to the authentic. If authentic is considered synonymous to genuine, *genuine art* is attributed the quality of beauty.

Since the primary characteristic and function of ecclesiastical art is to be "the servant of the liturgy" (4.9, ELCI:24), it should relate to the new principle of active participation (SC, A. 50; FL:17). The text says: "Works of art are [...] part of the environment of the church and should take account of the renewed emphasis on participation by the liturgical assembly" (4.9, ELCI:24). Besides, certain restrictions are obvious: "Works which distract from or militate against the worship of the liturgical assembly are unsuitable and out of place" (ibid.).

On the question of style, the *Irish Directory* states that "Since the Church adopts no particular style of art as its own [SC 123] **artists are guaranteed the artistic liberty they need** [GS 62]" (4.10, ELCI:24). However, instead of looking for formal ideals artists "should **cultivate a true sense of religion and liturgy**" (ibid.). The question of figurative versus nonfigurative art is confronted, saying that artists should "respect the need for some recognizable representation in images in order that they may help to establish a sense of the presence of God in those who need such a visual stimulus" (ibid.). These directives imply that the serving functon of ecclesiastical art directs both its content and style. Nothing more is said about content and form of the artworks, except that "Where familiar symbols are used, care should be taken that they are not presented in a lifeless, **archaeological manner**. Nor is the skilful execution of contemporary idioms sufficient. What is needed is **creative flair** on the part of a **committed and theologically informed artist**" (4.12 ELCI:25). This instruction is given under the heading Creative ability, and reflects the conciliar concept *aggiornamento*. The Irish Directory clearly interprets the up- dating, asked for in *Sacrosanctum Concilium*, to be related to faith and the content of artworks, not only to the formal aspects. In the *Inter Oecumenici* vocabulary, we may say that a *modern Christian* content is wanted.

Concerning materials employed for works of art, the *Irish Directory* is completely open: "A wide variety of materials may be considered for use by the artist: tapestry, paint and enamel, as well as sculpture in wood, stone, fiberglass, metal etc." (4.11, ELCI:25). Clearly any kind of material is acceptable as long as the other principles are respected.

In sum, The *Irish Directory* instructs that:

- ecclesiastical art should serve liturgy, (*premise*); and

- be "authentic" works of art that "offer us a visual synthesis of all the dimensions of our faith" (*function*);
- artists "should cultivate a true sense of religion and liturgy", "needed is creative flair, on the part of a committed and theologically informed artist" (*contents*); and
- artists are "guaranteed the artistic liberty they need" (form).

5.3.2 *ENVIRONMENT AND ART*, US BISHOPS 1978

The need for guidelines to help implementing *Sacrosanctum Concilium* was also answered by the US National Conference of Catholic Bishops' Committee on the Liturgy in the document *Environment and Art in Catholic Worship*[29], first published in 1978[30]. Like the *Irish Directory, Environment and Art* is a thorough document that intended to assist communities, architects, and artists in the process of renovation and building of churches in accordance with the principles laid down by the Second Vatican Council. The opening words of *Environment and Art* argue that the present renewal of the liturgy is important for "proclaiming the incarnation of God's eternal word in new works that speak **authentically to our time**" (EA:vi). Again the term authenticity is brought in[31], but now it is related to our time, not to art. In the vocabulary of *Inter Oecumenici, Environment and Art* asks for something *genuinely* modern.

Environment and Art starts with an *Overview*[32] that deepens the need for a renewal of ecclesiastical art by an apology, which resembles the speech given to artists by Pope Paul VI in 1964. The text openly admits responsibility for the factual split that exists between the art of the Church and secular art in our time. The texts says: "Since at least the period of the Reformation, the Roman Catholic tradition has been prone either to undervalue the importance of the arts in worship or to control them to such a degree that contemporary artists have felt alienated by the Church" (EA:vi). This explains why "the development of the arts in the West therefore largely has taken place outside the sphere of ritual celebration" (ibid.). In conclusion, both makers and users of art, artists, and congregations are addressed to heal the lack of confidence between the two. *Environment and Art* first addresses architects and artists, challenging them "to creative activity in service to the ritual process"; then it "calls our worship communities to embody faith in ritual spaces, gestures, furnishings and other

29 *Environment and Art in Catholic Worship* is abbreviated EA, and called *Environment and Art* throughout the text.

30 The original text is in English. All citations from *Environment and Art* are taken from the 1993 edition. The document lacks pagination, but has successive numbered section, which I call articles, abbreviated A. *Environment and Art* is under revision. The newest version is *Draft Nine*, called *Domus Dei* (abbreviated DD) from November 1999. Since there is a span of 22 years from the first document to the new manuscript, which is not yet approved of, and thus is not an official directory, I have decided to consider it separately by the end of chapter.

31 See *Irish Directory* (4.9, ELCI:24).

32 The *Overview* is written by Andrew Ciferni, OPRAEM.

objects" (ibid.). Besides, the users have to recognize the value of art, therefore: "A major and continuing educational effort is required among believers in order to restore for competence and expertise in all the arts and a desire for their best use in public worship" (EA, A. 26)[33]. *Environment and Art* particularly wants artists to accept ecclesiastical work: "This means winning back to the service of the Church professional people whose places have long since been taken by 'commercial' producers, or volunteers who do not have appropriate qualifications" (ibid.). The remedy suggested is "sensitivity to the arts and willingness to budget resources" (ibid.) [34].

The proper Introduction of *Environment and Art* starts like the *Irish Directory* by focusing on the communicative role of ecclesiastical art. The text says: "God cannot be contained in or confined by any of our words or images or categories" (EA, A. 1). Then follows the argumentation for the necessity of art: "While our words and art forms cannot contain or confine God, they can, like the word itself, be icons, avenues of approach, numinous presences, ways of touching without totally grasping or seizing" (EA, A. 2).

The need for renewal in the Church is considered and explained in the first chapter. First there is Tradition itself, from which the liturgicalpracticesprings[35]. The tradition of liturgy "furnishes the symbol language of that action, along with structures and patterns refined through the centuries of experience, and gives the old meanings new life in our time, our place, with our new knowledge, talents, competencies, arts" (EA, A. 10). Therefore: "celebration is that of a community at a given place and time, celebrated with the best of its resources, talents and arts in the light of our own tradition" (ibid.). From this follows a claim for genuineness: "Every word, gesture, movement, object, appointment must be *real* in the sense that it is our own. It must come from our deepest understanding of ourselves" (EA, A. 14). Renewal requires the opening up of our symbols until "we can experience all of them as authentic and appreciate their symbolic value (EA, A. 15). This means that everything we do in liturgy should be convincingly "real" and "authentic", or *genuine* in all aspects.

Formal aspects of ecclesiastical art are discussed in relation to the sacred. *Environment and Art* says: "An important part of contemporary Church renewal is the awareness of the community's recognition of the sacred.Environment and art are to foster this awareness" (EA, A. 18). However, in accordancewith Sacrosanctum Concilium (SC, A. 123; FL:35), it is claimed that no particular style of ecclesiastical art can be prescribed: "Because different cultural and subcultural groups in our society may have quite different styles of artistic expression, one cannot demand any universal sacred forms"(ibid.). However,

33 Repeated in *Domus Dei* (DD; L. 2039-40:95), the lines are abbreviated L.

34 Repeated in *Domus Dei* (DD; L. 2043-44:95).

35 "The roots as well as the structure of its liturgical celebrations are biblical and ecclesial, asserting a communion with believers of all times and places" (EA, A. 10).

although there are no specific instructions as to how the sacred can be communicated, the text argues by referring to *General Instruction* (GIRM, A. 254; electronic doc.:1): "to be true to itself and to protect its own integrity, liturgy must make demands" (EA, A. 19). These demands are basically two: "*quality* and *appropriateness*" (ibid.). The text suggests the conditions for recognizing quality: "*Quality* is perceived only by contemplation, by standing back from things and really trying to see them, trying to let them speak to the beholder" (ibid.). This attitude is in harmony with the way artists work and approachworks of art, and the ideas of the British philosopher of religion John Macmurray, presented in 1. 5. 3, who says: "contemplation is the key word of art"[36] (Macmurray 1961:43). *Environment and Art* instructs the faithful to be open towards new works of art in liturgical contexts. It explicitly condemns the cultural, superficial habit towards art, asking: "What is it worth?" and "What will it do?" (ibid.). Rather, the viewer should take a contemplative attitude: "Contemplation sees the hand stamp of the artist, the **honesty** and **care** that went into an object's making, the pleasing form and color and texture" (ibid.). However, if "honesty" and "care" are to be recognized by the on-looker, these characteristics must first be present in the work itself. *Environment and Art* explains: "Quality means **love and care in the making** of something, **honesty, genuineness with any materials** used, and the artist's special gift in producing a **harmonious whole**, a **well-crafted work"** (ibid.)[37]. The concept of quality seems to denote art in a traditional sense. Interestingly, the term *genuine* is here linked to materials, not to the aspect of Christian (see 4. 5. 2).

The notion of *appropriateness* is primarily related to the functional aspect of ecclesiastical art. The works of art "must clearly serve (and not interrupt) ritual action which has its own structure, rhythm and movement" (EA, A. 21)[38]. Besides, the active participation principle should be considered; new works of art "must take into account the current renewed emphasis on the action of the assembly" (EA, A. 98). Ecclesiastical art: "must be **capable of bearing the weight of mystery**, awe, reverence, and wonder which the liturgical action expresses" (EA, A.21). The terms quality and appropriateness rule out "anything trivial and self-centered, anything fake, cheap or shoddy, anything pretentious or superficial"[39] (EA, A. 22). Thus, quality is inter-linked with honesty: "Nothing which pretends to be other than it is has a place in celebration, whether it is a

36 But if quality is to be perceived, it has to be inherent in the object itself, which brings associations to Macmurray who claims that artists have to be *honest* - true to their own vision and feeling (Macmurray 1961:41).

37 Concerning furniture and objects in a church *Environment and Art* directs: "None should be made in such a way that it is far removed from the **print of the human hand** and human craft" (EA, A.67). Here, the expression from *Sacrosanctum Concilium* "works made by human hands" (SC, A.122; FL:34) is taken literally.

38 "The art form must never seem to interrupt, replace, or bring the course of liturgy to a halt. If one uses film, for example, in such a way that one seems to be saying, "We will stop the liturgy for a few moments now in order to experience this art form," then that use is inappropriate. If, however, an art form is used to enhance, support and illuminate a part or parts of the liturgical action or the whole action, it can be both appropriate and rewarding" (EA, A. 25).

person, cup, table or sculpture" (EA, A. 36). However, quality alone is not sufficient; what is asked for "demands more than quality. It demands a kind of transparency, so that we see and experience both the work of art and something beyond it" (ibid.). The term appropriateness seems similar to the "quality of transcendence" in the *Irish Directory*[40]; it points to the spiritual world, or simply to that which is *genuine Christian.*

Environment and Art treats the question of up-dating - the term *modern* is not used in the text - by saying: "contemporary art is our own, the work of artists of our time and place, and belongs in our celebrations as surely as we do. **If liturgy were to incorporate only the acceptable art of the past, conversion, commitment and tradition would have ceased to live**" (EA, A. 33). Accordingly, assemblies are encouraged to search out, patronize, and use today's art and media. Since liturgy is a symbolic communication with God, it is dependent on tradition. However, because liturgy "is the action of a contemporary assembly, it has to **clothe its basically traditional structures with the living flesh and blood of our times and our arts**" (ibid). *Environment and Art* points to the "parallel between the new visual media and the traditional function of stained glass" (EA, A. 105). The text holds that: "the neglect of audiovisual possibilities is a serious fault" (ibid.), and meets possible objections to the use of new media is met by saying: "Skill in using these media in ways which will not reduce the congregation to an audience or passive state can be gained only by experience" (ibid.). Again, *Environment and Art* leaves little doubt that really new art is wanted, *genuine modern* art in the *Inter Oecumenici* terminology.

The question of beauty is touched upon with reference to the *General Instruction* (GIRM, A. 253; electronic doc.:1). *Environment and Art* says: "Because the assembly gathers in the presence of God to celebrate his saving deeds, liturgy's climate is one of awe, mystery, wonder, reverence, thanksgiving and praise. So it cannot be satisfied with anything less than the beautiful in its environment and all its artifacts, movements, and appeals to the senses" (EA, A. 34). The text tries to define the beautiful: "Admittedly difficult to define, the **beautiful is related to the sense of the numinous, the holy.** Where there is evidently no care for this, there is an environment basically unfriendly to mystery and awe" (ibid.). Therefore: "In a world dominated by science and technology, liturgy's quest for the beautiful is a particularly necessary contribution to full balanced human life" (ibid.). The characteristics "dignity and beauty" are linked to the functional aspect of ecclesiastical art, and in turn influence the choice of content and form: composition, materials, design, form, colour, and texture (EA, A. 67). Dignity and beauty, like quality and appropriateness, are linked to transcendence and spirituality, or to that which is *genuine Christian.*

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39 The sentence is identical with the one in the *Irish Directory* (4.9, ELCI:24).

40 See 5. 3. 1 (4.4, ELCI:23).

Environment and Art welcomes temporary decorations that may appeal to the senses and thereby create a positive atmosphere (EA, A. 100). Concerning the subject of the cross, the text says: "the multiplication of crosses in a liturgical space or as an ornamentation on objects may lessen rather than increase attention to that symbol" (EA, A. 86). Environment and Art recommends " a processional cross with a floor standard, in contrast to one that is hung or affixed to a wall", because it can be "placed differently according to the celebration and the other environmental factors" (EA, A. 88)[41]. Indirectly *Environment and Art* seems to direct that a permanent embellishment in the altar area should not take the form of a cross.

In sum, *Environment and Art* asks for:

- "new works [of art] that speak authentically to our time" (contents);
- works of "quality"; characterized by "honesty", "genuineness with any materials used", and "well-crafted" (formal aspects);
- works with "appropriateness", "dignity and beauty", "capable of bearing the weight of mystery" (functional aspect).

5.3.3 *LEITLINIEN FÜR DEN BAU UND DIE AUSGESTALTUNG VON GOTTESDIENSTLICHEN RÄUMEN*, GERMANY 1988

Die Liturgiekommission der Deutschen Bishofskonferenz issued 25 October 1988, *Leitlinien für den Bau und die Ausgestaltung von gottesdienstlichen Räumen* to help implement the ideas of *Sacrosantum Concilium*[42]. Chapter 2.2 *Künstlerische Ausgestaltung* refers to *Sacrosanctum Concilium* and *General Instruction*[43] and lists three main principles of ecclesiastical art, which should have:

1. modesty and simplicity, without being mean[44];
2. genuineness in materials and forms[45];
3. motifs that are commonly shared, relevant for liturgy, and harmonious with the interior as a whole[46].

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41 This is an interpretation of *General Instruction*, see 5. 1 (GIRM, A. 270; FL:191).

42 *Leitlinien* was published in 1989, and replaced the former *Gestalt des Gottesdienstes: Sprachliche und nichtsprachliche Ausdrucksformen.in Gottesdienst der Kirche. Handbuch der Liturgiewissenschaft* from 1987. The German Bishops' Conference has a Sekretariat that regularly issues instruction, such as *Kunst und Kultur in der theologischen Aus- und Fortbildung* (5 October 1993); and *Liturgie und Bild: Eine Orientierungshilfe, Handreichnung der Liturgiekommission der Deutschen Bischofskonferenz* (23 April 1996).

43 SC, A. 122-124; FL:34-35, and GIRM, A. 254, 278-279; FL: 189, 193-94.

44 The original German text reads (I have no pretension of translating this important text into English): "Gottesdienstliche Räume sollen nicht den Eindruck unangemessener Prachtentfaltung erwecken. Dies bedeutet nicht, dass sie deshalb ärmlich wirken müssen" (*Leitlinien* 1988:13).

45 German original: "Beim Umgang mit Materialien und Formen ist auf Echtheit zu achten. Dies erfordert die Würde des liturgischen Raumes, der der geistlichen Formung der gläubigen dienen soll" (ibid.).

46 German original: "Bilder, die aus einer einseitigen Partikularfrömmigkeit stammen, sind - vor allem im Blickfeld der Gemeinde - wenig sinnvoll. Eher sollte man sich um Darstellungen bemühen, die dem liturgischen Geschehen entsprechen und sie in das ikonographische Gesamtkonzept einfügen" (ibid.:13-14).

All three principles are submitted to the serving role of ecclesiastical art, which in turn influences the formal aspects. The first principle is an interpretation of article 124 in *Sacrosanctum Concilium* that demands "noble beauty rather than sumptuous display" (SC, A.124; FL:35), and the *General Instruction* that directs "noble simplicity" (GIRM, A. 279; electronic doc.:5). The German formulation signals the Christian attitude of humility and moderation in two ways; inwardly to the congregation, and outwardly to the world, and gives associations to the medieval debate on luxury in opposition to pastoral care of the people. As a compromise, it is explicitly stated that the result should not be poor. The intention of the directive seems similar to the US request for "dignity". The second principle says, in accordance with the *General Instruction*, that genuineness should characterize materials and form. No further specification is given. And the third principle treats the contents of ecclesiastical art and the limitation of the artistic autonomy. Finally, allegiance to tradition rather than subjective interpretations is welcomed.

In sum, *Leitlinien* asks for:

- simplicity of expression (*function* and *form*);
- genuineness in materials and forms (*formal aspects*);
- motifs that reflect liturgy and communicate to the assembly (*function* and *content*).

5. 4 *Instruction on Inculturation,* 29 March 1994

The *Instruction: Inculturation and the Roman Liturgy. Fourth Instruction for the Right Application of the Conciliar Constitution on the Liturgy* was issued[47] 29 March 1994 by the Vatican authorities. The document offers two articles on art (A. 43-44; electronic doc.:9). The text builds upon and refers to *Sacrosanctum Concilum* (SC, A. 123-124; FL:35) and *Canon Law* (Canon 1216, CL:687). The first article begins with an apology for ecclesiastical art: "The liturgical celebration is enriched by the presence of art". Next, the function of ecclesiastical art is presented; art helps the faithful to a) "celebrate"; b) "meet God"; and c) "pray". Again, the function of art in liturgy is threefold: embellishing; catechetical; and devotional.

Concerning content and form in ecclesiastical art, the principle of no preferances of style is stated: "Art in the church, which is made up of all peoples and nations, should enjoy the freedom of expression" (A. 43-44; electronic doc.:9). The conditions are: "as long as it **enhances the beauty** of the buildings and liturgical rites, investing them with the **respect and honor** which is their due" (ibid.). Finally, the contemporary and cultural relevance of the

47 The document is called *Instruction on Inculturation* in this text. It was issued by the Congregation for the Divine Worship and the Discipline of the Sacraments, and is available online (21 pages) at <ftp://www.ewtn.com/library/CURIA/INCULTRL.TXT>.

art is considered: "The arts should also be **truly significant** in the life and tradition of the people" (ibid.). From this statement follows the principle of inculturation: "Preference should be given to materials, forms and colors which are in use in the country" (ibid.)[48].

In sum, the *Instruction on Inculturation* wants art that is "truly significant in the life and tradition of the people".

5. 5 *Catechism of the Catholic Church,* 11 October 1992

The present official *Catechism of the Catholic Church*[49] was given by Pope John Paul II on the thirtieth anniversary of the opening of Second Vatican Council, 11 October 1992[50] (CCC:6). The *Catechism* has sections on *Holy Images* and *Sacred Art.*

5.5.1 IMAGES FOR VENERATION

The question of images for veneration is treated in Part two of the *Catechism,* titled *The Celebration of the Christian Mystery,* in a section called *Holy Images* that contains four numbers (1159-1162, CCC:265-66). The text starts by explaining why there is image veneration at all: "The sacred image, the liturgical icon, principally represents *Christ.* It cannot represent the invisible and incomprehensible God, but the incarnation of the Son of God has ushered in a new 'economy' of images" (1159, CCC:265). The *Catechism* goes on by quoting a passage from John of Damascus[51]: "Previously God, who has neither a body nor a face, absolutely could not be represented by an image. But now that he has made himself visible in the flesh and has lived with men, I can make an image of what I have seen of God"[52] (ibid.:266).

48 This Instruction on *Inculturation* (the term *inculturation* is discussed in 1. 4, and explained in the glossary) clearly is addressed to countries and cultures outside Europe, allowing and encouraging them to inculturate Christianity in ways that are "significant" (A. 43-44; electronic doc.:9) to them. Perhaps the same principles should be allowed and applied in the Western world also. This idea of inculturation might probably be a means of rechristianization and mission among secularized people in the West. The Church should be open to let different groups of people enjoy the freedom to express themselves in ways natural to them, as long as they are not blasphemous in regards to their own standards. This is especially important in catechesis among young people, and groups in minority, whether ethnic, feminist, or homosexual. In such contexts, the questions of beauty, dignity, and suitability may deviate from commonly shared opinions. All cultural groups, along with cultures in the third world, ought to be granted freedom to express themselves in their own way.

49 *Catechism of the Catholic Church* is abbreviated CCC, and called *Catechism* throughout the text since no other catechism is considered. All citations are taken from the pocket edition of Geoffrey Chapman, April 1995. The *Catechism* is divided in parts, sections, chapters, articles, and paragraphs. The paragraphs then are divided in numbered entities, smaller sections that were called articles in previous texts. The numbers run continuously through the document, 2864 in all. The text gives reference to the numbered statements in Latin numbers.

50 The idea of writing a new catechism of all Roman Catholic doctrine regarding faith, moral and ethics, was conceived January 25, 1985, on a synod of bishops for the 20th anniversary of the close of the Second Vatican Council. The year after a commission was entrusted the task of preparing a draft. Cardinal Joseph Ratzinger was appointed chairman of the committee.

51 St. John of Damascus (c. 655-c.750) is a Greek theologian who strongly defended images in the beginning of the Byzantine Iconoclastic Controversy. He wrote three discourses on the topic between 726-730 (ODCC:891).

52 *De imag.* I, 16:PG 96:1245A (CCC:266).

The *Catechism* repeats the age-old attitude that "Christian iconography expresses in images the same Gospel message that Scripture communicates by words. Image and word illuminate each other" (1160, CCC:266). These statements on images must be understood in relation to the *Catechism's* previous teaching on Christ: "Since the Word became flesh in assuming a true humanity, Christ's body was finite[53]. Therefore the human face of Jesus can be portrayed" (476, CCC:107). "At the same time the Church has always acknowledged that in the body of Jesus we see God made visible and so are caught up in love of the God we cannot see"[54] (477, CCC:107). The text states further: "He has made the features of his human body his own, to the point that they can be venerated when portrayed in a holy image"[55] (ibid.). The term "holy image" is not defined more precisely, but the text continues by citing from the Second Council at Nicea 787 that legitimated veneration of images in the first place: "for the believer 'who venerates the icon is venerating in it the person of the one depicted'" (ibid.). In the statements that treat images the Second Council of Nicea is referred to and cited again: "We declare that we preserve intact all written and unwritten traditions of the Church which have been entrusted to us. One of these traditions consists in the production of representational artwork, which accords with the history of the preaching of the Gospel" (1160, CCC:266). These sayings are apologies for image veneration as such; they do not contain any instructions on how contemporary artists should conceive such images.

The subsequent statements on images affirm that: "All the signs in the liturgical celebrations are related to Christ: as are sacred images of the holy Mother of God and of the saints as well. They truly signify Christ, who is glorified in them [...] Through their icons it is man 'in the image of God' [...] who is revealed to our faith" (1161, CCC:266). In the final article, John of Damascus is quoted for saying: "The beauty of the images moves me to contemplation, as a meadow delights the eyes and subtly infuses the soul with the glory of God" (1162, CCC:266). The *Catechism* continues by explaining: "Similarly, the contemplation of sacred icons, united with meditation on the Word of God and the singing of liturgical hymns, enters into harmony of the signs of celebration so that the mystery celebrated is imprinted in the heart's memory and is then expressed in the new life of the faithful" (ibid.). The quotation of John of Damascus demonstrates that from a theological angle of view aesthetic experiences received from nature are comparable to aesthetic experiences from art made by humans.

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53 Council of the Lateran (649).

54 Quoted from the *Roman Missal*, Preface of Christmas I.

55 In the Commentary on the *Catechism* father Jacques Dupuis S.J. critizes this attitude by writing: "Today it seems strange and somewhat preposterous to affirm that the human body of Jesus 'was finite' [...] But it seems even stranger to explain that it is possible to portray the human face of Jesus because it is 'finite'" (*Commentary* 1994:122).

The teachings on holy images are concentrated and repeated in the summary, *In brief*[56]: "Sacred images in our churches and homes are intended to awaken and nourish our faith in the mystery of Christ. Through the icon of Christ and his works of salvation it is he whom we adore. Through sacred images of the holy Mother of God, of the angels and of the saints, we venerate the persons represented"[57] (1192, CCC:273). It is not clear whether the expression "icon of Christ" means a material image or Christ himself. The *Commentary on the Catechism*[58] seems to suggest the former interpretation by saying that the Catechism "miss an aspect very dear to the Orthodox Churches: Christ himself is the *eikon*, the unique image, of the Father"[59] (Commentary:365). This distinction may influence the way Christ is portrayed; clearly it is the immaterial "eikon" artists should try to express[60].

The *Catechism* says nothing about images as material objects, artifacts, or art to come. Artists who want to make images for veneration, and consult this section for advice in their work, therefore, will be disappointed. The text is a purely theological document and treats images accordingly.

5.5.2 THE QUESTION OF ART IN THE CHURCH

The question of art in the Church is treated in Part three of the *Catechism* called *Life in Christ*[61]. Section two (in Part three) is divided into the Ten Commandments. The statements concerning art are found in chapter two *You shall love your neighbour as yourself*, under the article *The Eighth Commandment* - "You shall not bear false witness against your neighbour" (CCC:525) - number VI, called *Truth, Beauty and Sacred Art*. The reason for putting art under the eighth commandment is because "The eight commandment forbids misrepresenting the truth in our relations with others" (2464, CCC:525). The section on art has three main statements that subsequently deal with: truth, creation, and sacred art. First, God is the source of all truth, the text

56 All articles end with summaries that are called *In brief*.

57 The Christian veneration of images is not contrary to the First Commandment, since this veneration is based on the mystery of the Incarnation of the Word of God (2131; §2141, CCC:463-464).

58 Editor Michael Walsh, Geoffrey Chapman 1994.

59 "What image of God spells out this or that doctrine, this or that norm, this or that 'mortal' sin? Before the Second Vatican Council all too many Catholics saw God above all as a 'judge', even though Jesus told us that he did not come to judge but to heal and to save" (Commentary:365).

60 Personally, I find realistic figurations problematic. In Coventry Cathedral in England there is an expression of Christ made by a US artist after she had witnessed a car crash. She was inspired to sculpt the killed driver as a representation of Christ in passion. The sculpture is a death mask made alive. Confronted with this image of Christ I instantly rejected the work on an emotional basis. To me this was a demonstration of subjectivity in the artist, choosing a named person for Christ because she was emotionally aroused. In my opinion, to visualize a concrete person, or name a victim in the world as Christ, inflates the very notion of him. Christ is part of us all, but none of us is Christ. To represent him that way creates the wrong image.

61 Part three: "deals with the final end of man created in the image of God: beatitude, and the ways of reaching it - through right conduct freely chosen, with the help of God's law and grace, and through conduct that fulfils the twofold commandment of charity, specified in God's Ten Commandments" (16, CCC:10).

says: "truth carries with it the joy and splendour of **spiritual beauty. Truth is beautiful** in itself" (2500, CCC:532). Here beauty is seen as an abstract, "spiritual beauty", and a characteristic of truth[62]. According to the *Catechism*, truth is a concept that can find other forms of human expression than intellectual knowledge: "above all when it is a matter of evoking what is beyond words: the depth of the human heart, the exaltation of the soul, the mystery of God" (ibid.). Truth is to be experienced by everyone, because "God reveals himself through the universal language of creation [...] the order and harmony of the cosmos - which both the child and the scientist discover" (ibid.)[63]. The statement on truth is closed by a citation from the *Book of Wisdom*: "from the greatness and beauty of created things comes a corresponding perception of their Creator, for the **author of beauty** created them"[64] (ibid.). The phrase "author of beauty" is a new formulation of God that links the aspects of Creator and Beauty itself.

The *Catechism* reflects on the nature of art; it sees art as a "practical wisdom" and the bearer of "truth of reality". The text says: "art is a distinctively human form of expression [...] art is a freely given superabundance of the human being's inner riches. Arising from talent given by the Creator and from man's own effort, art is a form of **practical wisdom**, uniting knowledge and skill, to give form to the **truth of reality** in a language accessible to sight and hearing" (2501, CCC:533). The text touches the notion of likeness between the artist and God the Creator[65]. Since humans are "Created in the image of God, man also expresses the truth of his relationship with God the Creator by the beauty of his artistic works" (2501, CCC:533). This logic is deepened: "To the extent that it [art] is inspired by truth and **love of beings**, art bears a certain likeness to God's activity in what he has created" (ibid.). Here is an interesting point, namely that "love of beings" can be an inspirational source for artists[66].

Statement 2502 defines sacred art: "*Sacred art* is true and beautiful when its form corresponds to its particular vocation: evoking and glorifying, in faith and adoration, the transcendent mystery of God – the surpassing invisible beauty of truth and love visible in Christ" (2502, CCC:533). Here the concept

62 The *Catechism* expresses the notion of Plato's triad, in which truth, beauty, and goodness are interconnected in the One; in Christian terminology in God.

63 The *Catechism* does not distinguish between aesthetic beauty perceived in nature, and the beauty of art (2500, CCC:532). However, there is a clear distinction between that which is naturally given, and manmade objects. The very act of making something sets the artist apart from nature. Nature is given, although we pick motives and materials from it. Making art and the resulting art products are filled with human choices and intentions of a kind that cannot be compared to that which is naturally given. By choosing this position in the newest catechism of the Church, without reference to secular contemporary notions of aesthetics and art today, the writers take a theological stand, contrary to the intentions of Second Vatican Council, and by this, contribute to isolating the Church from contemporary culture.

64 OT, *Wisdom* 13:3, 5, the quotation is taken directly from the *Catechism*.

65 See article 127 in *Sacrosanctum Concilium* (SC, A.127; FL:36).

66 On a conscious level few artists will think that way, but since the process of making art basically is an act of communication, there lies an inherent hope in all art making to meet and to touch other humans; a phenomenon, which might well be called "love of beings". To make art solely with the intention to please some on-looker is out of the question; it fails to be true or genuine art.

of sacred is bound to formal aspects, and not to devotional practice. The form itself shall evoke and glorify the mystery of God.

The *Catechism* introduces *genuine* as an adjective combined with sacred art in order to characterize the correct kind of sacred, which is: "**Genuine sacred art** draws man to adoration, to prayer and to the love of God, Creator and Saviour, the Holy One and Sanctifier" (ibid.). Here, "genuine sacred art" is defined by its effects[67]. Instead of referring to *Sacrosanctum Concilium*, *Statement 2502* refers to the *Old* and *New Testaments*, and Pope Pius XII's discourses on music in the 1950s. The section closes its treatment of art by a passage in small print that says: "For this reason bishops, personally or through delegates, should see to the promotion of sacred art, old and new, in all its forms and, with the same religious care, remove from the liturgy and from the places of worship everything which is not in conformity with the truth of faith and the **authentic beauty of sacred art**" (2503, CCC:533). To this long sentence a footnote is appended that reads: "Cf. SC 122-127" (ibid.), referring to the articles 122-127 of *Sacrosanctum Concilium* (SC, A. 122-127; FL: 34-35). Because of this particular footnote, the closing sentences of the *Catechism's* treatment of art do not openly oppose the intentions of the Second Vatican Council, but they present an interpretation of the conciliar text in which the openness and idea of *aggiornamento* are rejected. The last sentence with its italicization "the authentic beauty of *sacred art*" seen in relation to the platonic attitude in the section as a whole, signals that there are rights and wrongs, and nourishes associations to particularly favoured images or styles. For readers who are familiar with the Second Vatican Council and its thinking and teaching, this catechetical text is tendentious, and suppresses the conciliar ideas of ecclesiastical art with its openness to contemporary expressions, art of our own times, significance to the user, and no preference of style. The only direct reference to *Sacrosanctum Concilium* chapter VII is found in the summary, called *In Brief* (2513, CCC:534), which quotes a passage from the introducing article 122 (SC, A. 122; FL: 34). This article is the one that bridges the past pre-conciliar norms with the new directives that are expressed in the subsequent article 123. The authors of the *Catechism* have chosen an interpretation of the Church's normative teaching on art that almost completely conceals the ideas of new, contemporary ecclesiastical art. This stand, therefore, is not honest to the conciliar documents, the *General Instruction*, the *Code of Canon Law*, the bishops' directories, or contemporary artists[68].

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67 To define artworks by their effects is hardly advisable in practice, because that which draws people to adoration, are often objects of an artistically dubious character. This phenomenon was the main reason for renewing the Church's directives on ecclesiastical art.

68 The problem is that when new artistic expressions arise, which necessarily are not seen before, their inherent beauty often is hidden for the untrained eye, which in fear may defend itself by declaring such art as not authentic beauty or *not* sacred. In fact, the *Catechism* leaves an awkward impression of mistrust and control on this point. An open hand towards artists, like that of *Sacrosanctum Concilium*, would be more inspiringtocreative efforts than latent threats.

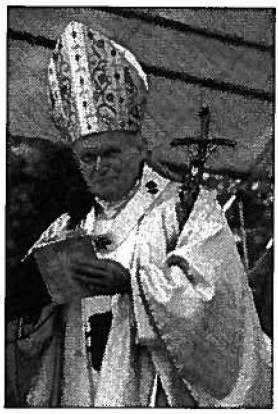

Figure 26
Pope John Paul II in mass,
Denmark 1989[72].

In sum, the *Catechism* has chosen a theoretical and theological perspective on its treatment of art that focuses on beauty. Its statements are built on Platonist thinking and pre-conciliar ideas that implicitly reject the Church's present, normative directives on art.

5. 6 Pope John Paul II (1978-) on Art

5.6.1. APOSTOLIC LETTER; DUODECIMUM SAECULUM, 4 DECEMBER 1987

Pope John Paul II[69] (papacy since 1978-) issued an *apostolic letter** in Latin, *Duodecimum Saeculum*, or *Veneration of Holy Images*[70], 4 December 1987, on the occasion of the 1200th anniversary of the Second (Seventh Ecumenical) Council of Nicea in 787[71] (see figure 26).

In article 11 (DS, electronic doc.:5) of this letter, the Pope comments upon the present situation concerning art in the Church, and the production of new art. He writes: "Over the past several decades we have observed a resurgence of interest in the theology and spirituality of Orient icons, a sign of the growing need for a **spiritual language** of **authentically Christian art**" (ibid.). The Pope urges his brothers in the episcopate "to do everything so that more works of **truly ecclesial quality** may be produced" (ibid.). The term "spiritual language" probably denotes a means of communicating transcendent realities. An "authentically Christian art" in these opening sentences seems to point to the eldest Christian art and the tradition it generated, which is still

69 Pope John Paul II, alias the Pole and former Archbishop of Cracow Karol Jozef Wojtyla, born 8 May 1920. He was young, only 58 years, when he was elected pope, and the first non-Italian pope since 1522. Pope John Paul II is a former university professor of philosophy, a published poet and playwright (Duffy 1997:282 and 299).

70 *Duodecimum Saeculum*, Latin for 12 centuries (1200 anniversary), is abbreviated DS. The letter was given in Rome 4 December 1987, at the memorial of St. John Damascene. Online (7 pages) <http://www.ewtn.com/library/PAPALDOC/JP2DUODE.TXT>

71 See 3. 1. 4.

72 The photo is taken from *Johannes Paul II i Norden 1.-10.6 1989*, published by Catholic Information Service in Helsinki, Finland 1989.

alive in the orthodox Churches. But the topic here is the conception of new art, art with "truly ecclesial quality" (ibid.), or in the *Inter Oecumenici* vocabulary, *new genuine Christian* art.

The Pope reminds us of the devotional function and use of art in the Church: "The believer of today, like the one yesterday, must be helped in his prayer and spiritual life by seeing works that attempt to express the mystery and never hide it" (ibid.). From this saying follows that "faith is the necessary inspiration of Church art" (ibid.). The focus on faith is explained: "Art for art's sake, which only refers to the author, without establishing a relationship with the divine world, does not have its place in **the Christian concept of the icon**" (ibid.). "The Christian concept of the icon" in the Pope's words seems not to be identical with the more popular understanding of the term icon, as an image in a certain style copied from some prototype. Rather, the term "icon" is used in the original meaning of the word, denoting an image, and in this case an image with a Christian content that is communicated in a meaningful visual language. Pope John Paul II explains: "**No matter what style is adopted, all sacred art must express the faith and hope of the Church**" (ibid.). This sentence concentrates the essentials in the Church's teaching on art; it is "faith and hope" which are to be communicated, in any form, material or style. The Pope encourages artists to take the serving attitude of the icon painter – not his or her techniques and form – in the Orthodox Churches as their ideal: "The tradition of the icon shows that the artist must be conscious of fulfilling a mission of service to the Church" (ibid.).

The text reflects deeper on the question of authenticity in ecclesiastical art. According to the Pope: "**authentic Christian art** is that which, through sensible perception, gives the intuition that the Lord is present in his Church, that the events of salvation history give meaning and orientation to our life, that the glory that is promised us already transforms our existence" (DS, A. 11; electronic doc.:5). Here, three criteria are presented which should be realized in ecclesiastical art:it should communicate a) the presence of the Lord; b) the events of salvation history meaningfully and catechetically to our life; c) the Christian hope so our existence is transformed. All in all: "**Sacred art must tend to offer us a visual synthesis of all dimensions of our faith. Church art must aim at speaking the language of the Incarnation with the elements of matter**" (ibid.). Pope John Paul II seems to use the terms Christian, Sacred, and Church art synonymously. The task of the artist is, by "elements of matter", to express the Christian mystery that God revealed himself by becoming physical man in his son. In the terminology of Inter Oecumenici, this mentioned characteristic of ecclesiastical art belongs to the basic concept Christian. Turned the other way around, this means that to provide art that is Christian implies "speaking the language of the Incarnation with the elements of matter".

The Pope welcomes the growing interest in traditional icons as a reaction to contemporary degrading images. He says: "The rediscovery of the Christian

icon will also help in raising the awareness of the urgency of reacting against the depersonalizing and at times degrading effects of the many images that condition our lives in advertisements and the media, for it is an image that turns towards us the look of "Another invisible one"[73] and gives us access to the reality of the *eschatological*[*74] world" (ibid.). In this passage the Pope introduces the polar opposite of sacred images, namely *evil images*, images provided by forces that lead people away from God.

The Pope's letter closes by an appeal for evangelization and ecumenical work. He writes: "The growing secularization of society shows that it is becoming largely estranged from spiritual values, from the mystery of our salvation in Jesus Christ, from the reality of the world to come" (DS, A. 12; electronic doc.:5). In this process art may be a tool[75]: "Our most **authentic tradition,** which we share with our Orthodox brethren[76], teaches us that **the language of beauty** placed at the service of faith is capable of reaching people's hearts and making them know from within the One whom we dare to represent in images, Jesus Christ, Son of God made man" (ibid.). The terms "spiritual language" and "language of beauty" probably seek to express the same; they indicate that spirituality is expressed through beauty. The formulation "no matter what style is adopted" shows that the question of beauty is not one of style. The Pope keeps to the directives of the Second Vatican Council; he offers no indication of any particular style or form, but leaves the question of beauty open to interpretation by the artists themselves.

In sum, Pope John Paul II's *Apostolic letter* from 1987 asks for an art that speaks "the language of beauty"; an authentically Christian art, that offers us a visual synthesis of all dimensions of our faith; and expresses the faith and hope of the Church, no matter what style is adopted.

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73 "Another invisible one" signifies the old concept of the Devil. However, Pope John Paul II recently spoke to pilgrims in Rome, declaring that hell is no physical place, nor heaven, but that both are levels of consciousness. He defines *Hell* as the pain of a life without God (the Pope underscores that there are creatures like devils and demons), and *Heaven* as an intimate relationship with God. According to the Pope, Heaven "is not an abstraction, nor a physical place among the clouds, but a living and personal relationship with the Holy Trinity" (*The Tablet* 31 July 1999, p. 1066).

74 Eschatology from Greek *eschata*, the last things; the theological doctrine of the last things (Rahner and Vorgrimler 1983:150).

75 The Pope uses the theme of icons as a means of getting in contact with the Eastern Churches. See his *Angelus* November 17, 1996. Online (2 pages) <http://www.cin.org/jp961117.html>

76 When Pope John Paul II speaks of "our most authentic tradition, which we share with our Orthodox brethren" (DS, A. 12; electronic doc.:5), he probably thinks of the period of the early Church and medieval times, before the split of the Roman Catholic and the Orthodox Churches in the 11th century. Especially the period before the Byzantine Iconoclastic controversy, in the 8th and 9th centuries, is characterized by a continuous experimentation and seeking for adequate expressions of Christian faith. Formally, the art that is left us from this early period is a mixture of antique heritage and new developments, fresh and innovative, and highly opposed to the tradition of icons that appeared after the iconoclastic controversy. The artistic freedom to mix naturalism and abstraction at will generates a genuineness and warmth that is lost when the strict regulation later sets in (see the Sinai *Pantocrator* in chapter 3). In today's terms one may characterize the artistic form in these early works as a mixture of classical naturalism, modernist abstraction, and craft, combined with an artistic will to tell a narrative. Perhaps this summing up also defines a useful program for ecclesiastical art in our own time.

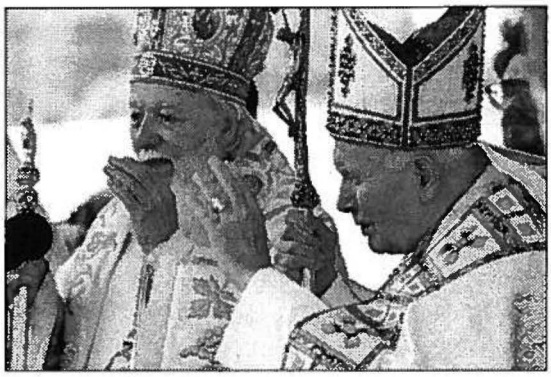

Figure 27
Pope John Paul II during his visit in Rumania 1999[84].

5.6.2 LETTER; *TO ARTISTS*, 4 APRIL 1999

Pope John Paul II issued 4 April 1999[77] a letter titled *To Artists*, which has a clear reference to the closing message, with the same title, at the Second Vatican Council. The Pope's letter is an elaborate text of 14 pages that sums up the Church's teaching on art today. It is remarkable since it addresses itself directly to artists, and not to the episcopal authorities[78]. If the opening addresses of the two *To Artists* are compared, we find a change in style that may indicate a shift in attitude towards artists. *To Artists* from 1965 was addressed to "**artists**, who are **taken up with beauty** and work for it" (Abbott 1966:732); while the latest text is addressed to: "**all** who are **passionately dedicated to the search for new 'epiphanies'**[79] **of beauty** so that through their creative work as artists they may offer these as gifts to the world" (PL, electronic doc.:1)[80]. In the first text the addressees are "artists", in Pope John Paul II's letter it has become "all"; the description of the addressee is extended from "taken up with" to "passionately dedicated"; and "beauty" has become "new 'epiphanies' of beauty". Perhaps the Pope's seemingly high-flown formulation may represent a deeper reflection on the sacramental character that was attributed to art by *Sacrosanctum Concilium*. However, when *Inter Oecumenici* spoke of art as objects that were to come, it simply used the term *art*, *new* and *modern art*, with no more qualifying adjectives or additions. For artists, such theological poetry[81] as in the address of the latest *To Artists* may be difficult to

77The Pope's letter in this text is abbreviated PL. It is available online in English from the Vatican (14 pages) <http://WWW.vatican.va/holy_father/john_pa.../en_hf_jp-ii_let_23041999_artists_en.html>

78 This address and the text as a whole, leaves a feeling that the Pope speaks as an artist (literary) himself – as a colleague to colleagues – which is heart-warming after the almost pre-conciliar, theoretical treatment of art in the *Catechism*.

79 *Epiphany**, from Greek *epifaneia* that means apparition. The scriptural conception of epifany means the historically tangible invasion in the world by the personal God. Private revelations are unknown to Holy Scripture; all epiphanies contain some message intended for the entire community (Rahner and Vorgrimler 1983:149-150).

80 Pope John Paul II spoke to artists in Munich November 19, 1980, on the same theme. He opened his speech: "Sehr geehrte Damen und Herren! Den Künstler und Publizisten" (in English: Dear ladies and gentlemen, artists and publishers [AAS v. 73 {1981} pp. 112-121]). In this situation the Pope speaks to an audience of concrete persons; in the letter the audience is more abstract: artists worldwide on the Internet.

comprehend. The question is whether the addressees are meant to be a special group "who are passionately dedicated in a search for new 'epiphanies' of beauty", and not professional artists in general[82]. However, because all things created share in the beauty of their Creator, one possible interpretation of the Pope's words may include all artists, since nothing created is completely lacking in beauty. If so, the Pope's Letter is an address to all potential producers of "epiphanies of beauty", whatever it means in terms of art[83] (see figure 27).

The first section of the Pope's letter, *The artist, image of God and Creator*, reflects on the difference between creator and craftsman; the Creator makes "something out of nothing", while the craftsman "uses something that already exists, to which he gives form and meaning" (PL, A. 1; electronic doc.:2). Since "the divine Artist passes on to the human artist a spark of his own surpassing wisdom, calling him to share in his creative power [...] artists, the more conscious they are of their 'gift', are led all the more to see themselves and the whole of creation with eyes able to contemplate and give thanks" (ibid.). The first part of the quotation may explain the aspect of *epiphany** in art, that humans can pass on something of that which creation has given to us. But the latter part of the citation is more difficult to acclaim; hopefully the Pope is right, and that at least some artists are lead into contemplation and thanksgiving[85].

The next section, *The special vocation of the artist*, treats the distinction between the task of crafting ones own life, which is of moral character, and that of making art by "giving aesthetic form to ideas conceived in the mind" (PL, A. 2; electronic doc.:2). Although there is a distinction between moral and art, the two can also be connected. The artist reveals her personality by means of her works, and through the work communicates and speaks to others.

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81 Pope John Paul II is the poet Karol Jozef Wojtyla.

82 Since *To Artists* clearly is addressed to professional artists, I would like to share my spontaneous reaction to the opening words of this text. First, I was eager to get hold of the Pope's letter and looked forward to reading it. However, when I started reading I instantly became immensely disappointed; *To Artists* clearly was not meant for me, but written for some very special group of artists, in which I had no place. I felt expelled and excluded; the text sounded as though artists like me, who are not sure whether they fulfil the definition of the addressee - of making "epiphanies of beauty"- should not read the letter at all. *To Artists* hit like a humiliating insult. I went on reading only because I was doing research. Without my new understanding of the theological concept of beauty (see 6. 2. 3), I would have given up any prospect of ever making art for the Roman Catholic Church. These reflections demonstrate the possible difficulties in communication between the theologian writer and the artist reader, and confirm the importance of this research work.

83 The Pope's private processional cross inherited from Pope Paul VI is expressive and Modern in style, see figure 26 and 27. Related to the expression "epiphanies of beauty", his choice of visual formal language is comforting, and demonstrates that *beauty* may not be conventional or even likeable. This cross has even been accused of being a satanic cross because of the bending (see online <http://newsletter.cephasministry.com/bent_crucifix.html>).

84 The illustration is a cut from a photo provided by *L'Osservatore Romano*, of the Pope together with Patriarch Teoctist. The photo is chosen because it stems from 1999, the same year as the Pope's letter was issued, and shows his favourite processional cross. The photo also illustrates the Pope's efforts to unite the Christian world, in this case the Orthodox Churches and the Roman Catholic.

85 Theoretically artists may well be led to contemplation and thanksgiving. However, art history demonstrates that quite a number of artists are lead into the dark night of the soul, and end in suicide; well-known examples that can represent the two last centuries are Vincent van Gogh and Mark Rothko.

The Pope writes: "In producing a work, artists express themselves to the point where their work becomes a unique disclosure of their own being, of what they are and of how they are what they are" (ibid.:3). This statement implies that it is the inner standard of the artist that counts[86].

In the third section, *The artistic vocation in the service of beauty*, the Pope focuses on the Greek concept of *kalokagathía*, the Greek concept for that which is beautiful, good, and true[87]. He explains: "The artist has a special relationship to beauty. In a very true sense it can be said that beauty is the vocation bestowed on him by the Creator in the gift of '**artistic talent**'" (PL, A. 3; electronic doc.:3). If beauty is defined as the artistic talent, the artist who follows her inner voice and vocation should be on the right track. This is verified in the continuance: "Those who perceive in themselves this kind of **divine spark** which is the **artistic vocation** [...] feel at the same time an obligation not to waste this talent but to develop it, in order to put it at the service of their neighbour and of humanity as a whole" (ibid.). From this follows logically a presentation in section four, *The artist and the common good*, of "an ethic, even a 'spirituality' of artistic service, which contributes in its way to the life and renewal of a people" (PL, A. 4; electronic doc.:4). Here, the Pope comes close to touching upon the difficult dichotomy between the professional ethics and the religious responsibility in which artists stand. The Pope expects dedication; the artists "must labour without allowing themselves to be driven by the search for empty glory or the craving for cheap popularity, and still less by the calculation of some possible profit for themselves" (ibid.). These are ideals that great many artists follow in their work[88].

The question of epiphany is treated in section five, *Art and the Mystery of the Word Made Flesh*. The Pope quotes from *Exodus* (OT); God is the transcendent "I am who I am" (Ex 3:14). In the epiphany of becoming man, the Son of God "unveiled a new dimension of beauty" (PL, A. 5; electronic doc.:4). *Sacred Scripture* therefore is an "immense vocabulary" for artists to draw on: "The Old Testament, read in the light of the New, has provided endless streams of inspiration" (ibid.). In effect: "On countless occasions the biblical word has become image, music, poetry, evoking the mystery of 'the Word made flesh' in the language of art" (ibid.). So that: "works of art

86 The text probably invites artists to work on their inner life and live decently, ethically and morally. But the formulation may also explain why many artists, whose life-style have been unworthy from a contemporary Christian point of view, have created masterpieces of art.

87 In his book *Toward a Theology of Beauty* from 1996, John Navone S.J. presented a theological understanding of beauty similar to that of the Pope, see 6. 2. 3.

88 This theme has become rather complicated in our time. Strangely enough, works of art that "ordinary" people like - people without professional understanding of art – are often regarded as "commercial" among professional artists, while contemporary art, which often in fact is made to make money, may be regarded as non-commercial. Ironically, it sometimes will be in tasks of making art for a church building that contemporary artists are tempted to deviate from their ideals in order to get the commission. If artists are to be honest, then the ecclesiastical patrons also have to take their responsibility. Fortunately, this problem is taken seriously by the US bishops, see 5. 7.

inspired by Scripture remain a reflection of the unfathomable mystery which inhabits and engulfs the earth" (ibid.:5). Here, the Pope by describing what has been the case indirectly recommends a text-related approach for making new ecclesiastical art. Section six, *A fruitful alliance between the Gospel and art*, takes the notion of genuineness as a point of departure, and thereby continues the explanation of "'epiphanies' of beauty". The Pope writes: "Every **genuine artistic intuition** goes beyond what the senses perceive and, reaching beneath reality's surface, **strives to interpret its hidden mystery.** The **intuition itself springs from the depths of the human soul**" (PL, A. 6; electronic doc.:5). Therefore: "**True artists** above all are ready to acknowledge their limits" (ibid.). And finally: "Every **genuine art form in its own way is a path to the inmost reality of man and of the world**. It is therefore a wholly valid approach to the realm of faith" (ibid.:6)[89]. *Genuineness* denotes that which draws near to the transcendent reality, and "true artists" are those who seeks it. This means that the Pope regards "every genuine art form" as a "valid approach to the realm of faith". In the Pope's understanding, this realm of the "inmost reality" is part of the Christian mystery, and is that which reveals itself as beauty. Therefore, artists "by their very nature are alert to every 'epiphany' of the inner beauty of things" (ibid.). It seems as though the papal term *epiphany* may correspond to the certainty that artists experience when they succeed in making something; the feelings of satisfaction and joy which accompany a solution of formal problems. If so, it is the very righteousness of form that has transcendence and beauty.

The Pope's letter continues with a survey of art in a Christian context through history. Section ten, *Towards a renewed dialogue*, deals with the "modern era" and openly admits "the separation of the world of art and the world of faith" (PL; A. 10; electronic doc.:9). However, "the *true art* has a close affinity with the world of faith, so that [...] art remains a kind of bridge to religious experience. Insofar as it seeks the beautiful [...] art is by its nature a kind of appeal to the mystery" (ibid.). And eventually comes a sentence which may give room for communication with those artists who may not describe themselves as "passionately dedicated to the search for new 'epiphanies' of beauty". The Pope writes: "**Even when they [the artists] explore the darkest depths of the soul or the most unsettling aspects of evil, artists give voice in a way to the universal desire for redemption**" (ibid.)[90]. This saying may be helpful to artists; it expresses precisely the situation of

89 The document *Towards a Pastoral Approach to Culture* (abbreviated TPAC, available online <http://www.vatican.va/roman_curia/p.../rc_pc_pc-cultr_doc_03061999_pastoral_en.htm>) issued by the Pontifical Council for Culture in May 1999 (this is an instructing or teaching document with less significance than the others mentioned in chapter 5), is even more explicit, saying that "Every true work of art is potentially a way into religious experience" (TPAC, electronic doc.:13). These statements are close to the Cistercian notion of authenticity. See also 6. 3. 3.

90 Even the very act of producing art may be regarded as an act of hope, since it is an effort to communicate with others.

many 20th century artists who desperately have sought to express something that eventually might reveal a structure and meaning in their lives[91].

Section eleven, *In the spirit of the Second Vatican Council*, refers directly to the documents of Second Vatican Council, and offers friendship and dialogue with contemporary artists. The importance and value of art for theology is made clear; art is "not only aesthetic representations, but genuine 'sources' of theology" (PL, A. 11; electronic doc.:10). Here lies an invitation and challenge to artists to present contemporary, visual theology. Section twelve, *The Church needs art*, proclaims the Church's dependence on artists, because art is needed "in order to communicate the message entrusted to her by Christ" (PL, A. 12; electronic doc.:10). The Church needs art to translate into meaningfulness terms that are ineffable in themselves; to nourish intuition of the faithful; and "to make perceptible, **and as far as possible attractive**, the world of the spirit, of the invisible, of God" (ibid.). Here, the persistent demand for beauty is subdued to a request for art "as far as possible attractive", a formulation that is radically including and open towards works of art compared to the initial "'epiphanies' of beauty"[92].

The question *Does art need the Church?*, which is the heading of section thirteen, is answered by pointing to the fact that "Christianity offers artists a horizon especially rich in inspiration" (PL, A. 13; electronic doc.:11). And in the subsequent section fourteen, *An appeal to artists*, artists are invited to "enter into the heart of mystery" (PL, A. 14; electronic doc.:11). At this stage, there can be little doubt that the address of the Pope's letter is to artists in general, an understanding that is explicit by the Pope's addition: "I appeal especially to you Christian artists" (ibid.). The Pope invites "Mine is an invitation to rediscover the depth of the spiritual and religious dimension which has been typical of art in its **noblest** forms in every age" (ibid.). Here we see that the terms *spiritual* and *religious* are linked to that which is regarded *noble*. And the *noble* is expressed in the title of the final section of the Pope's letter: *The "Beauty" that saves*. Like the former *To Artist* from 1965, this text ends in formulations that resemble a prayer. Artists are encouraged to work for the Church – to work for beauty, since in Pope John Paul II's words: "Beauty is a key to the mystery and a call to transcendence. It is an invitation to savour life and dream of the future"[93] (PL, A. 16; electronic doc.:12).

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91 The theme of the crucifix has been particularly inspiring to many 20th century artists. Although many of these visual interpretations focus on terror and pain alone, one may think that Christian hope hides somewhere – at least the on-looker who is theologically informed will know it does. See the art historical literature on the 20th century visualization of Christ: Rombold und Schwebel 1983; Grinten und Mennekes 1984; Stengård 1986; Winnekes 1989; Jones 1993; Mennekes und Röhrig 1994, and also the ecumenical German journals *Das Münster*, Munich, and *Kunst und Kirche*, Linz, and the Spanish *Ars Sacra*, available with English summaries of selected articles online <http://www.arssacra.com/english/number_0.htm>

92 I wish the Pope had started his letter with this section!

93 Pope John Paul II closes his letter by an appeal to artists: "may your art help to affirm that true beauty which, as a glimmer of the spirit of God, will transfigure matter, opening the human soul to the sense of the eternal" (PL, A. 16; electronic doc.:13).

In sum, Pope John Paul II's *To Artists* from 1999, invites contemporary artists in general, and Christian artists in particular, to be inspired by Christianity, and work for the Church. The Pope asks for an art based on genuine artistic intuition that strives to interpret its hidden mystery, which is characterized by beauty, and make perceptible the world of the spirit, especially on the literary and figurative level.

5. 7 The Revised Directory From the US Bishops

5.7.1 *DOMUS DEI; ART AND ARCHITECTURE DOCUMENT*, DRAFT NINE, US BISHOPS, NOVEMBER 1999

Domus Dei; Art and Architecture document, draft nine[94] dated November 1999 is, as the title indicates, a draft of the new directory from the US bishops that would replace *Environment and Art* from 1978 when finished[95]. This document is considered because it demonstrates the principle of *aggiornamento*, and furthers the ideas of Pope John Paul II about ecclesiastical art. *Domus Dei* has a pastoral and interdisciplinary tone and seems to sum up everything that has been said concerning ecclesiastical art in our time. Chapter four, *Work of Our Hands: Art and Artists Assisting the Church at Prayer* (DD:86), treats art. The *Introduction* explains: "The place where this people [the community] gathers in God should be an instrument which at once **powerfully** draws them into community and also **expresses in beauty God's profound holiness**" (DD, L. 1848-49)[96]. The term *powerful* effectively communicates that the beauty asked for should not be sentimental. The next section is called *The Role of Religious Art* (DD:86). Interestingly, the adjective *religious* is chosen to denote the desired category of art. The text cites the words of Pope Paul VI, who said that the Church "entrusts art with a mediating role, analogues, we might say, to the role of the priest or, perhaps better, to that of the world" (DD, L. 1858-60). The term *religious* combined with *art* signals that the issue primarily is *art*[97]. This interpretation is strengthened by the following lines: "**Authentic art** is integral in the Church at prayer" (DD, L. 1898); and with reference to *Sacrosanctum Concilium*: "**Worthy art** is an essential, integral element in the sacred beauty of a church building. **Truly artistic objects** and actions are 'signs and symbols of the supernatural world'" (DD, L. 1900-01). Since both *authentic* and *worthy* are combined with *art*, there is little doubt that the text asks for art proper, the "skilled use of proportion, shape, color and design" (DD, L. 1902).

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94 The document is called *Domus Dei* in the text, and abbreviated DD.

95 The Revised Directory titled Built on Living Stones was given 16 Nov. 2000(see 5.7.2).

96 The lines in *Domus Dei* are numbered subsequently throughout the document, and abbreviated L.

97 The text discusses the difference between *liturgical arts*, which "are integrally related to the sacraments" (DD, L. 1960), and *devotional arts* that are "designed to enrich the spiritual life of the community and the personal piety of its members" (DD, L.1960-61). *Sacred art* is also mentioned, but only through citations.

The section, *The Artist within the Christian Community*, explains that there is an ethic and a spirituality to the artistic service. Pope John Paul II's teaching is traceable, the Church wants artists to provide *authentic art*, which is defined as "a revelation, a gift from God" (DD, L. 1891). The ability to communicate deep meaning and powerful religious sentiment is a gift from God, that combined with educated talents, will lead to "elegantly crafted objects for the common good of the community" (DD, L. 1913). The criterion of *appropriateness*, stated in *Environment and Art*, reappears in *Domus Dei*, here defined as the ability to bear the weight of mystery without interrupting the ritual actions (DD, L. 1887-90). Taken together, art that is used in worship must cause wonder at its beauty, and lead beyond itself to the invisible God (DD, L. 1894-95).

Domus Dei, like Pope John Paul II's letter, considers the contents of ecclesiastical art, and suggests the *Bible* as the inspirational source (text-related approach) for artists (DD:91). The document also treats the Church's need for artists, but formulates its address quite differently from *To Artists*. *Domus Dei* instructs that "Care should be taken not to prejudge an artist's suitability for a commission" (DD, L. 1952). Furthermore, the artist is defended; when an artist's qualification for an ecclesiastical work is accepted, the community "should trust those they have selected. Artists deserve the independence appropriate to their gifts" (DD, L. 1955-56). Sympathetically from the artist's perspective, *Domus Dei* reflects on the problem that the artistic result "not always confirm comfortable piety" (DD, L. 1917)[98]. And the text adds: "Like prophets, they [artists] confront God's people with their faults and sins and they challenge the community's injustice and lack of love" (DD, L. 1917-18). The texts explicitly refers to and quotes the Pope's recognition that even when artists "explore the darkest depths of the soul or the most unsettling aspects of evil, artists give voice in a way to the universal desire for redemption" (PL; A. 10; electronic doc.:9; DD, L. 1918-20). *Domus Dei* is unequivocal: "No parish should reject an artwork (especially a commissioned piece) simply because it appears 'difficult' or because it does not easily 'fit' into preconceived notions of what is considered 'religious art'" (DD, L. 1920-21). The text says generously: "Christian art, like all artwork, stands on its own as an expression of the divine presence" (DD, L. 1923-24). *Domus Dei* also considers the effect artworks may have on the artist: "One would like to believe that a truly worthy and beautiful artwork would transform the artist as well as the community and liturgy for which it was intended" (DD, L. 1932-33)[99].

But if the Church is friendly towards artists, the artists in turn "must be

98 This statement brings to mind the thinking of Maritain that artists can be Christians and try to do a good work; and Ranheimsæter (see 1.1.1 and 1. 2. 2) who says: "He [the artist] has one duty: To dig where his dowsing rod strikes"; Norwegian: "Han har én plikt: Å grave der hans ønskekvist slår ned" (Ranheimsæter 1999:29).

99 This hope is probably true. Artists start their artistic processes and direct them, but during the work they will themselves be influenced and changed by their experiences (see 1.1.1). One might say that works of art are footprints of developmental processes. Turned the other way around, art can be a tool for digging into a problem - like the Christian mystery, which I suppose most artists who work with ecclesiastical art are doing.

respectful and supportive of the doctrines, beliefs, and liturgical practices of the Church" (DD, L.1936-37). *Domus Dei* furthers the invitation by Pope Paul VI and Pope John Paul II,and declares that the Church invites all artists who are "**genuinely in search of meaning in their work and in their lives**" (DD, L. 1938). The Church wants to "win back to its service professional people whose place have long since been taken by commercial producers or volunteers who do not have the appropriate qualifications" (DD, L. 2041-42). Finally, comes a section called *Just compensation for Artists* that is concerned about the implementation of the previous ideas, which says: "The community must have both sensitivity and willingness to budget resources for artists so that the criteria for good liturgical art can be met" (DD, L. 2043-44).

In sum, *Domus Dei*, draft nine, asks for new, authentic and worthy art of quality, with appropriateness for liturgical action that expresses in beauty God's profound holiness, and communicates Christ's message[100].

5.7.2 *BUILT OF LIVING STONES: ART, ARCHITECTURE, AND WORSHIP*, 16 NOVEMBER 2000[101]

The new guidelines of the National Conference of Catholic Bishops titled *Built of Living Stones: Art, Architecture, and Worship* was issued 16 November 2000[102]. The new directory is given before the official translation of the revised *General Instruction* is available, and since the text often refers to this document, the haste of publication may generate criticism. *Built of Living Stones* deviates remarkably from its forerunner *Domus Dei*; it seems to be a completely new document that takes a different viewpoint than the previous. However, *Built of Living Stones* is concrete and understandable, almost catechetical in attitude. It is worth noticing that the text never uses any word like contemporary or modern, and no footnotes in the document refer to the previous directives including such terms. The sections interesting for artists are commented.

Chapter 2 *The Church Building and the Sacred Rites Celebrated There* has a section on *The Veneration of the Cross on Good Friday* that says: «the entire assembly rise to venerate the **cross or crucifix**. The **cross used for the veneration** preferably should be of **sufficient size** to be held easily, be carried in procession, and be venerated. After the veneration the cross remains in the sanctuary» (BLS, electronic doc.:20). The text seems to indicate that the

100 However, how the final version will turn out is yet to be seen.

101 This chapter is added after the dissertation. *Built of Living Stones* introduces a new (contemporary or modern) 'tone"; the text signals a turn away from the expressions and attitudes of the Second Vatican Council and *Sacrosanctum Councilium*. Perhaps the *aggiornamento*-process went too far in the previous decades, and now the Church needs to establish itself more clearly as *Christian* in opposition to the generally secularized Western World.

102 *Built of Living Stones* is abbreviated BLS, available online (82 pages) <http://www.nccbuscc.org/liturgy/livingstones.htm>

object of veneration may be either a cross or a crucifix. This attitude is astonishing since the revised *General Instruction* stresses the use of the crucifix instead of the naked cross nearby the altar and in processions, and also because the naked cross symbolizes that the resurrection has occurred. From a lay and artist's perspective it seems more natural that on Good Friday the object of veneration should be a crucifix proper (see appendix 1. 8. 2).

Another section of chapter two *The Liturgical Year: Seasonal Decorations* invites among other suggestions the use of «Fabric art in the form of processional banners and hangings [...] the use of images rather than words» (BLS, electronic doc.:27), and «The use of living flowers and plants» (ibid.). A section titled *The Stations of the Cross* says that space for movement should be allowed so that the devotion may be «a true jouney» (ibid.:28). The section *Sacred Images* states that images may be «a source of instruction and catechesis as well as devotion» (ibid.) The text reminds us: «we are joined to all who have gone before us, as well as to those who now surround us» (ibid.). *Built on Living Stones* advises: «In choosing images and devotional art, parishes should be respectful of traditional iconography» (ibid.). On Holy Mary is said that she «is the mother of Jesus [...] an icon of the Church [...] a liberated and liberating woman» (ibid.). The last phrase may inspire new artistic solutions especially from female artists. Built on Living Stones clearly expects new artistic expressions by continuing: «Other symbols such as the crucifix, icons, or images of patron saints depicted in various ways can also draw us into the deeper realities of faith and hope» (ibid.). The text opens for pragmatism concerning the veneration of images: «Separate alcoves for statues and icons can display a variety of images through the year. Some parishes designate an area as the shrine for an image that is being venerated on a given day or for a period of time» (ibid.:29). Besides, *Built on Living Stones* advises that objects of saints that are no longer popular for veneration «could be removed, provided that sensitivity is shown with regard to piety» (ibid.)[103].

Chapter three *The Work of Our Hands: Art and Artists Assisting theChurch at Prayer* in its introduction sums up the breadth of the inherited art of the Church; the text says that the «dialogue between the Church and the artist has yielded a marriage of faith and art, producing **sublime** places of prayer, buildings of awe-inspiring, transcendent beauty, and humble places of worship that, in their simplicity, inspire a sense of the sacred» (ibid.). The term «sublime» is new and interesting, but not explained further. In the following section *The Role of Religious Art* art is entrusted with a mediating role in the Church, analogous to the role of the priest, or to the ladder of Jacob[104] (ibid.:30). The text bluntly states that: «art chosen for the place of worship is

103 The topic is furthered in chapter three.

104 Cited from *Address to the Pontifical Commission for Sacred Art in Italy* by Pope Paul VI 17 December 1969.

not simply something pretty and well made» (ibid.). New in *Built on Living Stones* is the explicit statement that the place of worship is not «a museum to house artistic masterpieces» (ibid.). Another new statement in this directory concerns the *cross*; «The central image of Christianity is the cross, calling to mind the passion, resurrection, and Christ's final coming in glory» (ibid.). Here, the symbol of the cross is emphasized as the Christian *symbol par excellence*, the text continues: «Every work of Christian art or architecture shares in this image and embraces the ambiguities of suffering and death, healing and resurrection, recognizing that 'by his wounds we are healed'» (ibid.). But *Built on Living Stones* recognizes that «Christian art is also a product of 'spontaneous spiritual joy' [...] Born from an ecstatic love of God, Christian beauty proclaims something new and original, manifesting itself as an echo of God's own creative act» (ibid.). The text thus focuses on two main themes in art for Christian use: first the cross, secondly, images that arise from spiritual joy or Christian beauty. These sayings seem to answer requests both from traditionalists and the more innovative of the faithful. The section starts with speaking about «art» and moves on to the term «Christian art». Basically, a Christian understanding of reality should be at the core in the arts of the Church, but if so, the directory may be interpreted as open to any expression[105].

The subsequent section *Components of True and Worthy Art* begins with the term «authentic art»[106] and then repeats characteristics given in *Environment and Art*: quality and appropriateness, genuineness in materials used, nobility of form, and good craftsmanship. *Quality* is seen in the integrity and energy of a piece of art produced individually by the labour of an artist. *Appropriateness* is found when the artwork leads beyond itself to the invisible God. New is the statement: «Beautiful, compelling artworks draw the People of God into a deeper awareness of their lives and of their common goals as a Christian community as well as for their roles and responsibilities in the wider world» (ibid.:31). This passage may be interpreted so as to indicate a concern for the consequences of one's artistic work; it demands focus on the common good[107]. Finally, is said: «Art that fulfills these qualities [of quality and appropriateness] is art worthy of the Christian assembly» (ibid.).

The section *The Artist Within the Christian Community* builds upon *Environment and Art* and *To Artists* by Pope John Paul II. The text reflects an awareness of the secularization that has taken place during the last decades and looks upon artists as a group outside the Church. However, artists are invited to work for the Church to the benefit for both parties: «A truly worthy and beautiful artwork can transform the artist and the community for

105 For instance, artistic expressions of terror and chaos may well be understood as part of the theme of the cross and passion.

106 The compositional movement in the text is from *art*, to *Christian art*, to *authentic art*.

107 Inherently lies the role of *serving*, the very premise of art in the Church.

which it was intended» (ibid.:31). Furthermore is said: «The dialogue with God that an artwork mediates can persuade and invite; however, it does not force its meanings upon individuals or communities» (ibid.). New is the direct and self-confident tone in *Built on Living Stones* of the value of the Church: «Artists who are genuinely in search of meaning in their work and in their lives will find a homeland for their souls since, in the realm of Christianity, the most vital personal and social questions are posed» (ibid.). The Church desires «mutual spiritual enrichment» (ibid.:32) between herself and artists, and the text explicitly says: «the artists need the Church to inspire their investigations of the material world, their own inner lives, and the fabric of the community» (ibid.). The section closes by stating the principle of artistic freedom on condition that the artists are evaluated qualified and given «necessary direction»; «Artists deserve the independence appropriate to their gifts» (ibid.)[108].

The subsequent section states that «Parishes will want both liturgical and devotional art» (ibid.), and moves on to the next section *The Integration of Art Within the Liturgical Setting* that focuses on the two parties involved in an ecclesiastical commission, patron and artist. First, «The role of the Church is to educate artists in the appropriate relationships between their personal approach to art and the needs of the liturgy» (ibid.:33). Secondly, «The role of the artists is to explore the powerful personal resonances that exist between sacred art, interior devotion, and the public life of community» (ibid.). Essential is the artists' ability to collaborate: «Artists must cultivate the capacity to work with the leaders and people of the local community and within the framework established by the universal Church» (ibid.)[109].

Concerning materials, vessels and vestments suitable for the liturgy *Built on Living Stones* take the same attitude as its forerunner: «designs that are of short-lived popularity are unworthy» (ibid.); «artworks consisting of technological and interactive media, such as video and other electronically fabricated images, may also be appropriate» (ibid.); and «materials used for sacred vessels such as the chalice and paten should be worthy, solid, and durable» (ibid.).

The last section in chapter three *The Disposition of Works of Art No Longer Needed for Sacred Use* is new and interesting from the artists' perspective. Indirectly, this section may be understood as an encouragement to renewals and alteration in the interior and equipment of church buildings. The text

108 This passage leaves the question of qualification to the patron assembly. Hopefully, at least some communities will evaluate innovative or just ordinary, contemporary artists as qualified for ecclesiastical work!

109 This section demands that the artist shall first be educated by the Church, and secondly study or explore her teachings. From the artist s perspective this does not seem like an open hand inviting a good 'marriage", but sounds rather threatening. The passage seems to give traditionalists the most. However, as in earlier periods of the Church s recent history, the statements are so general that they may also be interpreted in an innovative manner. The central point must be the artist s ability to collaborate and serve the community in question. The practical problem, however, will arise in communities with very diverging opinions among the faithful. Perhaps there should be an encouragement or merely a directive that required openness and *pluralism* in matters of art. *Domus Dei* was more positive towards new expressions of art than this final text *Built on Living Stones* (DD, L. 2043-44). It is difficult to understand why these passages are left out, especially if art *proper* is wanted. The generosity and *trust* of Pope John XXIII towards the new and the future seems silenced in this text.

advises: «Sacred art that is no longer needed or that is simply worn out and beyond restoration deserves to be treated with respect» (ibid.:34). By maintaining, and preserving objects that have been in use or are given to the church, artists who want to serve the Church will be encouraged, and the community in this way will «build up and support a local community of artists worthy of liturgical work» (ibid.)[110].

In sum, *Built on Living Stones* entrusts art a mediating role analogues to the role of the priest. It asks for art of *quality* and *appropriateness* that is worthy of the Church. The central image of Christianity is the *cross*, but also works of spiritual joy that reflect Christian beauty. The Church has a spiritual homeland to offer the seeking artist and asks for collaboration, in return independence and respect will be given.

5. 8 *Summary and Systematization of the Post-Conciliar Documents'* Demands to New Ecclesiastical Art

All the post-conciliar documents, excepting the *Catechism*, repeat and confirm the decrees on art given by the Second Vatican Council.

- *General Instruction* asks for works of the highest artistic standard that appeal to a contemporary mentality; are worthy and beautiful, and of noble simplicity; in expressions of all peoples and regions; and that have concern for genuineness in the materials used.
- *Canon Law* wants art that promotes worship, piety and religion, liturgicaly and artistically of a high quality, and adapted to present-day needs.
- *Irish Directory* wants authentic works of art. Artists are guaranteed the artistic liberty they need, and should cultivate a true sense of religion and liturgy, desired is "creative flair on the part of a committed and theologically informed artist".
- *Environment and Art* asks for new works that speak authentically to our time; works of quality that have dignity and beauty, and are capable of be aring the weight of mystery, awe, reverence, and wonder which the liturgi cal action expresses.
- *Leitlinien* asks for simplicity of expression; genuineness in materials and forms; and motifs that reflect liturgy and communicate to the assembly.
- *Instruction on Inculturation* wants art that is truly significant in the life and tradition of the people.
- *Catechism* builds upon pre-conciliar ideas that implicitly reject the present, normative directives on art. Otherwise, it focuses on the aspect of beauty.

110 This section answers initiatives laid down in *Sacrosanctum Concilium* concerning cleaning of churches (SC, A. 124; FL:35) and the treatment of artists (SC, A. 127; FL:35-36). The question of gifts of artworks may represent a problem in many communities. *Built on Living Stones* meets this challenge wisely. One may simply have room for storage in which objects that are 'no longer useful or needed' respectfully can be placed. This topic needs to be elaborated further; the use of temporary embellishments and the relationship between the church room and the assembly hall in matters of art should be considered.

- *Encyclical letter* by Pope John Paul II wants an art that speaks the language of beauty; an authentic Christian art, that offers us a visual synthesis of all dimensions of our faith and hope, no matter which style is adopted.
- *To Artists* (1999) by Pope John Paul II invites contemporary artists to be inspired by Christianity, and make art based on genuine artistic intuition, which has beauty, because beauty is a key to the mystery and a call to transcendence.
- *Domus Dei*, draft nine, asks for new, authentic, worthy art of quality, with appropriateness for liturgical action that expresses in beauty God's pro found holiness, and communicates Christ's message.
- *Built on Living Stones* desires Christian (the central image of Christianity is the cross and objects of spiritual joy that reflect Christian beauty), aut hentic art of quality and appropriateness that is worthy of the Church.

6. TOWARDS AN INTERDISCIPLINARY UNDERSTANDING

6. 1 The Question of Beauty

There is one particular characteristic of ecclesiastical art that is mentioned in practically all the documents concerning art in the Church, and which runs through any of the categories premise, function, content, and form, and that is the term *beauty*. The question, however, is what this theological request for *beauty* signifies in relation to artistic practice and concrete works of art. If ecclesiastical patrons and artists are to understand each other, a clarification of the term beauty is called for.

6.1.1 ARTISTS PRODUCE WORKS OF ART - NOT BEAUTY

From the theological perspective, artists are providers of *beauty*. The closing message at the Second Vatican Council *To Artists* from 1965 is addressed to those "who are taken up with beauty and work for it" (Abbott 1966:728), and Pope John Paul II in his letter *To Artists* from 1999, extended this notion of artists to "all who are passionately dedicated to the search for new 'epiphanies' of beauty" (PL, electronic doc.:1). From the artist's perspective, however, these addresses may sound peculiar and be confusing because few artists regard themselves as those "who are taken up with beauty and work for it"[1].
In artists' educational training beauty hardly is a topic[2], not even in discussions of artworks. The term beauty is *abstract* and artworks are *concrete*. Artists cannot simply produce beauty. Abstract concepts cannot be produced or visualized before they are concretized into some conceivable entity.
If artists shall produce that which the Church asks for, the theological concept of beauty must be expressed in terms relevant for artistic practice[3].

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1 See 5. 6. 2.

2 During my educational training at the National College of Art and Design in the late 1970s and 1980s, the question of *beauty* was hardly discussed. On the contrary, when exercises were given, the results often ended in strange solutions, which to outsiders might look frightening and ugly.
Beauty was not a topic. The only exception to the rule during my art education was a conversation with a fellow student. The 1970s was a period of political action and I felt ambiguous towards art; how could artistic activities be defended in a bad world? Confronting my fellow student, who came from an underdeveloped country, with my problem, he instantly solved my conflict, replying that when things were bad, art and beauty were especially called for. I did not understand his attitude at the time, but recognize it now as equal to what the Church says in the last section of *To Artists* from 1965.

6.1.2 BEAUTY IN SECULAR UNDERSTANDING

In order to come closer to the term *beauty*, its secular meaning is sought. *Etymologically**, beauty is rooted in that which is good and lifegiving. The English *beauty* is connected to the French *beaux*, Italian *bon*, all stemming from Latin *bonus*, which means good, appropriate, and useful; or *bonum*, the good, advantageous, or favourable (LO:73). The corresponding German *schön*, Norwegian *skjønn*, stems from light and clear. The root may be to see, Norwegian *å skue*, that which is visual or shining[4] (EO 1991:729). In his *Glossary of Concepts* Eric Fernie explains: "The concept of beauty has probably had more written about it than any other aspect of the visual arts [...] In the late twentieth century the concept is not often appealed to by artists, and art historians refer to it less and less, choosing instead to discuss the issues raised by it in terms of quality" (Fernie 1996:328-329). Concerning architecture, the US architect and architectural theorist Paul-Alan Johnson writes: "For almost two hundred years since Kant, architecture has been haunted by the specter of beauty [...][5] so terrorizing the natives that they now discuss beauty furtively, if at all" (Johnson 1994:405). The British philosopher of *aesthetics** Roger Scruton refuses to offer a definition of beauty at all, preferring instead to explore states of mind and modes of reasoning. Scruton concludes his reflections on beauty by saying: "It seems to me that we should do better to forget about all that" (Scruton 1979:235). A contemporary notion of beauty is that this category does not belong to the objects themselves, but arises from the emotions of the viewer, elicited by the visual forms presented by the artist[6].

Beauty is a philosophical concept that will usually be treated under the term *aesthetics* (EB 1978, mic., v. 1:913)[7]. *Aesthetics*, from Greek *aisthesis*, means feeling, perception by the senses (EGD:221), and aesthetic activities give us pleasure and are enjoyable. If we start speculating on why particular experiences delight us we arrive at *philosophy*[8] (Sheppard 1987:2). All philosophical questions concerning art or that which gives aesthetic experiences may be included in the field of aesthetics (Sparshott 1982:11-15). The article on

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3 This is part of the interdisciplinary problem between the fields of theology and the visual arts, see 1. 5. 2.

4 This is connected to natural light; when one enjoys a view, landscape, horizon, or the sky, one breathes deeply and say: "how beautiful!"

5 The brackets contain: "being mere appendage, confusingly moralized by the lamplight of John Ruskin, criminalized by in the form of ornament by Adolph Loos, insanely certified in glass by Paul Scheerbart, spiritualized and idealized if not decriminalized by Gropius, Mies van der Rohe, and Le Corbusier, then suffocated by Krier and the Prince of Wales" (Johnson 1994:405).

6 Paper presented at the XV Congress of the International Association of Empirical Aesthetics, Rome September 21-24, 1998, by Ambra Borgognoni Vimercati, online <http://www.ume.maine.edu/~iaea/abthur.html>

7 Nevertheless Mathiesen speaks about *beauty* (Norwegian *skjønnhet*) and not aesthetics in his book *Skjønnhet: tanke & kunst* (Beauty; Thinking & Art) (Mathisen 1999).

8 The Canadian philosopher Francis Sparshott explains: "A philosopher tries by argument to reach and guide decisions about what it would be best to say and how it would be best to think" (Sparshott1982:12).

aesthetics in *Encyclopædia Britannica*[9], written by Scruton, and titled *What is aesthetics*, starts by the following: "Aesthetics (or esthetics) may be vaguely defined as the philosophical study of beauty and taste. To define its subject matter more precisely is, however, immensely difficult. Indeed, it could be said that self-definition has been the major task of modern aesthetics"[10]. According to Scruton, there are basically three approaches to aesthetics: a) the study of the aesthetic concepts, which deals with language and description; b) a philosophical study of certain states of the mind that leads to phenomenology; and c) the philosophical study of the aesthetic object, which has become the common understanding of aesthetics in our time[11].

The British philosopher Anne Sheppard discusses the nature of aesthetic appreciation, and asks: "Might there be some elusive quality possessed by all the different objects we appreciate aesthetically which explains our interest in them?" (Sheppard 1987:61). She answers by the following: "English lacks a satisfactory term for this quality but we may call it 'beauty' so long as we remember that it is a quality which may be found in men and wine and even cows as well as in landscapes, women, horses, flowers, in plays, novels, and concertos as well as in paintings, buildings, and songs" (ibid.). To the question of what *beauty* is[12], Sheppard lists four types of answers: first, beauty is a simple quality recognized by intuition, which is not susceptible to further definition. Secondly, beauty may be defined in terms of other more specific aesthetic qualities such as grace, elegance, daintiness, adjectives that belong to formal or expressive qualities. Thirdly, beauty may be defined in terms of qualities like symmetry and proportion. Fourthly, beauty can be explained by the judgements we make when we say that something is beautiful. For instance, we can say that the aesthetic activity is disinterested, characterized by

9 In the *Encyclopædia Britannica* from 1771 there is a definition of beauty, which "in architecture, painting, and other arts, is the harmony and justness of the whole composition taken together" (EB 1771, v. I:536).

10 These are the opening sentences of Roger Scruton's article in depth, *Aesthetics*, in EB 1995, online, or on compact disc.

11 A discussion of aesthetics related to objects involves several factors, such as: a) the aesthetic recipient, the onlooker or the user of art; b) the aesthetic object; and c) the aesthetic experience, i. e. the perception, sensation, and adventure experienced. Imagination is a central aspect in aesthetic experience, so also understanding and appreciation. Such factors influence the response, the enjoyment and emotions generated by aesthetic experiences.

12 Various theories of art that explain the notion of beauty have been presented through history. The oldest regard beauty as a quality that is inherent in objects. Basically, the explanations of the aesthetic qualities in art can be reduced to three kinds of theories based on: imitation, expression, or form. The Norwegian philosopher Aksel Øijord has in his *Analytisk estetikk eller jakten på skjønnheten* (Øijord 1992) surveyed the main theories of art through history, in a way that aims at being useful for artists:
Beauty is *order* (the School of Pythagoras, c. 570-500 BC).
Beauty is *functionality* (Plato, 427-347 BC).
Beauty is *mimesis* (Aristotle, 384-322 BC).
Beauty is *unity* (Plotin, 205-270 AC, building on Plato).
Beauty is *entirety, right proportions, and clarity* (Thomas Aquinas, 1225-1274).
Beauty is *that which without concept creates a disinterestedness and pleasure* (Kant, 1724-1804).
Beauty is *unity of antagonists in sensuality* (Hegel, 1770-1831).
Beauty is *maximized unity* (Croce, 1866-1952).
Beauty is *the beautiful image of liberation* (Marcuse, 1898-1979).

a particular kind of behaviour and emotional response. Another characteristic of aesthetic judgements is that we want others to agree with us[13].

In sum, *beauty* is a philosophical concept that is treated by the field of *aesthetics*. When speaking of beauty in connection with objects of art, professionals in related fields prefer the term *quality*.

6.1.3 BEAUTY IN THEOLOGICAL UNDERSTANDING

According to the 4th-5th century Church Father St. Augustine (354-430, ODCC:128), beauty is an *ontological** truth; the Creator is the Beautiful, and the incarnate Word, Christ, is the *Beautiful One*[14]. In St. Augustine's thinking, any comprehension of beauty with the corporal senses can only be a trace of the true quality of beauty, which is reserved for contemplation of the soul alone. In the 11th-12th century France, Hugh of St. Victor, called *Secundus Augustinus*[15], taught that God had given creation not only to existence, but also made it beautiful and pleasant. Accordingly, this beauty should not be credited to the material things, but to the wisdom and blessings of God. In the Middle Ages, the theory of beauty was an explanation of the being of God and the order of the universe. The presence of beauty in the world, whether in nature or art, was regarded as a faint trace of the *Beautiful One*, but had little interest in itself (Ewing 1965). This understanding explains the anagogical principle advocated by Abbot Suger in the 12th century (see 3. 1. 7), in which beauty was seen as a means of leading human minds from the material to the immaterial, towards God (Hellemo 1996:94-96).

Christian theology today, like in medieval times, regards the Creator as *Happiness Itself*, the One that knows truth, loves goodness, and delights in beauty of all creation (Navone[16] 1996:v). Father John Navone S.J. explains that since all creation that proceeds from the Creator is knowable, loveable, and enjoyable, humans can know truth, love goodness, and delight in the beauty of all things. Through contemplation humans can come in contact with the Creator and "see" truth, goodness, and beauty in everything[17]. In the theological perspective there is a distinction between *true* beauty that is of God, and *seductive* beauty, which although attractive, leads to destruction and unhappiness. True beauty is always linked to *love*. Love is a phenomenon that cannot be experienced isolated from a relationship to someone outside the individual, to another person[18]. True love

13 This leads to the field of criticism, activities of interpretation and evaluation that demand intellectual knowledge and training to be executed. Criticism involves considerations such as the intentions of the artist, expectation by the audience, meaning and truth, success and effectiveness.

14 St. Augustine treats the subject in several books: *Enarratio in Psalmum*, *Confessioum*, and *De vera religione*. Ewing has translated, commented, and treated the question of aesthetics and beauty in his dissertation *Speculum Ecclesiae: A Study of Correlations Drawn Between Medieval Theology and the Gothic Cathedrals*, Yale 1965.

15 Latin for the second Augustine. Hugh was a contemporary of Abbott Suger, see 3. 1. 6.

16 Father John Navone S.J. is professor of theology at the Gregorian University in Rome.

generates joy and happiness, and it radiates. This radiance is regarded as beauty. Seen the other way around, beauty, since it discloses truth and goodness, communicates love. Therefore, images can mediate the mystery of Beauty. Navone continues: "Every true theologian seeks to communicate the incommunicable by articulating everyone's orientation to the One, the True, the Good, and the Beautiful[19]. The theologians like the poets, are concerned not merely with the imparting of abstract formulations but seek to share their living experience with others" (ibid.:iix). According to Navone, theologians want to enter into a dialogue with the object of their contemplation. They want to experience the interplay of unity, truth, and goodness; to be brought in contact with the unknowable mystery and perceive the incomprehensibility of Beauty Itself without the aid of verbal concepts, and rest in the enjoyment of such transcendent experiences (ibid.). At best, works of art should be vehicles that may bring about such experiences.

In sum, God is infinite Beauty, and everything created shares in the beauty of their Creator. For believers, beauty is the hidden essence of the world that can be experienced through contemplation.

6.1.4 THE THEOLOGICAL PERSPECTIVE ON BEAUTY IN ART

Present Roman Catholic theological understanding of beauty in art is based on the ideas of St. Thomas Aquinas[20] (TCE v. 1:613). St. Thomas distinguished between that which is good, and beauty. According to St. Thomas, the *good* is what all things desire, which involves the idea of an end, since desire is a kind of movement toward something, while beauty has to do with knowledge, for those things are called beautiful that please us when they are seen. He writes: "'Good' refers to that which simply pleases the appetite,

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17 The Christian narrative of humankind holds that man and woman are formed in the image and likeness of the Creator. When humankind in self-will, through Adam (Adam is the Hebrew term for man, which denotes the first human being as such and humankind collectively [Gunnes 1968:482 {the reference is found in the Primary Sources}]) and Eve, turned away from its Creator, the human image was deformed and lost its beautiful conformity with the Creator. But Christ, Son of God, is the perfect image, *Beauty Itself*, the new Adam, who was sent by the Creator to restore and transform the deformed image of humans (Navone 1996:v). Navone says: "The Christian community of faith recognizes in Jesus Christ the power of Beauty Itself to inspire, motivate, transform, and shape human life. The Creator, Beauty Itself, seizes and enraptures humankind when manifested in perfect form, the crucified and glorified Christ" (ibid.:v-vi).

18 From this stems the idea that God is a person (Navone 1996: vii). See also Macmurray's book *Religion, Art, and Science. A Study of the Reflective Activities in Man*, chapter III; *The Religious Reference*, especially page 59 (Macmurray 1961:45-61).

19 These ideas are inherited from Antiquity. Plato thought that just as there is a perfect triangle, there must be perfect ideas, or forms of standards of truth and justice, and these norms, like those of mathematics, are eternal in their perfection. It is to these norms that humans must look if they are to achieve the goals of truly human life. And this "looking" is an active process that resembles artistic creation, which is motivated by *eros*, Greek for love. Artistic creation is good if, and only, to the extent that it takes its ordered place in the more fundamental work of love in relation to its *ultimate object*, that which Plato called *the Good*. The Good is both morally good and aesthetically good, and its highest and most powerful reflection is found in *Beauty* itself (Martin 1990:14-15). Thus, according to Plato, *beauty* is part of a trinity, in which love, beauty, and wisdom are closely connected; *kalokagathia* the good-beautiful (Greek *kalon* mean beauty and good, and *agathon* goodness) is a shared component of truth (Wyller 1976:15). For a deepened understanding of the topic see, for instance, the philosopher of religion James Alfred Martin's book *Beauty and Holiness: The Dialogue between Aesthetics and Religion*.

whereas a thing is called beautiful when the mere apprehension of it gives us pleasure"[21] (Eco 1988:56-58). According to St. Thomas, beauty has three characteristics: wholeness, right proportion, and clarity: "Three things are necessary for beauty: first, *integrity* or perfection, for things that are lacking something are for this reason ugly; also due *proportion*[22] or consonance; and again, *clarity*, for we call things beautiful when they are brightly colored"[23] (ibid.:65). In the Thomistic notion of beauty it is inseparable from truth and goodness; if truth and goodness are not present, there can be no beauty (TCE, v. 1:613). Logically, it follows that something dishonest or bad which does not fulfil its intended function and work as expected is ugly. Applied to contemporary ecclesiastical art, we can say that artworks that do not fulfil their intended function of service to the Church and communication of faith are not beautiful from a theological perspective, regardless of their appearance and form. The Italian professor of semiotics Umberto Eco provides a number of arguments in favour of the *scholastic** aesthetics, because "It offers us ways of explaining art in terms of the intellect, as opposed to the emotivism of Romantic aesthetics[24]. It offers us a more flexible conception of the relation between inventiveness in production and the rules of production, also the relation between materials and formal imperatives, and between the autonomy of aesthetic value and functional requirements" (Eco 1988:215).

According to St. Thomas, beauty is not only the splendour of form, but also the immediate and necessary, essential character of being, the completion of all other essential characters. In practice, this means that beauty is inseparable

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20 St. Thomas (c.1225-74) Dominican, philosopher and theologian who developed his thinking in a time when texts from Antiquity became known in the West through translations from Arabic sources (ODCC:1614-17). Plato regarded art as essentially a scientifically controlled operation on nature by man for a foreseen good (functionality) with little value compared to the divine ideas that are the only real things. Aristotle refined and developed his master's aesthetic ideas. For him art was an intellectual capacity to make that involves a true course of reasoning (*mimesis*), and the artist partly complete what nature cannot bring to finish. However, for both Plato and Aristotle the purpose of any work of art is the perfection of the thing made. St. Thomas integrated the ideas of his own time with this heritage from Plato, St. Augustine, and particularly Aristotle, into an Aristotelian-Thomistic theory of art. This theory has been furthered in the 20th century by Maritain and the artist Eric Gill (Seasoltz chapter 1:1962). See also the studies by Thomas O'Meara on Aquinas, online <http://www.op.org/domcentral/thombibl.htm>

21 *Summa Theologica* I-II, 27, 1 ad 3, Latin text and translation by the Italian semiotician Umberto Eco (Eco 1988:56-58; notes p. 237).

22 St. Thomas' text: "This is why beauty consists in due proportion, for the senses delight in rightly proportions things as similar to themselves, the sense faculty being a sort of proportion itself like all other knowing faculties" (*Summa Theologica* I, 5, 4 ad 1, translation by Eco [Eco 1988:64; notes p. 242]).

23 *Summa Theologica* I, 39, 8c.

24 Aesthetics, from the end of the 18th century onwards, was based on Kant's distinction of categories, in which art was separated from rational thinking.

25 Hope is a divinely infused virtue, a strong desire for the future and a firm faith in its realization. In Christianity, hope is centered on Christ, the fulfillment of all hope. Hope is a virtue which inclines man to expect eternal life and the means to obtain it (TCE, v. 5:279). The theology of hope has been worked out especially by St. Thomas (*De Spe*, *Summa Theologica*, II-II, qq. 17-22). See also Rahner and Vorgrimler's *Concise Theological Dictionary* from 1983, p. 221.

from contemplation and *hope*[25] (Rahner and Vorgrimler 1983:44). The *beautiful* is loved because of its relation to the infinite that is present in everything beautiful as a cause, and therefore also as a promise and a hope. This notion implies that every being is beautiful in a germinal sense, because beauty and life grow in direct proportion to one another; and in material things, beauty is visible as symmetry, balance, harmony, and functionality; in organic beings as vitality and rhythm. In St. Thomas' thinking, God is the Supreme Being, the absolutely *Beautiful*. We find the same understanding of beauty expressed in the first article on art in chapter VII of *Sacrosanctum Concilium* that says: "the infinite beauty of God" (SC, A.122; FL:34). From this follows that revelation through the Word and through Christ shares in this beauty; for man, pure beauty can be found only in the salvation to come; but for believers, beauty is the hidden essence of the world (Rahner and Vorgrimler 1983:44). In 1930, Jacques Maritain[26] wrote: "Art in general tends to make a work. But certain arts tend to make a work of *beauty* and thereby differ essentially from all the rest" (Maritain 1949:26)[27]. According to Maritain, fine art "as beautiful [...] belongs to the realm of the spirit and dives deep into the transcendence and the infinity of being" (ibid.:27)[28]. Besides, for Maritain there is a curious analogy between the fine arts and wisdom: "Like wisdom, they are ordered to an object transcending man and of value in itself, whose fullness is without limit, for beauty is as infinite as being" (ibid.). Both wisdom and art are disinterested activities pursued for their own sake, to be enjoyed as an end in themselves, and this quality makes them *noble*[29]. Therefore, Maritain characterized fine arts in the following words: "Their whole value is spiritual and their manner of being is contemplation" (ibid.)[30].

In sum, from a Roman Catholic, theological perspective the request for beauty in works of art demands objects that are well made and fulfil their intended function, through which spiritual truth can be perceived by contemplation.

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26 The French intellectual and writer Jaques Maritain (1882-1973) converted to Roman Catholicism in 1906 and soon started the study of St. Thomas Aquinas, whose philosophy he sought to relate to modern culture (ODCC:1038).

27 English translation by J. F. Scanlan.

28 Following Maritain's thinking the fine arts may be said to have a *spiritual soul*, which is in accordance with Sister Beckett's term *spiritual art* (Beckett 1992), see 2. 1. 1.

29 The term *noble* is used in "noble ministry" and "noble beauty" in *Sacrosanctum Concilium* (SC, A. 122 and A. 124; FL:35-36), see 4. 3. 3 and 4. 3. 5, and also Pope John Paul II's *To Artists* in 5. 6. 2.

30 Maritain closes his chapter *Art and Beauty* by a poetic section: "Persecuted like the wise man and almost like the Saint, the artist will perhaps recognise his brethren at last and find his vocation once again: for in a way he is not of this world, being, from the moment he begins working with beauty, on the road which leads upright souls to God and makes invisible things clear to them by visible. However few they may then be who will disdain to gratify the Beast and turn with the wind, in them, for the simple reason that they will be exercising a *disinterested* activity, the human race will live" (ibid.:30). The last sentence gives associations to *To Artist* 1965 and 1999, see 4. 8 and 5. 6. 2.

6.1.5 THE REQUEST FOR BEAUTY DISCUSSED IN RELATION TO ARTISTIC PRACTICE

Read in the light of St. Thomas' and Maritain's understanding, *beauty* can be understood by its twofold nature: the material and the transcendental. The request for beauty in ecclesiastical art can, in accordance with this thinking, be seen as a demand for a) things that are fit for use (perfection), which have quality of form (proportions), and are pleasurable to look at (clarity); and b) works of art that reflect the basic qualities of truth, goodness, and love[31]. From a Christian perspective, God is a reality that is not questionable. This implies that artists in their works of art may point towards God also when they themselves are unaware of it.

Seen from the artist's perspective, it seems as though *beauty*, according to its theological understanding, is closely connected to that which is *genuine*. *To Artists* from 1965 says: "if you are friends of genuine art, you are our friends" (Abbott 1966:732). *Genuine art* may be interpreted in relation to former works of art, or to artworks that stem from the inner man. If the latter interpretation is followed, *genuine art* arises from the soul, which has beauty, since the soul is connected to the Creator. The expression "friends of genuine art" can be read as those who appreciate and further the artistic tradition of the Church and/or those who try to express the depth of their souls in their creative activity[32]. To make art that is *genuine* in the latter way implies willingness in the artist to be silent and listen inwardly. Unfortunately, an inner search often brings the artist in contact with anxiety and trauma. This fact may explain why contemporary art so often is everything but nice and pleasurable, and also why the crucifixion theme so often is reflected in contemporary art[33]. To go through the layers of horror in the psyche in order to arrive at more pleasant areas is not something the individual artist can do at will. One has to work at it. This is the nature of artistic practice that aims at honest, genuine, and true works of art. However, theologians are well acquainted with this phenomenon, and the beauty asked for is not sentimentalism or prettiness. Pope John Paul II comfortingly says that art must "make perceptible, and **as far as possible attractive, t**he world of the spirit, of the invisible, of God" (PL, A.12; electronic doc.:10). In accordance with the nature of art, the Pope continues "Even when they [the artists] explore the darkest depths of the soul

31 From a theological perspective, the optimal situation seems to be that the artist is a person dedicated to prayer and contemplation. This stand is in accordance with the Orthodox tradition in which images are regarded holy, but not with the Western pictorial tradition, in which images were made by secular craftsmen as well as monks.

32 From the artist's perspective, it is tempting to add - whatever that art look like - it will include the theological quality denoted beauty, on condition that the artist is in contact with the life-giving sources inside herself, not the destructive ones only that may also be flourishing.

33 The crucifix theme has inspired artists in the 20th century regardless of ecclesiastical commissions. See particularly Mennekes' und Röhrig's book *Crucifixus: Das Kreuz in der Kunst unserer Zeit* (Mennekes und Röhrig 1994).

or the most unsettling aspects of evil, artists give voice in a way to the universal desire for redemption" (PL; A. 10; electronic doc.:9). Further Pope John Paul II declares: "Every genuine artistic intuition goes beyond what the senses perceive and, reaching beneath reality's surface, strives to interpret its hidden mystery. The intuition itself springs from the depths of the human soul [...] Every genuine art form in its own way is a path to the inmost reality of man and of the world. It is therefore a wholly valid approach to the realm of faith" (PL, A. 6; electronic doc.:5-6).

The term *genuineness* denotes that which draws near to the transcendent reality, and "true artists" are those who seek it. Pope John Paul II regards "every genuine art form" as a "valid approach to the realm of faith". In the Pope's understanding, this realm of the "inmost reality" is part of the Christian mystery, which reveals itself as beauty. Therefore, artists: "by their very nature are alert to every 'epiphany' of the inner beauty of things" (ibid.). As suggested in 5. 6. 2, in artists' terminology the papal term "epiphany" may correspond to the certainty that artists experience when they succeed in making something, and the feeling of satisfaction and joy that accompany the solution of formal problems. If so, the solution itself has transcendence and beauty. The German theologian Friedhelm Mennekes S.J. suggests two terms that may indicate the qualities asked for when theologians desire beauty in contemporary ecclesiastical art: *Offenheit* and *Zärtlichkeit*, in English *openness* and *tenderness* (Mennekes 1999:30)[34]. Instead of asking artists to provide beauty, they could be encouraged to cultivate an attitude of openness and tenderness towards their artistic themes and motifs. The theological demand for beauty in art seems to imply a claim for genuineness in the artist, and an open and tender attitude during the artistic process; and "true artists" seem to be those who are genuine, open and tender towards their experiences.

Beauty in the theological understanding is linked to truth: "It is beauty, like truth, which brings joy to the heart of man" (Abbott 1966:732). God is the source of all truth, the *Catechism* says: "truth carries with it the joy and splendour of spiritual beauty. Truth is beautiful in itself" (2500, CCC:532). Both truth and beauty are positive qualities, but beauty is the most life-giving and pleasant. This etymological understanding of beauty is what the theological texts seem to call for: "This world in which we live needs beauty in order not to sink into despair" (ibid.)[35]. The sentence points to the Christian notion of *hope*. Hope is created by visualizing something that makes life worth living, and according to the Church, that is beauty. Pope John Paul says: "Beauty is a key to the mystery and a call to transcendence. It is an invitation to savour life and dream of the future" (PL, A. 16; electronic doc.:12).

34 See also Mennekes work on Arnulf Rainer (Mennekes 1985).

35 The extract is repeated as a citation in *To Artists* from 1999 (PL, electronic doc.: 9). The phrase has a certain resemblance to Maritain's "the human race will live" (Maritain 1949:30).

The text *To Artists* of 1965 says: "Be always and everywhere worthy of your [the artists'] ideals", which are to be Christian; if so, "you [the artists] will be worthy of the Church". Maritain's words may be more precise: "If you want to produce Christian work, be a Christian, and try to make a work of beauty into which you have put your heart; do not adopt a Christian pose" (Maritain 1949:54). From the artist's perspective one may add that artists who cannot commit to calling themselves Christian can still choose an attitude of intellectual knowledge, openness and tenderness towards Christian faith combined with the advice of Maritain (especially the last part) and see where it leads them[36].

In sum, the ecclesiastical call for *beauty* in art seems to be a claim for genuineness in the artistic work; genuineness towards the ecclesiastical subject matter, and genuineness in the personal creative process, both of which demand openness and tenderness in the artist's work; if fulfilled, it will bring the artist into the realm of *spirituality*, and thus beauty.

6. 2 The Question of Crosses and Images of Saints in a Church

Apart from the directives related to ecclesiastical art, there are two questions concerning art in church buildings, which have consequences for artists and their work. First, it is the question of the cross and the crucifix, their number and placement; secondly, the placement and number of the images of saints.

6.2.1 PLACEMENT AND NUMBER OF CROSSES

Article 270 in *General Instruction* directs that "A cross, easily visible to the people, should be on the altar or somewhere not far from it" (GIRM, A. 270; FL:191), and the revised *General Instruction* from 2000 specifies that this cross should be "a cross with the figure of Christ crucified upon it" (revised GIRM 2000, [308, 122] electronic doc.:10). Since "the cross is a reminder of Christ's sacrifice, which is made sacramentally present and in which the faithful participate at the eucharist" (15.2, ELCI:55), the specification in the revised *General Instruction* may be helpful in a time of decreasing understanding of Christianity. However, as the *Irish Directory* says "The cross should call to mind the paschal mystery of Christ, that is his passion, his triumphant resurrection and his final coming in glory to which Christians look forward" (ibid.). Here, lies a real challenge for contemporary artists in visualizing both the earthly pain *and* the spiritual glory in a way that communicates in our time. The question is whether it is possible to express these two contradictory messages in one piece, or whether victorious and suffering types of crucifixes represent different kinds of objects.

36 All artworks that are conceived and made in honesty with care will reflect positive qualities that in form correspond to the concept theological beauty. Tentatively one may say, in accordance with Maritain, that if a Christian understanding is the directing principle in an artist's creative work, and the artist is professional in her craft, the outcome will be right.

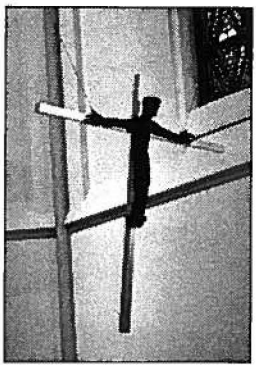
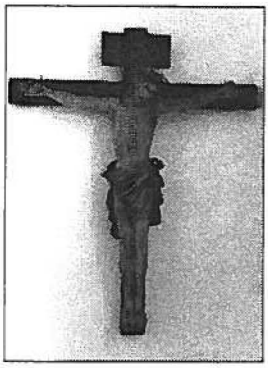


Figure 28
a) Permanent altar crucifix in Vor Frue Church, Århus;



b) traditional, moveable crucifix in the chapel, Vor Frue, Århus.

The location of the cross or crucifix is to be "clearly visible to the congregation" so that it "may be venerated and incensed" (15.3, ELCI:55). The revised *General Instruction* teaches that this cross "should be clearly visible not only during the liturgy, but at all times [...] remain near the altar even outside of liturgical celebrations" (revised GIRM 2000, [308, 122] electronic doc.:10). At present (without the official text) it seems unclear whether there should be a permanent cross nearby the altar in addition to the processional cross. However, *Environment and Art* focuses on the problem that "the multiplication of crosses in a liturgical space or as an ornamentation on objects may lessen rather than increase attention to that symbol" (EA, A. 86). In consequence, it advises "a processional cross with a floor standard, in contrast to one that is permanently hung or affixed to the wall" (EA, A. 88). To "foster instruction of the faithful" (GIRM, A. 279, electronic doc.:5) one might think that since there is only one cross on which Christ died, there should be only one cross symbolizing this event nearby the altar. The *Irish Directory* says that "The processional cross should not be placed in the sanctuary if there is already a permanent cross there" (15.3, ELCI:55-56). In small parish churches with a permanent cross in the altar area, this regulation may constitute a problem for the placement of the procession cross during mass. However, a solution in accordance with the advice of *Environment and Art*, is that in small churches there should *not* be a permanent cross placed in the altar area, but only the processional cross that is brought forth in the beginning of mass, and returned after the entrance procession[37]. Another solution to this problem is that if there are several crosses or crucifixes in the altar area at the same time, which it will be in churches with permanently placed crosses/crucifixes when the procession cross/crucifix is brought in, these cross/crucifix forms should not be competing as visual expressions. It is especially when the crosses/crucifixes are of the same formal type that they will tell a visual tale of several crosses; if, however, the visual expressions are radically different, the eye will distinguish between the objects, and the on-looker may hold on

37 Such is the practice in St. Dominikus church in Oslo.

to the idea that the cross is one. Therefore, a tentative pragmatic interpretation of the present regulations, which are rather unclear, is that in the altar area there should not be more than one cross/crucifix in the same form or style. Such an understanding is in accordance with common practice; for instance, there may be a victorious crucifix placed permanently nearby the altar (see figure 28 a), while the procession cross may be of a suffering type – like the Pope John Paul II's (see figures 28 and 29), and still another more traditional suffering type may be kept in the church for Good Friday or veneration (see figure 28 b).

6. 2. 2 THE NUMBER OF IMAGES OF ANY ONE SAINT IN A CHURCH

The other regulation that has consequences and importance for art and art making relates to the number of the images of saints in a church[38]. The Second Vatican Council confirmed the tradition of image veneration in the Church[39]. However, the directive adds: "Nevertheless [the number of images] **should be moderate** and **their relative positions should reflect right order**. For otherwise the Christian people may find them incongruous and they may foster devotion of doubtful orthodoxy" (SC, A. 125; FL:35)[40]. The *General Instruction* (GIRM, A. 278, electronic doc.:5) repeats the regulation of image veneration: "In keeping with the Church's very ancient tradition, it is lawful to set up in places of worship images of Christ, Mary, and the saints for veneration of the faithful" (GIRM, A. 278; electronic doc.:5). Then come the restrictions: "But there is need both to limit their number and to situate them in such a way that they do not distract the people's attention from the celebration. There is to be **only one image of any one saint**" (ibid.). The *General Instruction*'s statement that "there is to be only one image of any one saint" is a restriction compared to the directive of *Sacrosantcum Concilium* "their number should be moderate". The summary of the revised *General Instruction* from 2000 goes further saying that "While the cautions of the previous document regarding limiting the number and placement of images in churches are retained, their duplication has been prohibited 'as a rule'. (318)" (revised GIRM 2000, electronic doc.:11)[41]. At present it remains to see why this "rule" has come about, and what it means in practice[42]. Since the *Canon Law* is not altered (canon 1188,

38 Besides this regulation there is just one more, article 270 in *General Instruction*, which says: "A cross, easily visible to the people, should be on the altar or somewhere not far from it" (GIRM, A. 270; FL:191).

39 "The practice of placing sacred images in churches so that they be venerated by the faithful is to be maintained (SC, A. 125; FL:35).

40 It is unclear whether crosses and crucifixes are included in this regulation. See also 4. 3. 6, and 5. 2. 1.

41 From an artist's perspective this view is difficult to understand, and the topic will be discussed further in 6. 2. 2.

42 The question is also whether the local authorities still are to decide what is appropriate in their region or whether this teaching of the Second Vatican Council (SC, A. 128; FL:36) is overruled. "In general, the devotion of the entire community is to be the criterion regarding images in the adornment and arrangement of a church" (GIRM. A. 278, electronic doc.:5).

see 5. 2. 1), the most authoritative teaching is that "these images are to be displayed in **moderate numbers** and in **suitable fashion,** so that the Christian people are not disturbed, nor is occasion given for less than appropriate devotion" (Canon 1188, CL:675).

The interpretation in *General Instruction* of the conciliar directive on numbers of images of saints seems logical from the traditional Christian perspective in which there is identity between an image of a person and the person her-/himself[43]. If so, the term *image* seems to denote a portrait, rather than a representation. It is unlikely that such an understanding is a common notion in our time and cultural sphere. Many church buildings have more than one image of Christ; still, nobody is confused as to the unique person of Jesus Christ. On the contrary, the different interpretations demonstrate that images are material objects in contrast to the spiritual nature of Christ himself. It is hard to see why there should be different rules concerning the representation of Christ than of Holy Mary and the saints, and why the faithful supposedly should be more confused by several Holy Mary's than by many representations of Christ. Perhaps the intention of the *General Instruction* is that there should be only one altar for veneration of any one saint in a church, which is logical and reasonable. But this regulation need not stand in the way for having more than one visual interpretation of Holy Mary or any saint at their particular altar, or at different places in the church room[44].

In today's multi-national assemblies there are so many expectations of how the Holy ones should be represented that, whatever an artist chooses to do, some group will be disappointed and dislike the solution. Often, when new churches are built, some members of the assembly will want to bring with them their old images rather than having them replaced by new pieces. This desire for old pieces of art may seem to oppose the intentions of updating given by the Second Vatican Council, explained in *Inter Oecumenici* to be understood as a claim for "genuine Christian *modern* art" with an accent on modern. However, after two decades of *post-modernism**, the inclusion of objects from previous periods need no longer be regarded as backward-looking; it is in fact a *modern* attitude, as long as the old objects are used in combination with new ones. In private homes, today's need for tradition and continuity are expressed through exposing old, often inherited pieces, alongside new objects, whether they be furniture, silver, or images. The church room is our spiritual home, and without recommending that everyone should bring their favourite images along, article 278 is worth repetition: "In the adornment and appointments of a church it is the piety of the entire community which should be the first consideration" (GIRM, A. 278; electronic doc.:5). The Second Vatican Council's

43 See 3. 1. 2.

44 Examples of such practice can be found, for instance, in the churches Vor Frue (the Danish *Vor Frue* means Our Lady) in Århus (Denmark), and St. Olav in Trondheim (Norway), which has more than one representation of Holy Mary.

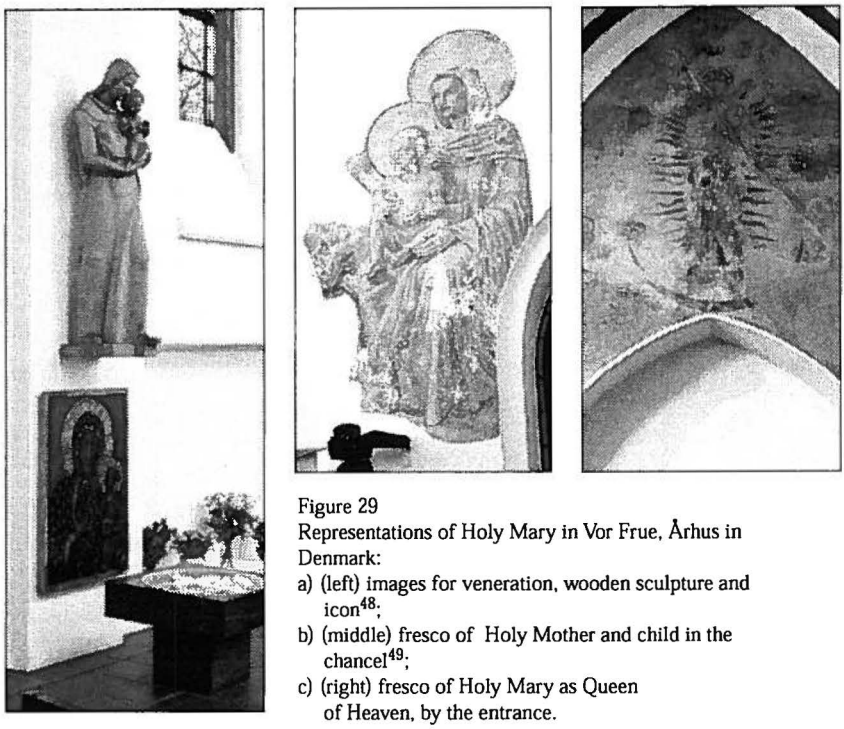


Figure 29
Representations of Holy Mary in Vor Frue, Århus in Denmark:
a) (left) images for veneration, wooden sculpture and icon[48];
b) (middle) fresco of Holy Mother and child in the chancel[49];
c) (right) fresco of Holy Mary as Queen of Heaven, by the entrance.

intention of a continuous updating may more easily be fulfilled if more than one representation of each saint could be allowed. The conciliar idea was to secure contemporary visual interpretations of our faith, but this intention may not exclude an integration of old and new works of art. If several images were allowed, assemblies in old churches would also benefit; instead of being stuck with their old images, or be forced to take them away[45], they could add new pieces in accordance with the need of the congregation. Artistically this would be very interesting. Instead of storing old ecclesiastical art in attics and museums they could be right where they are. By adding new pieces, the Christian pictorial tradition would be clearly demonstrated[46]. The faithful could find their favourite image or representation, whether it be an old icon, a piece from the Middle Ages, Renaissance, Baroque, neo-Baroque, or modern solutions, figurative as well as abstract - all of which are legitimate expressions of Christian faith. From the artist's perspective, such a gallery of representations would be very challenging to respond to. The church of Vor Frue, Århus in Denmark, from the early 20th century, exemplifies a living church[47] enriched by several representations of Holy Mary (see figure 29).

45 This would be a kind of iconoclasm.

46 Such practice, in fact, would be a continuance of the pictorial tradition of the Church.

47 The parish priest is Father Adolf Meister S. J. who is also a painter. The church interior has been changed several times after the Second Vatican Council to suit the needs of the assembly.

6. 3 Genuine-Christian-Modern-Art

6.3.1 CRITERIA ON ART SEEN IN RELATION TO GENUINE-CHRISTIAN-MODERN-ART

The instruction *Inter Oecumenici* taught that the decrees on art, laid down by the Second Vatican Council, meant that "in a modern church one would expect to find genuine Christian *modern* art" (IO, A. 13; FL:48). If the directives on art given after the Second Vatican Council, which in fact are interpretations of the original, conciliar decrees, are seen in relation to the four terms genuine, Christian, modern, and art we have:

- *General Instruction* wants art that is *Christian* (aid faith and devotion; heighten the dignity of the place; foster instruction); *modern* (appeal to a contemporary mentality); *modern art* (new developments in the arts); and *genuine* in relation to the materials used.
- *Canon Law* focuses on that which is *Christian* (promotes worship); *modern* (present-day need), and *art* (artistic quality).
- *Irish Directory* requests an art that is *genuine Christian*, and *modern Christian*; *genuine art*; and *modern art* that is (new).
- *Environment and Art* requests objects that are *genuine* in all aspects: *genuine modern* (authentic expressions of our time); *genuine Christian* (authentic, appropriate, with dignity and beauty); and *genuine art* (quality, honesty in form, genuine materials).
- *Leitlinien* focuses on the aspect of *Christian* (expression and communica tion); and demands concern for *genuineness* in the materials used.
- *Instruction on Inculturation* introduces the concept *truly significant*, which may be seen equated with *genuine modern.*
- *Catechism* aims at securing that which is *genuine Christian* (tradition).
- *Apostolic letter* by Pope John Paul II's wants new (no matter what style is adopted), *genuine Christian* (authentic Christian) art.
- *To Artists* by Pope John Paul II's from 1999, requests new *genuine art* (genuine artistic intuition), and *genuine Christian art.*
- *Domus Dei* requests *Christian* (beauty, communicates Christ's message, worthy appropriate), *genuine art* (authentic art), *modern* (new, of our time), *art* (quality).
- *Built on Living Stones* desires *Christian* (the cross and objects that reflect Christian beauty), *genuine art* (authentic art) of *quality* and *appropriate ness* that is *worthy* of the Church (*Christian art*).

Taken together we may say that the Church asks for: art (works of quality) that is genuine (based on genuine artistic intuition), which expresses the

48 Holy Mary is made by an artisan Lang in Oberammergau (Germany); the icon is a copy of the Black Madonna from Poland.

49 The frescoes were painted in 1937 by the Danish painter Birgitte West.

Christian faith and hope (beautiful, appropriate), in terms of our time and culture (significant); or just genuine Christian modern art.

If "genuine Christian *modern* art" is related to premises, use, contents, and form in ecclesiastical art, we may say that *genuine Christian* covers the aspects of premises, function, and contents, while *modern art* relates to the formal aspects. Turned the other way around, we may attribute certain characteristics to the various terms: genuine, Christian, modern, and art so that:

- *Christian* (which covers the premises and functions of ecclesiastical art) implies: aiding faith and devotion; fostering instruction; promoting worship; heightening the dignity of the place;
- *genuine Christian* may be said to secure the contents (authenticity, appro priateness, with dignity and beauty);
- *modern* may be seen as containing the aspect of *aggiornamento*, which relates to both content and form (new, updated, contemporary, of our time, and significant); and
- *art* relates to the formal aspects (material, design, workmanship, or just quality).

If the criteria "genuine Christian *modern* art" from Inter Oecumenici (IO, A. 13; FL:48), are seen separately as genuine, Christian, modern, and art, and are combined with each other, we get the following combinations:

Genuine	*Christian*	*Modern art*
• Genuine Christian	• Christian modern (ELCI)	• Modern art (GIRM,ELCI)
• Genuine modern (EA)	• Christian art	
• Genuine art (ELCI, EA, PL)		

Taken together, the normative documents considered in this thesis have interpreted the norms given on art in ways that contain all the possible combinations of the four terms genuine, Christian, modern, and art (the less common combinations have the references in brackets, while the terms without brackets are generally in use). Therefore, and because all the criteria suggested for ecclesiastical art may be reduced to these four terms, genuine-Christian-modern-art may be seen as a valid set of basic criteria demanded in contemporary ecclesiastical art. In order to make this set of genuine-Christian-modern-art useful as guidelines for artists in their work, another set of corresponding terms are suggested that indicate the direction of the interpretation of genuine, Christian, modern, and art.

6.3.2 *GENUINE* IN GENUINE-CHRISTIAN-MODERN-ART (*SPIRITUALITY*)

The *genuine* in the basic genuine-Christian-modern-art set of criteria on ecclesiastical art today can be understood in relation to the three other terms *Christian*, *modern*, and *art*, and to the materials used as well. Related to something concrete and physical, like art or the materials used to make art, *genuine* means *real*, not *fake*. Such an interpretation is found in *General Instruction* (GIRM; A. 279; electronic doc.:5) and *Leitlinien* (Leitlinien 1988:13). Related to abstract concepts, ideas, and attitudes, like Christian and modern, the meaning is *authentic* (see 4. 5. 2). This understanding is prevalent throughout *Irish Directory*, *Environment and Art*, *Domus Dei*, and Pope John Paul II's *Apostolic Letter*.

First, the term *genuine* can be considered in itself as a claim that relates to artists, who should be *genuine* in their work[50] (see 4. 5. 2). Secondly, *genuine* can be combined with *Christian*, which gives *genuine Christian*. The ultimate *genuine Christian* is Christ's teaching[51], therefore, a text-related approach, taking the *New Testament* as a point of departure in an artistic process, is often recommended in the normative documents. The *genuine Christian* can be interpreted as that which is in accordance with Tradition itself, in contrast to temporary, cultural, or superficial Christian traditions (see 2. 3). However, the claim of being *genuine Christian* also involves the artists, who must be *genuine* in their expression of that which is presented as *Christian*. It is not a question of outspoken personal faith[52], but a sensitivity to and awareness of subject matter, transcendence, supernatural realities, and liturgy[53]. Such an interpretation would grant the quality that Sister Beckett admires in what she calls *spiritual art* (see 2. 1. 1). The claim to be *genuine Christian* means that ecclesiastical art should embody this quality of *spirituality*. Combining *genuine* with *modern* gives *genuine modern*. In the perspective of the Christian pictorial tradition, *genuine modern* hardly means the same as in the fashion industry. However, during the last two centuries, the notion of *art* is connected

50 The claim for the *genuine* means to reflect *truth*. If an artist cannot defend the use, content, and form of her artworks, the artworks fail to be *genuine*, and if the objects are not *genuine*, they fail to be *genuine modern* art; and if they are not genuine *modern* art, they are not *genuine art* in our time. In *honesty*, artists should make something that is *genuine* to them. However, a genuine attitude alone is not sufficient to fulfil the normative claim. But if the result fails to be recognized as *Christian* by other Christians, and fails to be accepted as ecclesiastical art, the artist has at least made a genuine piece of art in its own worth.

51 Christ's teaching, delivered through the *Gospels*, underscores the distinction between that which is culturally expected and accepted, and that which is right in the eyes of God the Father.

52 The document *Towards a Pastoral Approach to Culture* issued by the Pontifical Council for Culture in May 1999 says that "The Church shows profound respect to all artists, irrespective of their religious convictions" (TPAC, electronic doc.:13).

53 In accordance with Pope John Paul II's statement that "Every genuine art form in its own way is a path to the inmost reality of man and of the world. It is therefore a wholly valid approach to the realm of faith" (PL, A. 6; electronic doc.:6), and TPAC's simplification of the same, saying that "Every **true work of art** is potentially a way into religious experience" (TPAC, electronic doc.:13). And this "true work of art" is linked to beauty (ibid.), see 6. 3. 3.

to the expression of individual artists. To be denoted art at all, there is a claim for individuality and genuineness. But the term *genuine* should also be understood as a demand that aims at securing an ecclesiastical art which is convincingly trustworthy in all aspects: content[54], form, design, use of materials, and craftsmanship. In order to give an indication of how the criteria of *genuine* in genuine-Christian-modern-art should be understood, I suggest Sister Beckett's term *spirituality*, which inherently has beauty in the theological understanding of the term (see 4. 5. 2, 6. 1. 3, and 6. 1. 4).

In sum, *genuine* in genuine-Christian-modern-art may be understood as a claim for *spirituality*.

6.3.3 *CHRISTIAN* IN GENUINE-CHRISTIAN-MODERN-ART (*SERVICE, TRADITION*, AND *BEAUTY*)

The *Christian* (from Christ) in genuine-Christian-modern-art may denote anything that has connection to Christianity[55]. However, in this context of ecclesiastical art, *Christian* basically should be interpreted as the premise of service to the Church and its faithful. Inherent in this premise lie the other claims of function, content and form, to communicate Christ's message, embellish, and aid prayers, appropriately and worthily.

First, the term *Christian* demands *service* to the Church and the liturgy. Therefore, artists have to understand the nature of liturgy (see 2. 1. 3). The liturgy is a communal, symbolic performance that goes beyond what the individual comprehends[56]. The character of religious self-transcendence lies in the individual's capacity to set the centre of interest outside herself, in another person[57]. In liturgy, everybody rejoices in belonging to all in a common life that stretches backwards and forwards beyond the individual lives of each participant, to the generations of their ancestors and to their descendants[58]. In the liturgical act, it is this concrete devotion and dependence that gives meaning to the individual's existence[59]. Art in the Church then, in contrast to art in a

54 The content of an artwork should be convincingly, spiritually Christian. If artists think they do the right thing by merely building upon, or copying accepted iconography, they miss the target, because they fail to be *genuine*. From this follows that to produce something you cannot submit to yourself, although in sincere respect of Christianity, is wrong in relation to the directives given, and the result will hardly become *genuine* Christian. The German artist Heinz Mack, see 1. 2. 2, seems to be troubled with this aspect of genuineness.

55 When discussing Christian in relation to art-making, several approaches are possible (see 1. 1. 2): also, several levels are involved, ranging from personal faith, to the official teachings of the Church, academic theology, and biblical science.

56 According to Macmurray, the religious reflection in liturgy involves all sides of the human personality: intellectual, emotional, and practical; conscious and unconscious (Macmurray 1961).

57 Macmurray says: "The experience of God is the experience of a total self-transcendence [...] To ask whether God exists is to ask an unnecessary and possibly a meaningless question [...] It is only through confusion with science or art that the validity of religion can be doubted" (Macmurray 1961:59).

58 When all the members in a community are united in the same symbolic action towards the Other, the infinite Creator, the participants celebrate their partnership in the common life, recognize themselves as dependent of the community, and devote themselves to the service of this common life.

secular context, is tied to this supreme value of maintaining and creating the religious community. Art in itself is free to discern and express a whole range of possible values that can be unrelated to one another, or even incompatible with one another. But within liturgy or Christian contexts, the role of art is, by aesthetic means, to nourish a system of values that structures the life of the community (Macmurray 1961:70). This means that the claim of service to liturgy in ecclesiastical art cannot be met superficially by a positive attitude to a community and the Christian ideology. It demands an art that reflects not only spirituality and transcendence, but also the faithful's relation to God through the community with other humans[60].

Secondly, the *Christian* in genuine-Christian-modern-art involves the three aspects of function and use in ecclesiastical art: catechesis, embellishment, and devotional aid. In our time and culture, the primary functional aspect is that of catechesis in its broad sense, the ability to communicate faith and the supernatural world by other means than words, which implies that *noble beauty* is expressed, and therefore includes the aspects of embellishment and devotional aid. The aspect of embellishment can therefore be regarded as the presence of visual art as such. The devotional aspect, besides the traditional prayers said in front of images of saints could likewise be seen as the contemplation of any piece of art that reflects *spirituality* and the *noble beauty* asked for. *Beauty*, according to a theological understanding (see 6.1.3 and 6. 1. 4), is a phenomenon that touches and nourishes man with a spiritual awareness of God[61]. The Vatican document *Towards a Pastoral Approach to Culture* says "it is striking also to acknowledge a persistent, even growing, fascination of beauty" (TPAC, electronic doc.:13)[62]. From a functional point of view, *beauty* is the quality or characteristic that generates *hope*[63].

Thirdly, the *Christian* in genuine-Christian-modern-art demands consideration of the contents in the artwork. Basically, anything that springs from traditional iconography and interpretation of biblical texts reflects Christian attitudes; norms, morals, and ethic all may answer the claim of being *Christian*.

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59 It is through liturgy the Christian concept of the Wine tree is constituted (Christ is the Wine tree and the faithful its parts).

60 This means that liturgical experience is required.

61 Historically, theologians have tended to prize non-sensuous, intellectual beauty above the sensory beauty of art. In this context, however, when art is the issue, the perceivable *beauty* is in focus (Brown 1995:221). In a secular philosophical understanding, *beauty* is also seen as the transmitter of an aspect of reality that humans do not dominate. Therefore the beautiful may be perceived as a *gift* (Mathisen 1999:171). In Christian terms such a gift usually will be called *grace*.

62 The claim for *beauty* in works of art should not be confused with the terms openness, tenderness, and genuineness, which characterize the abilities in, or attitude of, the artist in the process of providing beauty (see 6. 2. 5).

63 The understanding of the Christian idea of salvation lies inherent in the aspect of *hope*. The term *hope* can embody several components. Basically, it deals with trust, and is intimately linked to faith. Hope can be expressed by phenomena such as: order in contrast to chaos; inclusion in contrast to exclusion; positive loaded factors as more powerful than evil; expectation of justice. How this phenomenon should be expressed must be understood in relation to the other required aspects: genuine, modern, and art.

However, Christian subject matter is not sufficient to fulfill the conciliar demand. The claim for genuineness implies, as suggested in 6. 3. 2, an experienced understanding of the content of the work, and besides, that the visual expression is recognized by at least some other Christians[64]. If so, the artwork may be said to reflect a contemporary, *Christian* spirituality. *Christian* combined with *modern* in *modern Christian*, may be defined as a theologically updated[65]. The claim to be *modern Christian* means that artists and artworks at best should keep up with the theological interpretations and changes in its own times. *Christian* combined with *art* in *Christian art*, associates to tradition and the aspect of recognition by others since its function is to communicate Christ's message.

Fourthly, *Christian* in genuine-Christian-modern-art involves the question of formal language, since the content in a work of art is expressed through visuality and form. Therefore, the many criteria mentioned in the documents, like suitability, appropriateness, dignity, and worthiness relate to both content and form in the artworks[66]. The question is not one of style or materials, but how the desired quality of *Beauty*, the ultimate true, good, and pleasurable, which gives hope, can be concretized. The aspect of *Christian*, then, boils down to the claim to express *beauty* in its theological understanding, which from the artists' point of view may be understood as taking an attitude of genuineness, tenderness and openness towards subject matter (see 6. 2. 5). However, such an attitude in the artist will result in objects that have the desired quality of *beauty*, whether powerful, fragile, or both. Perhaps the question of ecclesiastical art may contribute to bring back the term *beauty* into the discourse of art[67]. It seems as though the Church's authorities request that which is perceived as *beautiful* in a revealing sense; and in the ecclesiastical context, the distinction between man-made objects and nature has no relevance, as long as the onlooker breathes deeply and experiences beauty! Basically, therefore the criterion *christian* in genuine-Christian-modern-art may be understood as a claim for *beauty*[68]. This required beauty might be achieved if artists keep an open and tender

64 The notion of being "personal Christian" is foreign to Catholic thinking, to be Christian is a shared phenomenon.

65 All periods of time have some kind of consensus about the contemporary understanding of that, which is understood as *Christian*. This is not contradictory to the fact that there always will be deviations in conservative, liberal, or radical directions, still we all are influenced by the time in which we live.

66 From this follows that to fulfil the aspect of being *Christian*, artworks cannot be blasphemous, since blasphemy by definition is insult to faith. Still new works of ecclesiastical art may be provoking. The distinction between blasphemy and provocation may be distinguished by the two factors; first the intention of the artist; and secondly, the effect of the artwork in a social context. The context should be understood in relation to Christian culture. Within the Western cultural sphere there are wide differences in Christian understanding, which may explain why the same work of art may be regarded blasphemous within in one group, and be praised in another. If artists and patrons (or curators) are theologically informed it is possible to distinguish between conflicts that arise because of new, unconventional formal language, and occasions in which blasphemous provocation is the aim. The effects or interpretations of artworks by their future users should as far as possible be considered during the art making process, see Steczynski's experience presented in 1. 2. 2.

67 An art exhibition in Avignon, France, from May to October 2000, is titled *La Beauté*, and the French art magazine *Art Press* writes in this connection that perhaps the concept of *beauty*, which has been absent in the 20th century art discourse, has become interesting again (*Information* [Danish newspaper] 19.07.2000).

attitude towards their work, and besides, explain to the users how they themselves find *beauty* in their work[69].

In sum, *Christian* in genuine-Christian-modern-art is a claim to communicate Christ's message through *beauty*, by being open and tender to subject matter.

6.3.4 *MODERN* IN GENUINE-CHRISTIAN-MODERN-ART (*SIGNIFICANCE*)

The *modern* in genuine-Christian-modern-art means (see 4. 5. 3) updated, of our time, contemporary, present, or of today. The aspect of *modern* applies to the other terms *genuine*, *Christian*, and *art*, and deals with the integration and extension of Christian tradition into our own times and cultures. The term *modern*, which is not used in the conciliar text itself, only in its instruction, may be substituted by the term relevance, or rather *significance* which is used in the *Instruction on Inculturation* (see 5. 4)[70]. Since there is no unequivocal form of transmitting and communicating Christianity, artists are free to speak the visual language they find most adequate[71].

Combining *modern* with genuine in *genuine* modern, one would expect something characteristic of the time or culture, something really new in contents or form. United with Christian in *modern* Christian two interpretations are possible. First, modern Christian implies a theological updating so that images and the theological teaching of the time are coherent. Secondly, new topics, information and facts related to the Christian sphere would be expected. At any time there are certain issues that will be of special interest and debated in media, which may be thought of as *modern* in Christian context. A recent example is the Turin Shroud in Italy. In the last decades of the 20th century, the interest taken in this object exploded[72]. The extensive research on the Shroud has generated new knowledge about the historical crucifixion (see 7. 2. 2), which - in accordance with Federico Borromeo's (see 3. 1. 8)

68 This conclusion may sound either obvious or contradictory to the previous text. However, it has been a long process for me to realize the two positions: that of the artist, and that of theologians. It has resulted from my reflections on the many ecclesiastical texts on art, combined with experiences in church as partaker of the liturgical worship, in nature, and as a working artist in my studio. I think that the problem of ecclesiastical art today, and the unhappy split among many Christians for and against new (contemporary) art, is basically a question of *beauty* and of an understanding of *art*.

69 Taking the artists' stand, I think artists have to become more conscious about their attitudes and aims, and the artistic tradition in which they share. If the users of art are encouraged to be open (see *Domus Dei*, 5. 7), so also artists for their part have to reflect on the pleasurable aspect of beauty, how they themselves see beauty in their own work, and explain their intentions to the users. Although I have practiced it, this is for me, an entirely new way of thinking about my works of art.

70 Frank Burch Brown also uses the term *significant* in relation to theology. He speaks of art that has *theological significance* "because of the depth of its soundings or because of the sense of transcendence that it generates" (Brown 1995:323). It is not a question of universal guidelines, nor of asceticism or grandeur, like in the medieval 12th century conflict, but of religious authenticity (ibid.:324).

71 In Western cultures today, the best way of expressing Christ's message is perhaps through *spiritual art* (art that is *genuine*), while in other cultural spheres the approach may be another. (This reflection presupposes the awareness and acquaintance of the Western pictorial tradition. Newly christianized cultures for instance, will probably need illustrating and instructive figurations similar in content - not style - like that of Western medieval times).

recommendation of integrating new knowledge in ecclesiastical art - artists ought to reflect in their artistic work[73].

Modern combined with art in *modern* art[74] somehow must connect to the arts of its time. The prevailing style in the arts at the time of the Second Vatican Council was Modern, and in the following decades, when the considered directives were written, there was a broad interest in human rights and justice. In such an atmosphere, characteristics like *simplicity* and *modesty* in the arts became essential in order to communicate Christianity truthfully as an ideology of equality and sharing. Churches and ecclesiastical art could not be too extravagant before they failed to be regarded as *genuine* Christian; in this respect, we may say that the arguments of Abbot Bernard in the 11th-12th century (see 3. 1. 6) were *modern*. However, today the arguments of Abbot Suger - that for God nothing is too good - are returning, because *beauty* may – but not necessarily - include riches and splendour that may generate hope even in poor communities. It seems as if the German bishops' direction in these matters is to the point; they ask for art that is modest without being mean[75]. And this attitude is taken because it seems significant in our time.

In sum, the claim to be *modern* in genuine-Christian-modern-art means to communicate the Christian message *significantly* to the users.

6.3.5 *ART* IN GENUINE-CHRISTIAN-MODERN-ART (*QUALITY*)

The term *art* in genuine-Christian-modern-art, in a first sense, refers to the communication of Christ's message as effectively as possible[76], and may simply be understood as that which artists make to express their ideas. In a second sense, art, in accordance with previous ecclesiastical legislation, is to be taken to indicate a standard of *quality* that excludes mass-produced or kitschy

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72 The Turin Shroud is a burial cloth with a mysterious imprint of a crucified man, carbon-dated to Medieval times. An extensive amount of information is available on the Net. Basically there are two groups interested in the Shroud; a) the rationally thinking scientists, online <http://www.humanist.net/appro-sindone/;> and b) the quasi-scientific speculators and believers in the Shroud as authentic, available online <http://www.shroud.com/papers.htm>. The Church's official stand in this matter is in accordance with the rational thinkers like, for instance, Averil Cameron specialist in the Byzantine period, see her text *The Sceptic and the Shroud* (Cameron 1981:3-27). Recommended are also Nicholas P. L. Allen's *A reappraisal of late thirteenth century responses to the Shroud of Lirey-Chambéry-Turin: encolpia of the Eucharist, vera eikon or supreme relic?* (available online <http://www.petech.ac.za/shroud/thirteen.htm>); and David Sox's "The cult of the Shroud" in the *Tablet* 28 February 1998.

73 For instance, the nails that fix the arms of the crucified to the beams of the cross, cannot be through the palms, but slightly nearer the wrists (Edwards et al. 1986:1459).

74 The term *modern art* may apparently be problematic in a post-modern time characterized by an attitude of no rules and anything goes, contrary to Christian ideology based on timeless ideas and absolutes. Post-modern art is often elitist, with little popular appeal, apart from scandals, and therefore fails to be *genuine Christian* (see 4. 5. 3). However, the positive aspect of the Post-modern period in art is the artistic pluralism it has generated. Christian patrons have the opportunity to choose artworks they like in any style, all of which are contemporary or *modern* art. In "*post-Christian*" (secularized) culture one cannot expect to find explicitly Christian content in much of the artworks produced. However, what can be expected, are Christians producing art, and secular artworks that more or less consciously do reflect Christian notions. If the Church wants "genuine Christian *modern* art" ecclesiastical patrons can visit galleries, art institutions, and artists' studios, and pick what they like, precisely like the first Christians in the Early Church (see Finney 1994).

objects. This interpretation of art corresponds to that of art combined with genuine in *genuine* art[77]. The Church simply wants objects of quality that are considered worthy of transmitting her message.

The term *art* should secure high quality from beginning to end in ecclesiastical art: an honest attitude in the maker; high quality in the artwork's religious content, and quality in: composition and design, materials, craft, and the final result. Since no particular style is preferred, the concept of art is open. Tentatively we may say that what passes as art in a certain group is art. Such a definition allows the various groups in the Church to keep their favourite types of art. In our time, the question of tolerance may become important. Some prefer traditionally bound, devotional art, while others like more experimental expressions, both of which may be called contemporary or modern in an ecclesiastical context. It is important that the faithful are equally generous towards the preferred tastes of one another. Just as there are different kinds of music, from the simple popular melodies to the most complicated or experimental compositions, so also the visual arts in the Church need a similar spectre of variation. This means that contemporary ecclesiastical art may comprise expressions ranging from neo-historist styles to styles of contemporary artworks.

It should be noted that the US bishops in their revised directory *Built of Living Stones* never speaks of new, contemporary, or modern art. In this document, like in the *Catechism*, focus is on that which is specifically *Christian*, the cross and objects that reflect Christian beauty. It seems as if the Church today finds it most significant (up-dated) to establish itself more clearly as Christian than to advocate for innovations in art. This attitude, however, may not hinder artists to create new, and contemporary expressions of Faith.

In sum, the claim for *art* in genuine-Christian-modern-art means objects of *quality* that can communicate the Christian message by contemporary means.

6. 4 Conclusion

To answer the research question posed in 1. 3. 1, of how the Roman Catholic directives on art can be understood through concepts useful for artists, one can start by giving criteria for the three basic categories - function or use, content, and form - in visual art objects. The function, or rather purpose, of

75 Today, work by human hand is often more costly than materials, contrary to former times. The expense of a mosaic, for instance, is due to the craft more than the *tesserae* (bits of glass), although these are also very costly.

76 The Christian message proclaims salvation of humankind. It is Christ himself who is the revelation proper, but the Church holds the *Gospels*' narratives about him as sacred, although they are individually and catechetically flavoured in relation to whom the text was intended. This is the Tradition with major T, which is unchangeable and constant. All secondary interpretations in words and images have continuously been changed in relation to time, culture, and individual needs.

77 Paired with the other components of genuine-Christian-modern-art we get Christian *art*, and modern *art*, which have already been considered.

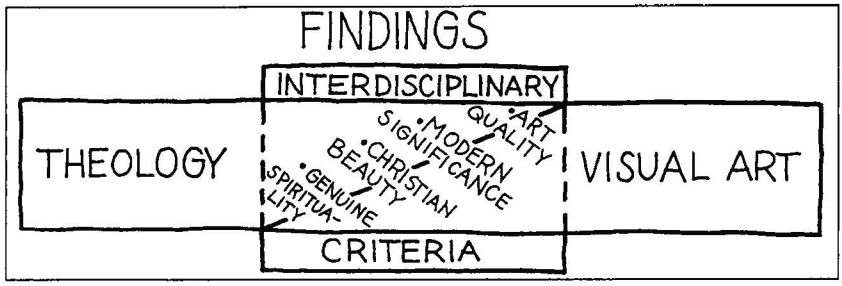


Figure 30
Findings (diagram).

ecclesiastical art is to communicate the Christian message of hope (inherently lies the premise of service) through *beauty*, the content of ecclesiastical art should have contemporary resonance and *significance* for the user; and the formal aspects of ecclesiastical art are basically free, but should otherwise be of good *quality*.

The hypothesis presented in 1. 3. 2 suggests that if the Church's directives on art in our time can be legitimately condensed into "genuine Christian modern art", and if these four terms could be given an interpretation that is comprehensible and useful for artists, then artists would have a basic set of guidelines in their artistic work that may help them provide what the Church needs and requests. Now, the four terms genuine-Christian-modern-art may in our time, and in relation to art-making processes and concrete works of art, be seen as corresponding to another set of four terms, which are *spirituality-beauty-significance-quality*. One arrives, then, at a double set of quadrangle terms that comprise the terms that spring from the theological stand, as well as the terms that come from the artists' stand; these are: *genuine / spirituality*; *Christian / beauty*; *modern / significance*; and *art / quality* (see figure 30).

The probable utility of this set of concepts is based on several factors. First, the quadrangle set of genuine-Christian-modern-art is taken directly from the Church's earliest explanation of the Second Vatican Council's directives on art (*Inter Oecumenici* [IO, A. 13; FL:48]). Secondly, all normative characteristics concerning ecclesiastical art can somehow be ascribed to either of the terms: *genuine*, *Christian*, *modern*, or *art*. Thirdly, the set of genuine-Christian-modern-art is easier to remember than long lists of criteria. Fourthly, these four terms are commonly used, and can be defined in ways that make them interdisciplinarily intelligible.

The *genuine* refers to all aspects in the works of art: religious content, form, design, use of materials, and craftsmanship, including the attitude of the artist. And this *genuineness* will provide the quality of *spirituality*.

The *Christian* includes premise, function, content, and form in the works of art, that of service to liturgy and communication of Christian ideology appropriately and worthily. And these claims boil down to a demand for *beauty* in a common understanding of the word. If a work of art is not directly perceived as beautiful by the onlooker, it is the responsibility of the artist to explain how the inherent beauty is to be understood.

The *modern* relates to the function and use of an artwork, its Christian content, and to form, all of which should be of relevance and *significance* for the users in their cultural context.

The *art* aims at securing objects with high esteem in society. However, since the concept of art has been radically changed during the 20th century, in ecclesiastical context the term *art* may be regarded as a claim for *quality* – quality in religious content and quality in the visual means that expresses it.

In sum, the Church requests *genuine, Christian, modern, art*, an art that has *spirituality, beauty, significance, and quality*; works of art that serve liturgy by communicating contemporary understanding of Christianity worthily and relevantly to contemporary man by contemporary means. Artists are challenged to make new artworks of quality in any material, form, or style that transmits Christ's message genuinely and convincingly to contemporary man.

7. Final Conclusions

The Roman Catholic Church has explicit, written directives on art that are available to all. The problem for artists, however, is to understand what these theological statements *mean* and *imply* in relation to artistic practice. The *research question* asked in this dissertation, therefore, is related to how the Roman Catholic directives on art can be understood through concepts useful for artists.

The basis for the Church's present teachings on art was laid down by the Second Vatican Council in the *Constitution on the Sacred Liturgy (Sacrosanctum Concilium)*, issued in 1963. In his authoritative English translation of the *Instruction on the Proper Implementation of the Constitution on the Sacred Liturgy (Inter Oecumenici)* from 1964, that was intended to explain the Second Vatican Council's statements on art, Austin Flannery O.P. comments in a footnote that the ecclesiastical teaching on art should be understood so that in new church buildings "genuine Christian modern art" is expected. In consequence, the hypothesis for this dissertation became the following: If the Church's directives on art in our time can be legitimately condensed into the four words genuine, Christian, modern, and art, and these four terms could be given an interpretation that is comprehensible and useful for artists, then artists would have a basic set of guidelines in their future artistic work that may help them provide what the Church needs and requests.

By exploring the Church's normative documents on art, the research question may now be answered. The reading of the texts in part II of this dissertation, has shown that the four terms *genuine, Christian, modern,* and *art* as suggested in the hypothesis, in principle may be taken to incorporate the desired characteristics of contemporary and future ecclesiastical art, provided that *genuine* points to *spirituality, Christian* implies *beauty, modern* means contemporary *significance*, and *art* indicates *quality.*

An example of how such concepts can guide an artistic process and help evaluate finished works of art is given in appendix 1. The appendix presents and discusses the author's own artistic process that was inspired by statement

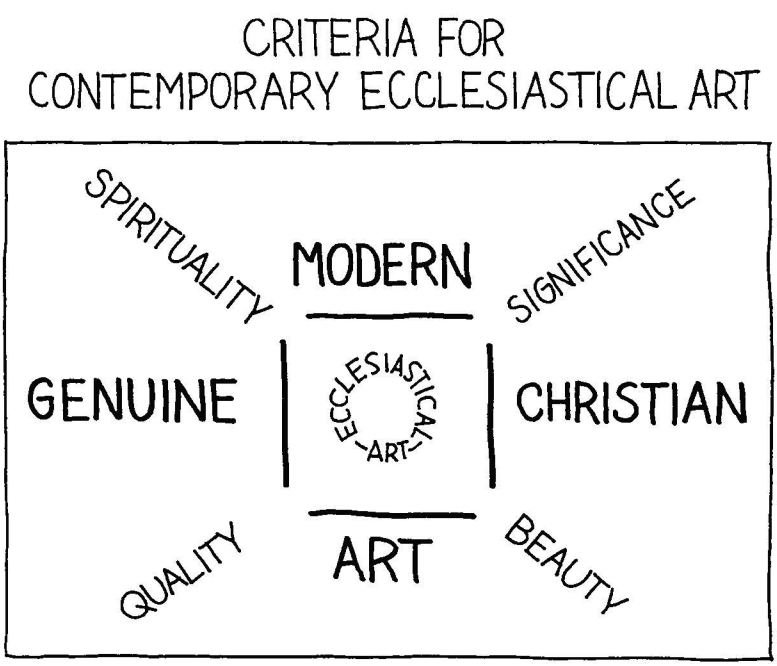


Figure 31
Criteria for contemporary ecclesiastical art; visual scheme for practical use (diagram).

"genuine Christian *modern* art" of Father Flannerty, and which resulted in the sculptures titled *Crucifix Series*. In this personal case study the terms genuine, Christian, modern, and art influenced the creative process so that novel interpretations of the crucifix form could emerge; the solution range from the figurative to the abstract, and may be used in private devotion, catechesis, or liturgy. The newly found criteria *spirituality – beauty – significance – quality* represent no suspension of the original genuine-Christian-modern-art criteria, but rather an extension of them, and seem not to be contradictory to the artworks made. However, the new terms accent the previous genuine, Christian, modern, and art slightly differently that may influence the future artistic process; especially the request for *beauty*, which perhaps should be considered more consciously by contemporary artists.

In order to make the findings in this dissertation helpful as guidance in future art-making processes or when evaluating finished works of art for ecclesiastical use, a visual scheme is proposed (figure 31). In this scheme the defining criteria of ecclesiastical art are seen as four sides in a square around a centre that represents ecclesiastical art itself; each side corresponds to one of the terms *genuine, Christian, modern,* and *art,* and diagonally the newly found criteria *spirituality, beauty, significance,* and *quality* find their place. The initial professional problem of artists who work for the Church may now

be met by considering the categories: *genuine / spirituality, Christian / beauty, modern / significance,* and *art / quality* separately, in order to find where the artwork in question seems to fulfil the expected claims, and where it is lacking. It is not the artistic qualities as such that are to be checked, but rather the artworks' ability to respond to the claims of the Church. Since art and artistic work is based on creativity and freedom, the suggested scheme is not fixed, but allows openness in all directions, and should be used accordingly. In that way, this scheme may become a useful tool as a point of reference when making art, discussing or evaluating finished works of art, for ecclesiastical use, both for professionals and lay people (see figure 31).

This dissertation is an attempt to contribute to the dialogue between the Church and contemporary artists. As an artist, with my professional presuppositions and background, I on the one hand try to meet and understand the perspective of the Church in matters of art, and on the other hand I wish to communicate an artist's perspective to the Church. My findings show that the Church is open and inviting towards artists, provided that artists respect the premises of Christian teaching, which involves focus onto the spiritual dimension of life and to fellow human beings as opposed to egocentricity and narcissism. For the last almost 50 years the Church has requested art that serves liturgy and Christian life by communicating contemporary Christian spirituality and understanding, worthily and relevantly to contemporary man, by contemporary means. The question remains whether contemporary artists have met this generous challenge adequately. It is my hope that this dissertation may contribute to inspire and encourage artists to produce *genuine, Christian, modern, art* with *spirituality, beauty, significance, and quality*, new works of art in any material, form, or style that may reflect the Christian mystery genuinely and convincingly to contemporary man.

APPENDIX I The Notion of Genuine Christian Modern Art Exemplified by the Author's *Crucifix Series*, 1986 -

Appendix 1. 1 Introduction

All the Roman Catholic parish churches nearby my home have traditional crucifixes as their chief embellishment[1]. Both crosses and crucifixes are meant to be *symbols* of salvation and joy[2]. Crucifixes principally fall into two categories: the *victorious* type that depicts Christ alive, standing on the cross with eyes open[3]; or the *suffering* type that shows the tortured, dying, or dead man hanging on the cross[4]. The crucifixes we are used to and understand as traditional belong to the latter category[5] . This crucifix type stems from late medieval times and presupposes that the onlooker is familiar with the *Gospel* story. However, in an age of *secularization*, symbols that visualize something contrary to their intended meaning, may become problematic.

When I began to frequent Roman Catholic churches in the early 1980s, I was a student of art and in the middle of a conversion process. To register that the only visual symbol of faith in these church rooms were variants of tortured, European

1 Although the buildings are from the 1960'ies: Kristi Freds kirke, Eikeli; Sta. Maria, Stabekk; St. Hallvard, Oslo; St. Laurentius, Drammen (a hundred year old timber church, new church in 1998).

2 They symbolize Christ's redeeming offer of being crucified and his victorious resurrection from death that became the salvation for humankind.

3 The naked cross may be regarded as belonging to this category, because Jesus is gone, that means he is resurrected. This symbol without doubt signals Christianity, but the naked cross is un-historical, since the cross was deconstructed when the crucified was taken down, and not put together again before another victim was crucified.

4 Both types are called *triumph crucifix*.

5 The crucifix is a relatively late Christian symbol that gradually gained popularity from the 6th century onwards. The huge crucifixes in churches became common from the 10th century. The development of the crucifix as a Christian symbol is treated in my Master thesis from 1991, and will not be repeated in this dissertation. For a survey, see the German historian of art Gertrud Schiller's work *Ikonographie der christlichen Kunst*, Band 2 *Die Passion Jesu Christi* (Schiller 1968).

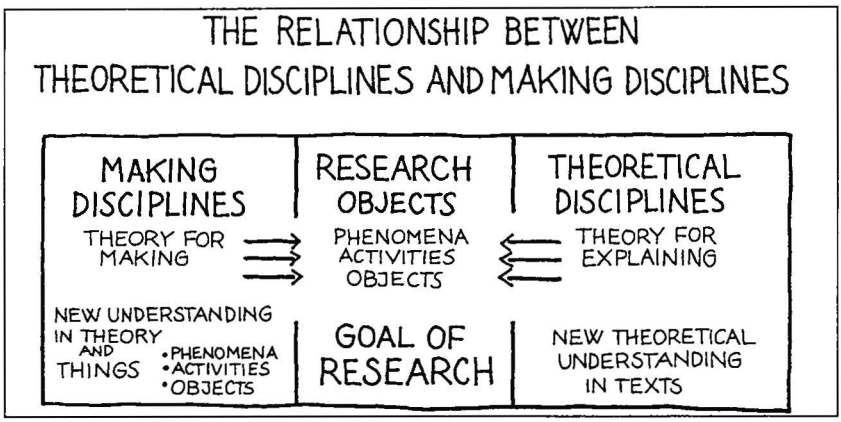


Figure 32
The relationship between theoretical disciplines and making disciplines (diagram).

males fixed onto some arrangements of wood, was quite disturbing. At the time I did not know how to respond to this observation, but it bothered me. I wondered *why* the Church wanted to present herself through this particular visual image only[6]. As a convert I felt uneasy, and thought that if *post-Christians** happened to visit these churches, which they in fact often do, they would be right in judging Christian faith, as expressed through the embellishment they would encounter, as something out of date and irrelevant in their lives. It became necessary for me, just as for the *apologists** in the Early Church, who advocated for Christianity in a hostile environment, to defend Christian faith from accusations of being a ridiculous ideology without meaning for thinking persons. Since the cross and the crucifix are the main symbols of Christian faith, my apologia started in 1986, as an autonomous artistic exploration of cross and crucifix form with the intention of expressing the positive, theological content of this symbol in our time. My artistic process started intuitively, but soon led to general questions about art in Christian contexts and the artist's problem of producing art for Christian use and the Church that has been treated in the previous dissertation proper.

This *Appendix 1* is a personal case study that contains my systematic artistic exploration of crucifix form from 1986 onwards, called the *Crucifix Series*. It culminated in the sculptural group titled *Divided Crucifix*, which sums up and incorporates all the previous artistic ideas. Therefore, this artwork is treated in depth following the model of the process of making art for Christian use as presented in 1. 1. 1, figure 3. The approach, the methodologies used, and the style of the text in this appendix belong to the field of visual art[7].

6 Despite the word of the lamp: "No one lights a lamp and puts it in some hidden place or under a tub, but on the lamp-stand so that people may see the light when they come in" (Lk 11.33; JB:112).

7 It should be noted that this case study is *not* of art history. Instead of focusing and evaluating what other artists have produced, my aim has been to survey and reflect on my own artistic production.

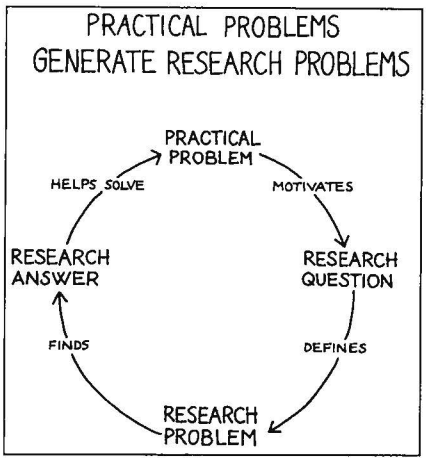


Figure 33
Practical problems generate research problems (diagram after Booth, Colomb, and Williams 1995:49).

Appendix 1. 2 Practice-based Research in the Visual Arts

APPENDIX 1.2.1 COMMENTS ON THE GENERAL PROBLEMS OF THEORY AND RESEARCH IN THE VISUAL ARTS

Artists' professional field has a weak theoretical foundation, which at present is strengthened and expanded[8]. As part of these efforts, research in the visual arts executed by artists[9] is under development (Refsum and Ringset 1997). The goal of practice-based research differs from research in purely theoretical disciplines because it involves a professional practice[10] (see figure 32).

The reason why artists want to research may be explained by the US Professors Booth, Williams, and Colomb who say in their book *The Craft of Research*, that "most everyday research begins not with finding a topic but with confronting a problem that has typically found you, a problem that left unresolved means trouble" (Booth, Colomb, and Williams 1995:49). Often, professionals in making disciplines, including artists, face practical problems that have no immediate answer. From such problems new questions arise, the answers of which may help solve the initial problem. However, to find the answer to the new questions sometimes involves research tasks, defined by what it is that the questioner does

8 Educational institutions (on a college level) in visual art in Norway have been reorganized during the 1980s. Theory of science has slowly gained entry into the field, and written theses accompany the practical work delivered for the final exams. The professional field of art or artists comprises the activities in the above-mentioned institutions along with the artistic practice executed by professional artists, defined as artists who are, or may be, members of the association of Norwegian Visual Artists.

9 One definition of practice-based research in the visual arts that takes its point of departure in the artistic professional practice is tentatively formulated by the ceramist and research fellow Gry Ringset and myself: "Med kunstfaglig forskning vil vi forstå en fagutvikling forpliktet av vitenskapelige kriterier, som utføres av kunstfaglige utøvere med henblikk på fremstilling av kunst"; English: "With practice-based research in the visual arts we will understand a development of the discipline based on scientific criteria, which is undertaken by artists in order to produce works of art (unpublished paper from National College of Art and Design in Oslo 1999).

10 The Swedish architect Bobo Hjort says that the knowledge architects gain is a knowledge *to*, opposed to the knowledge *about* as in traditional disciplines (Hjort 2000:110). According to the Swedish architect and theorist Professor dr. Jerker Lundequist, one of the most important gains of research in making disciplines is the clarification of fundamental concepts which may help to articulate practices and rules in the field (Lundequist 1996:80). Besides, research requires that the researcher surveys present knowledge about the topic in question, and this activity in itself may open new possibilities not only for the individual artist researcher, but for the field as a whole.

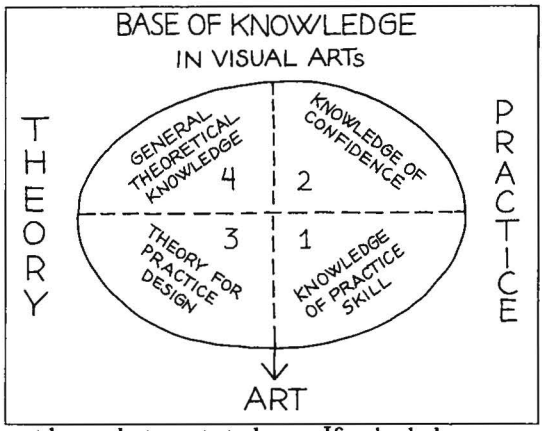


Figure 34
Base of knowledge in visual arts (diagram)[12].

not know, but wants to know. If nobody has answered the problem, and the practitioner still needs an answer, she has to do research herself (see figure 33).

At present there is no clear understanding, let alone consensus, about relevant topics of research or methodologies of practice-based research done by artists. However, the practice based research projects basically seem to fall into either of three categories: a) premises, ideas, intentions; b) techniques and materials; and c) finished works of art including artistic processes. Related to figure 3, the process of making art for Christian use, presented in 1.1.1, we may say that category a) corresponds to stages 2 and 3 in the model; category b) to stages 4 and 5; and category c) to stage 6 and the model as a whole[11].

First of all, the visual arts need a theoretical self-understanding of its distinctive character. Tentatively the visual arts can be said to consist of a combination of theoretical and practical knowledge that can be seen schematically in figure 34.

Practice-based research in the visual arts may add knowledge to any of the compartments in the scheme of figure 10[13]. The previous dissertation proper has added general theoretical knowledge to department 4 in figure 34, while the artistic project presented in this appendix 1 adds knowledge to all the four departments of the diagram. First, new knowledge is "imported" from theology and biblical research, which adds to the general theoretical knowledge

11 The Norwegian art theorist and artist Paul Grøtvedt says in this context that "Ideally, the artist ought to be the right person to clarify the process of creation and the work of art" (in Norwegian: "Ideelt sett burde kunstneren være den rette personen til å klargjøre skapelsesprosessen og kunstverket" [Grøtvedt 1990:24]). Another reason why artists ought to research for themselves is that during a professional career many artists will experience shifts between the role of practitioner and the role of theorist. The practitioner becomes a theorist when being a consultant, teacher or solving tasks that involve theoretical analysis.

12 The diagram is my own. The concepts *knowledge of confidence* (in Norwegian *fortrolighets-kunnskap*) and *knowledge of practice* (in Norwegian *ferdighetskunnskap*) are taken from the Norwegian professor of art history Gunnar Danbolt (Danbolt 1993:16). The division between theory and practice in the knowledge base is taken from the Danish professor of philosophy Søren Kjørup (Kjørup 1993).

13 If this dissertation project is seen in relation to the scheme (figure 14), one may say that an artist's reading of theological texts will add knowledge to the theoretical department of general theory, upper left (4). An answer to the first research question, as mentioned in 1. 3. 1, of how the Roman Catholic directives on art can be understood in terms useful for artists, will add knowledge to the theoretical department of theory for practice, lower left (3). An answer to the second research question, of how such terms can guide artistic processes and help evaluating finished works of art, will add knowledge to all compartments (1-4).

(department 4). Secondly, the description of how theological ideas triggered artistic processes contributes to shed insight into theory for practice (department 3)[14]. The sculptures in themselves demonstrate a "knowledge of confidence" (department 2), that is, how the artist, in this case myself, express her ideas artistically. Finally, the concrete artworks demonstrate the skill (department 1) that went into the making of them.

Theory and scientific methodology in the making fields are in its earliest development[15] and there is uncertainty about how scientific research and artistic practice can or should meet. At present we lack appropriate models of how practice-based research and personal works of art can be integrated in a scientific context. In this dissertation the personal case study is placed in an appendix. However, artists face a challenge, and through new examples other solutions may be developed. Jerker Lundequist laconically writes that although dissertations in the making disciplines ought to be scientifically acceptable, "one cannot claim the same theoretical awareness in architectural dissertations as in dissertations from more academic disciplines, because research in architecture besides fulfilling the scientific claims, also should be relevant for the practitioners of the profession - a claim the other disciplines don't have to consider, simply because they lack a profession to which they have to relate"[16].

APPENDIX 1.2.2 PRACTICE-BASED VISUAL ANALYSIS

In this appendix 1 a *practice-based visual analysis* is used. This method of description may be regarded rather close to that which is called a *comparative method* in the field of art history (Mørstad 2000:55). When artists reflect on their personal artistic processes, they know them from the "inside out". Therefore, artists' visual analyses are necessarily different from art historical analyses that usually start by identifying the artist, followed up by a description of the work[17]. It should be noted that the sculptures considered in this *Appendix 1* are *not* discussed *qua* artworks; it is their embodiment of theological ideas, and their artistic interpretation of the theological directives, as condensed into

14 Theory for practice in this connection is the thinking that leads to the decision of what to make, or the visual idea.

15 The field of architecture is ahead of visual art in matters of theory building and research. Still, the EAAE-ARCC-Conference, July 2000 in Paris, *Research and Architecture*, asks in its invitation whether architecture is a discipline; which principles and which theories allow architects to understand their field of buildings and activities included in the architectural field. Besides, it is questioned whether the architectural language of "drawing" may be a possible research instrument like writing (*News Sheet* 56, February: 12-13).

16 In Swedish: "så kan man knappast belasta dem med samma hårda krav på teoretisk medvitenhet som gäller för avhandlingar inom de mer akademiskt inriktade disciplinerna, eftersom arkitekturforskning utöver de vetenskapliga kraven också bör uppfylla ett krav på *relevans* för den egna professionens praktiker-ett krav som de akademiskt inriktade discplinerna inte ens behöver tänka på, helt enkelt eftersom de inte har någon profession att förhålla sig till" (Lundequist 1998:111).

17 The two approaches may be called "process-oriented" and "form-oriented". According to Mørstad the following list should be considered in the art historical visual analysis of sculpture: materials and techniques; motif; composition and volume; mass; line; surface; volume and masse; colour; light and shadow; orientation; proportions; scale; articulation; balance; movement; function and significance; and iconography and interpretation (Mørstad 2000:36-42).

the demand for "genuine Christian *modern* art" that are discussed. Therefore, focus in the presentation of the artworks is placed on the theological thinking that went along with the artistic work. Basically, the way of presenting, describing, discussing, and reflecting upon my own artworks builds upon what I have learnt through my artistic education and training at the National College of Art and Design[18], and my private visual art practice and experience[19]. The model of the art-making process sketched in 1. 1. 1, and the approaches for finding visual ideas and artistic ideas as presented in 1. 1. 2, direct the presentation of the artworks: approaches to the task, ideas and influences, problems of making, and the final results are surveyed. The three levels of *function*, *content*, and *form* (see 4. 4. 2), which are basic in art-making processes, are also considered. Detailed technical and formal documentation is omitted[20]. Because the sculptures were generated in a series, one after another, the developmental process is central for understanding the later abstracted forms. Distinguishing features and characteristics of the separate works are shown.

APPENDIX 1.2.3 THE VALUE OF INCLUDING *APPENDIX I*– REFLECTIONS ON PERSONALLY MADE WORKS OF ART– IN A DISSERTATION

Since the main competence of artists is the making of art, it would seem natural that when artists research this competence somehow should be reflected. To inform theologians how artists may react to theological statements this *Appendix 1* is included. While the primary task in theology can be said to interpret texts and ideas into new text-based understanding, one may say that the fundamental task in the visual arts is to interpret ideas concretely in materials into new works of art[21] (see figure 35).

Arguments for the value of personal material in a scientific context may be found in texts on qualitative research[22]. According to a recent book on this topic by the US professors Norman Denzin and Yvonna Lincoln, qualitative research involves the studied use of various empirical material, also personal experience, introspection, and artifacts. Denzin and Lincoln say that "qualitative researchers deploy a wide range of interconnected interpretative practices, hoping always to get a better understanding of the subject matter at hand. It is understood [...] that each practice makes the world visible in a different way (Denzin and Lincoln

18 This learning culminated in the *hovedfag* thesis (Refsum 1991).

19 Lectures, speaches, workshops, catechesis in the early 1990s.

20 The making process of *Divided Crucifix* is documented similar to that of the works in my Master thesis *Cross/Crucifix* from 1991. Originally I intended to offer this process in an appendix, but eventually I have decided to include selected parts of the process in the text itself, and omit the appendix.

21 This does not mean that artists are not influenced by new textual knowledge.

22 US professors Norman Denzin and Yvonna Lincoln write: "Qualitative research is an interdisciplinary, transdisciplinary, and sometimes counterdisciplinary field. It crosscuts the humanities, the social sciences, and the physical sciences. Qualitative research is many things at the same time" (Denzin and Lincoln 2000:1048).

LIKENESS AND DIFFERENCE
BETWEEN THEOLOGY AND VISUAL ART

FIELD	THEOLOGY		VISUAL ART
TASK	INTERPRETATIONS IDEAS		INTERPRETATIONS OF IDEAS
METHOD	USE OF WORDS AND TEXT		USE OF FORM AND MATERIALS
GOAL	NEW UNDERSTANDING		NEW CONSTELLATIONS
RESULT	TEXTS		OBJECTS OF ART

Figure 35
Likeness and difference between theology and visual arts (diagram).

2000:3-4). From this follows that qualitative research often involves several methodologies. The qualitative researcher is not regarded as an objective and neutral observer; on the contrary, such a researcher is a person historically positioned, who takes part in the research herself and produces meaning and knowledge that is open, and part of a changing, ongoing dialogue (ibid.:1049)[23].

To support the value of letting personally made objects of art into a dissertation, although in an appendix, statements of some selected scholars from theoretical disciplines are shortly presented[24]. The British philosopher of religion John Macmurray[25] holds that humans have three major modes of reflective activity: science, art, and religion[26], each of which has its particular limitation andstrength in explaining human experiences that cannot be replaced by any othercategory[27]. According to Macmurray, therefore, the artist reflects, or thinks, by making art.

23 Recommended reading on qualitative research is the Swedish social scientists Starrin and Svensson's book *Kvalitativ metod och vetenskapsteori* (Starrin and Svensson: 1994).

24 I am well aware that this is a highly qualitative selection of persons that holds opinions, which strengthen my personal ideas.

25 John Costello S.J. says: "Macmurray has remained the best-kept secret of British philosophy in the twentieth century"(Macmurray 1992:vii).

26 The Norwegian philosopher Steinar Mathisen speaks about science, moral, and art as the three different arenas in our culture to which the three modes of experience: theoretical, moral, and aesthetic correspond (Mathisen 1999:172). John Dixon Jr. denotes the first two categories as *intellectuality* and *ritual*, and differentiates the category of art or aesthetics into *music*, *narrative* (story), and *images*. See *Preface* in his book *Images of Truth: Religion and the Art of Seeing* (Dixon 1996). Dixon's distinction between narrative and images is interesting in relation to the art in Christian use, since the Church treats the so-called "holy or sacred images" and narrative images or art separately, see 2. 2; 3. 1. 2; 5. 2; and 5. 5.

27 According to Macmurray the scientific reflection is characteristically analytical; the reflective element in art is contemplation, which primarily is an emotional activity; and finally the religious reflection has the form of symbolic action that corresponds to ritual activity, in Christian context liturgy. Macmurray writes: "Just as science generalizes, so art individualizes its object" (Macmurray 1961:39). Artists maximize the personal element in their art, diametrically opposite to the effort of the scientist. He continues: "This refusal to see the world through the eyes of the others, this being true in the smallest detail to his own vision and his own feeling, is what the artist means by being honest [...] It is not a defect, and it does not mean, as we are ready to suppose, that art is subjective. Properly understood it is a guarantee of artistic objectivity" (ibid.:41) Mathisen holds that since art is based on experience, and experience is bound to some kind of objectivity, also art shares in this objectivity. Art, through *beauty*, communicates reality by that which *moves*, rather than that which is comprehensible (Mathisen 1999:171-73).

The US art historian Thomas Mathews presents a similar attitude when he treats the visual images of Christ from the early Church as theological reflections. Mathews says: "the images were their [the artists'] way of thinking out loud on the problem of Christ. Indeed, the images are the thinking process itself" (Mathews 1995:141). John Dixon Jr.[28] who deals with visual objects related to religion, shares the same attitude. Dixon writes: "By means of the image we know something about religions we could not otherwise know" (Dixon 1996:xiv). Dixon continues: "In academia, knowledge is still too linked to verbal propositions [...] in the teaching of religion, imagery is increasingly acceptable as a part of the scholarly literature on religion [...] Images are not only part of the evidence for what people in religion do, they are evidence for what the people mean" (ibid.).

Macmurray, Mathews, and Dixon all argue for the value of art as expressions of phenomena that cannot be stated in other ways than they are. Artists involved in research projects have the opportunity to use both their scientific and artistic reflective capacities, which may open for new ways of perceiving and understanding that may give new insights and knowledge in the field of research.

Appendix 1. 3 Artworks Considered

The artworks considered in this case study are three-dimensional objects made by the present author during a period of ten years[29]. These sculptures relate to the crucifix either formally or theologically. The long artistic period, and my intimate insight into the process, allows an understanding of intentions and choices that went into the work, which I hardly could have obtained if other artists' works of art had been chosen for consideration. The following artworks are discussed[30]:

- *Crucifix from Leikanger*, 1986;
- *Fragments*, 1987;
- *Christ in the Cross*, 1986;
- *Christ as the Cross*, 1989;
- *Feminine Cross*, 1989;
- *Breathing Cross*, 1989/1997;
- *Christmas Crib (after Mark)*, 1990;
- *Standing Cross*, 1991;
- *Lying Cross*, 1991;
- *Risen Cross*, 1991;
- *Divided Cross*, 1992;
- *Divided Crucifix*, 1992-94
- *Good Friday Crucifix*, 1997+

28 John Dixon Jr. is and English Anglican, Professor of Religion and Art at the University of North Carolina in USA (for more information look online at <http://www.unc.edu/~jwdixon/bibliolinks.html>).

29 The work may be regarded as autonomous art, or as a personal commission to reflect visually on the question of the crucifix.

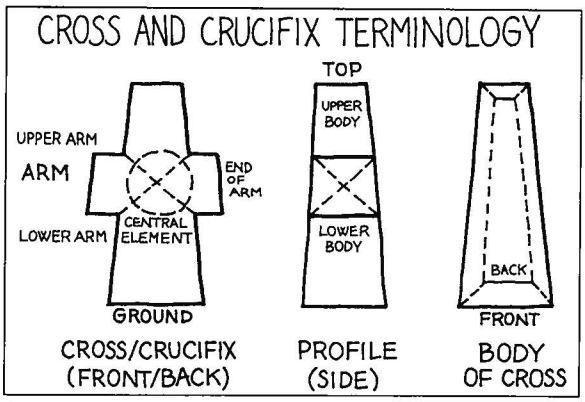


Figure 36
Cross and crucifix terminology (diagram).

These sculptures exemplify variations of a central Christian symbol - the cross and the crucifix - and all of them originate in personal and ecclesiastical needs, which means that they are contemporary art with a Christian theological content, defined as *ecclesiastical art* in 2. 1. 5. These artworks may be seen as examples of "genuine Christian *modern* art", they can be used in liturgy, privately or anywhere.

Appendix 1. 4 Cross and Crucifix Terminology

A *cross* is formed when two directions or elements intersect, or merely are put together[31]. *Crucifix* literally means fixed to a cross. Traditionally, the term crucifix denotes a material cross, most often a Latin cross, onto which a figure of Christ, with arms outstretched in a sacrificial gesture, has been attached[32] (TCE, v.3:333). For convenience, especially in art history, the term crucifix has been defined as a representation of Christ crucified in both two and three dimensions (Fuglesang 1996:7). In this dissertation the understanding and use of the term crucifix is extended. First, the crucifix is seen as a cross combined with a representation of Christ (EB, mic. v. 3:256), including abstract representations[33]. Secondly, the term crucifix in my sculpture called *Divided Crucifix* denotes the idea behind a crucifix, which the material expression is meant to symbolize. In practice, it means that the crucifix includes representations of the Easter events in which the narrative of Good Friday is only one element.

30 The artworks chosen for consideration are all important in the developmental process of crucifix form (I have made other cross/crucifix-sculptures during the period, which are omitted). Besides I have worked on a) the Turin Shroud/face of Christ and made a *Shroud Series* (four works); b) the hand resulting a *Hand Series* (many sculptures and drawings); c) the *Eucharist* that led to the *Small Altar Series* (five works).

31 There are four basic types of iconographic representations of the cross: *crux quadrata*, the Greek cross with four equal arms; *crux immissa*, the Latin cross whose base stem is longer than the three arms; *crux commissa*, in the form of the Greek letter tau; and the *crux decussata*, named from the Roman number ten (X) (EB, mic. v. 3:256).

32 The *Encyclopaedia Judaica* defines crucifixion as a mode of execution by fastening the condemned to two crossed beams (EJ, v.5:1134).

33 Crosses with an abstraction of Christ may be regarded as a separate group of crosses/crucifixes, but most often will be called a cross with an addition. When I have abstracted Christ into a ball, I term the artworks a cross with a ball. These crosses are closer to the crucifix than to the barren cross, which only theoretically points to the resurrection.

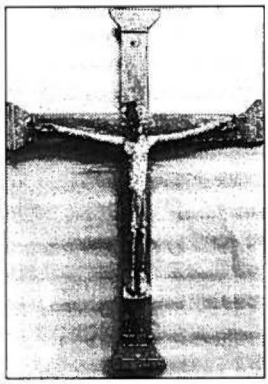


Figure 37
Crucifix from Leikanger (photo: Ann-Mari Olsen, Bergen Museum, University of Bergen, Norway).

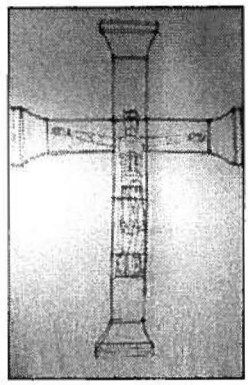


Figure 38
Crucifix from Leikanger, 1986 (height 155 cm).

Divided crucifix means a division of the crucifix both as idea and concrete form. In order to speak about crosses and crucifixes as material objects, a terminology is needed[34] (see figure 37).

Appendix 1. 5 Exploration of Crucifix Form, Initial Phase

APPENDIX 1.5.1 COPYING TRADITION: *CRUCIFIX FROM LEIKANGER*

My work on the crucifix started with a spontaneous (direct), *iconographical* approach (see 1. 1. 2) by the turn of 1985. A scientific paper from 1980, by the Norwegian art historian Martin Blindheim on early Romanesque crucifixes from Scandinavia, triggered my curiosity. Especially the crucifix from Leikanger in county Sogn, Norway, moved me deeply (Blindheim 1980:45) (see figure 37).

The Leikanger crucifix is one of the oldest Norwegian, wooden crucifixes, probably from the end of 12th century[35]. It is made of pinewood, the vertical cross-bar is about 1.5 m and the figure of Christ is 0,75 m high. Christ stands frontally upright, crowned as a victorious king, with eyes open, and he is almost smiling. This was a Christ figure I wanted to get to know better! According to the genuine-Christian-modern-art criteria suggested previously, I found this old crucifix to be *genuine*, radiating *truth* in content and form (*spirituality*); it was *Christian* with an image of Christ (theological content) that was *attractive* for me (*beauty*); it was also *significant* for me (*modern*); and the language of form was rough and powerful (high *quality*).

The very first project in my artistic education at the National College of Art and Design in Oslo, in 1979, was to paint a paraphrase of a medieval tapestry. Now, facing a medieval crucifix, I decided to make another paraphrase. For some time earlier, I had experimented with metal thread as aesthetic material. Metal thread can be used in uncountable ways, from three-dimensional

34 The terminology is of my own making and convenient for my use.

35 Conservator Tine Frøysaker, who works with medieval crucifixes at the Norwegian Institute for Cultural Heritage Research, suggests this date or an even later, at a personal request in autumn 1999. Blindheim dates the crucifix from the last half of the 11th century (Blindheim 1980:61).

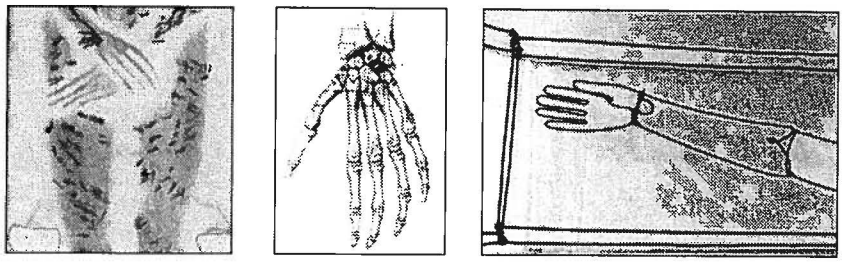


Figure 39
Nailing in the hands:
a) (right) detail of Turin Shroud (Weaver 1980:746);
b) (middle) reconstruction of nail driven through bones of the wrist (Wilson 1986:23);
c) (left) detail of nail holes in *Crucifix from Leikanger*.

drawing to compact matter, but it always allows a transparency which I think corresponds to a spiritual dimension. Therefore, I found metal thread an excellent material for an artwork related to religion (see figure 38)[36].

APPENDIX 1.5.2 THE HISTORIC REALITY OF CRUCIFIXION: *FRAGMENTS*

My next inspirational source in the exploration of crucifix form was the research reports related to the Shroud of Turin, a linen cloth with the life-size imprint of a crucified male that in detail shows the imprints of the torture (Weaver 1980:749-50)[37]. One interesting observation is that the crucified person on the cloth was nailed through his wrists instead of the palms. The idea of historical correctness caught my creative awareness - I had never heard about Borromeo and his ideas, nor of the criteria 'modern' or 'significance' - and I integrated this new knowledge in the paraphrase of the Leikanger crucifix (see figure 39).

My work on the crucifix proved to be a process of seeking my way into Christian faith. It became important for me to find a rational, historical basis that was unquestionably true, on which the Christian mystery could rest. The only known archaeological remains of a crucified person stem from Giv'at ha-Mivtar in Jerusalem[38]. The victim was a male about 24-28 years old, 167 cm in height; both his heal bones were transfixed by a large iron nail, and his shins were found intentionally broken (ibid.:42) (see figure 40).

The nail has an original length of 17-18 cm, the plaque was wood of Pistacia

36 I had a pleasant working process with the *Crucifix from Leikanger*, and even attended classes of carpentry in order to make a wooden cross, which I did, but in the end decided to make it in wire like the body of Christ.

37 In the fall 1978, there was a public display of this Shroud in the Cathedral of San Giovanni Battista in Turin. After the close of the exposition, 8 October 1978, scientists were allowed to take tests for five days (Weaver 1980:749-50). Since then, there has been a continuous stream of papers concerning what might be the burial cloth of the historical Jesus. See 6. 4. 4.

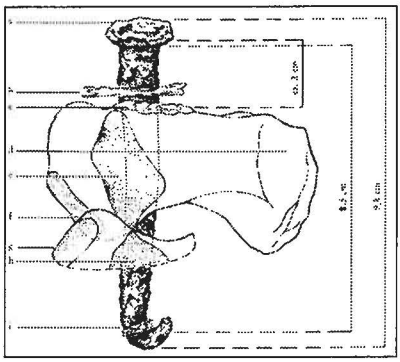
38 In 1968, fifteen limestone *ossuaries** which contained the remains from 35 persons in all, were found in three burial caves. Among these remains, there was one case of death by crucifixion (Haas 1970:35).



Figure 40
Heal bone and nail, plaque of wood, and traces of wood:

a) archaeological remains (Kuhn 1979: 320).

b) drawing (Kuhn 1979:308).



or Acacia, and the granular fragments of wood near the tip of the nail was olive wood (ibid.:58). The man's identity is found on the inscription on the *ossuary**, Yehohanan, and he is nicknamed "the one who hangs with the knees apart" (Yadin 1973:22). From this information, three different reconstructions of his crucifixion have been suggested (see figure 41).

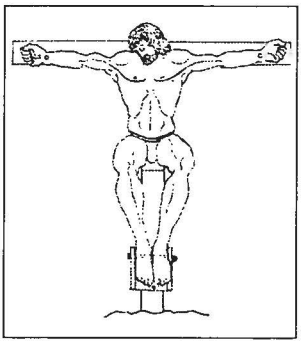
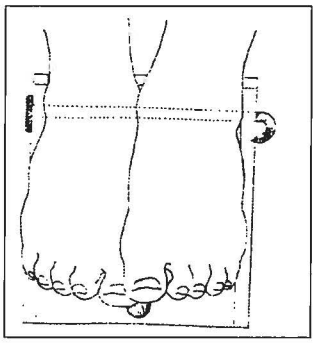
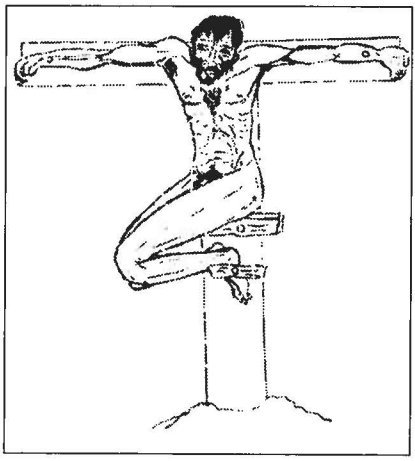
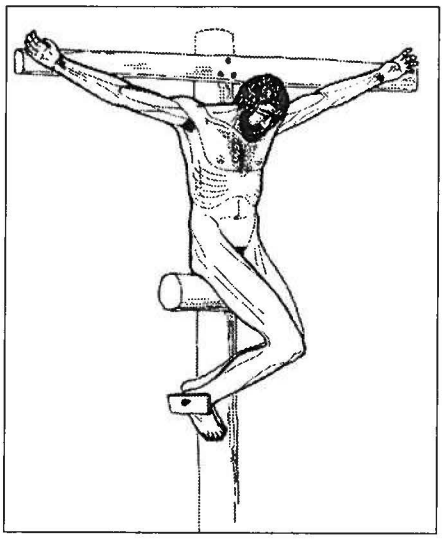


Figure 41
Reconstruction of a crucifixion by:

a) Møller-Christensen (Møller-Christensen 1976:36-37).
- (left) crucifixion,
- (right) detail of feet;







b) (above) Tzaferis (Tzaferis 1985:53)[39];
c) (right) Kuhn (Kuhn 1979:315).

All the new knowledge I gained confused me. The *Gospels* literary tell us how Jesus was whipped, carried his cross, fell, was stripped of his clothes, and nailed to the cross, but we do not know what all this looked like in reality. I drew the conclusion that near to nothing is visually known for certain about the crucifixion of Jesus of Nazareth. Since we cannot even say what the cross at Golgatha looked like[40], I had to find some other way of representing the crucified Christ. From this understanding arose the visual idea I called *Fragments*. The artistic approach was text-related and direct. Instead of representing Christ as nailed to a cross, I decided to make a cross around him that could symbolize Christianity and the Church. This symbolic cross around the faint remains of a naked man hanging, was something evident that could be visually told without hesitation; in consequence, the clear form and strong thread. The position of the crucified male combines the upright, victorious Christ with open eyes, and the suffering victim, thereof the red, splintered eyes of glass. The hands are distinctive and present, because we know for certain that Jesus was a craftsman and a healer, two activities that rely upon hands. The nailing is made in accordance with the Turin Shroud. Christ's glory is indicated by the outline of a halo. The huge base that is cracked adds to the victorious expression, by associating to the ground cracking, and the opened grave (see figure 42).

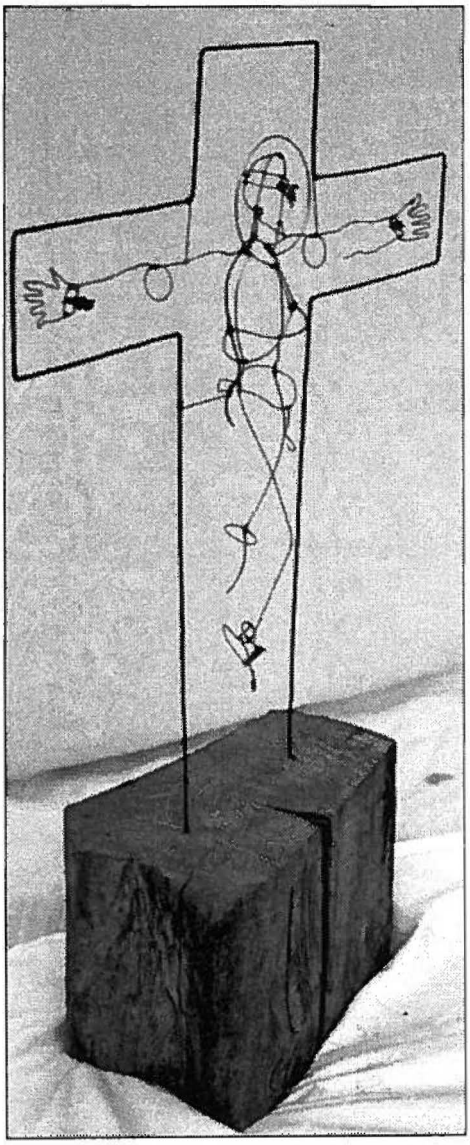


Figure 42
Fragments, 1987 (height 70 cm).

39 Scanned from Wilson 1986:32.

40 Most probably the cross of crucifixion was close to the T- (*tau*-) cross (EB, mic. v. III:256).

APPENDIX 1 5.3 THE BODY OF CHRIST AS THE CROSS: *FEMININE CROSS*

My excursion into the realities of crucifixion made me react in a way that was probably similar to the first Christians - with horror and rejection; historical facts alone were clearly not the way of communicating the Christian message of happiness and joy. I realized that the ultimate punishment of crucifixion has little interest without considering the incidents before and after: the self-sacrifice of Jesus, his decision to stand his ground at whatever cost, and the events that followed after his death, resurrection and the coming of the Holy Spirit. At this stage in the artistic process, I dropped the traditional crucifix altogether, and focused on what the crucifix intends to symbolize. During this period of work, I looked for contemporary Western crucifix form and, like many other artists in the 20th century, I took a direct approach to the theme of the crucifix[41]. I then experimented freely with body and cross, putting the body inside the cross, and letting the body be the cross[42] (see figures 43-44)[43].

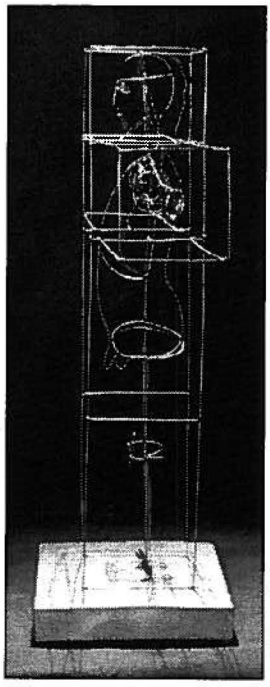


Figure 43
Christ in the Cross, 1986
(photo: Anne Sidsel Herdlevær).

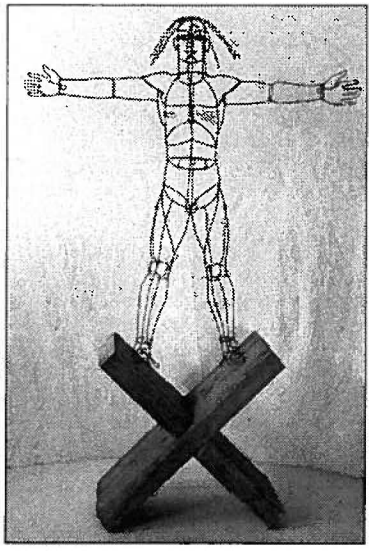


Figure 44
Christ as the Cross, 1987/93

APPENDIX 1 5.4 UNITY OF BODY AND CROSS: SELFPORTRAITS

In my next sculpture, body and cross were united in one figure. As a reaction to the medieval crucifixes hung high up in church rooms with a distance to the on-looker, I wanted to bring the image of Christ down to the floor, in order to be near it and touch it. An encounter at the time, with the huge stone cross at Gloppen in Nordfjordeid, county Sogn in Norway, became decisive (see figure 45).

It was revealing to see the massive stone full of garnets, cut into a cross with elegantly curved lines that made me think of an abstracted female figure. I found the masculinity of Christ and his cross combined with this feminine flair as a wonderful way of symbolizing Christianity. Since I needed a cross I could identify with, more or less consciously these ideas became a source of inspiration for *Feminine cross* from 1989. The sculpture has my own height (1.70 m), and a volume that I felt might embody me (see figure 46).



Figure 45
Cross from Gloppen (photo: Nordfjordeid museum).

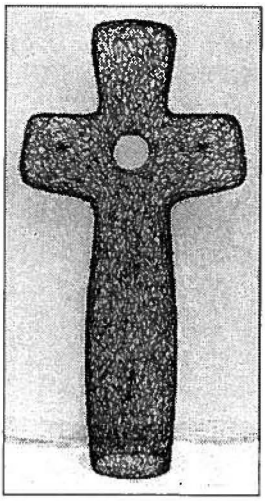


Figure 46
Feminine Cross, 1989 (height 170 cm).

The cross at Gloppen has a hollow hewed through the stone in the center of the cross, a detail that amazed me, but which I liked. In *Feminine Cross*, I made a bigger hollow in the center, which takes the position of the heart in a body. I wanted this hollow to be an opening, breathing into space, symbolizing the

41 During the last decades, many churches are decorated, and numerous artworks are made, that express the image of Christ and his passion in new and contemporary ways (see the ecumenical journals *Das Münster*, and *Kunst und Kirche*). There is no clear distinction in formal language between art that is permanently placed in church rooms, and the other artworks that only temporarily have been exhibited in churches, except for installations and performances, which cannot be permanent. The difficulties with radically new languages of form are discussed, for instance, in Beck, Volp and Schirmer's book *Die Kunst und die Kirchen: Der Streit um die Bilder heute* (Beck, Volp and Schirmer 1984). In my *Hovedfag* from 1991 I have treated a survey and formal analysis of new crucifix form (Refsum 1991). Recommended references are: Schmied's book *Zeichen des Glaubes Geist der Avantgarde: Religiöse Tendenzen in der Kunst des 20. Jahrhunderts* (Schmied 1980); Rombold und Schwebel's book 1983 *Christus in der Kunst des 20. Jahrhunderts* (Rombold und Schwebel 1983); Grinten und Mennekes' book *Mythos und Bibel: Auseinandersetzung mit einem Thema der Gegenwartskunst* (see the article on Franz Gutmann in particular, pp. 218-232) (Grinten und Mennekes 1985); Mennekes' article "Am Beispiel Arnulf Rainer: zur theologischen Auseinandersetzung mit einem Thema der Gegenwartskunst" (Mennekes 1985); Stengård's dissertation *Såsom en människa- Kristustolkningar i svensk 1900-talskonst* (Stengård 1986); Winnekes' book *Christus in der bildenden Kunst: Von den Anfängen bis zu Gegenwart: Eine Einführung* (Winnekes 1989); Jones' article "Art-Theology-Church: A Survey, 1940-1990, in Britain" (Jones 1992) and his exhibition catalogue *Images of Christ: Religious Iconography in Twentieth Century British Art* (Jones 1993), Mennekes und Röhrig's book *Crucifixus: Das Kreuz in der Kunst unserer Zeit* (Mennekes und Röhrig 1994); and Mertin und Schwebel's book *Kirche und moderne Kunst. Eine aktuelle Dokumentation* (Mertin und Schwebel 1988).

42 This is dealt with in detail in my *Hovedfag* thesis *Cross/Crucifix* from 1991.

43 These works are not quite successful and should be regarded as necessary sketches in an ongoing development.

44 It also has associations to Zen-Buddhist ideas, which were very important for me in the years of spiritual seeking before I finally rediscovered Christianity and converted to Catholicism.

Christian mystery[44]. At this stage in the artistic process, the crossbars and the body of Christ were united into one form[45]. In my first crucifix sculptures, I felt as though I stood outside the crucifix form, watching it and trying to understand its message. Now I think I forgot the crucifixion, and the underlying ideas for my work became my own relationship to the cross, or rather to Christian faith and the Church. Thus, *Feminine Cross* became a self-portrait of faith, in which a Christian identity and my body were integrated, and in a figurative sense I felt I could bodily creep into the cross form. Perhaps this was my conversion proper; I entered Christianity, and got a feeling of relief and protection that perhaps is the modern correspondent to the concept of salvation - that eventually something is *right*.

The idea of breathing was developed further in *Breathing Cross*, from 1989. *Breathing Cross* has four equal cross arms, two of which are open for breathing, and the top which is also open. The form arose from my experience of breathing[46]. Like *Feminine cross* it is a Christian self-portrait, but now the cross form springs from inside my body and out. I took a standing meditation position with bent knees as the point of departure for the composition, hence the reduced height of the sculpture compared to *Feminine cross* (1.65 m). The Christian mystery is no longer represented by a circular hollow, but is given the shape of a substantial ball that is placed in the center, like a solar plexus, or a heart. The hollow and the ball are two solutions for representing the Christian mystery, and are open for various interpretations that may attach to different religious experiences and understandings, also non-Christian[47]. *Breathing Cross* materialized an idea, but I was not able to realize it successfully as form at the time, and I later changed it, closing the top and leaving only small circular openings for breathing in the arms. Still, the cross has circulation and breathes (see figure 47).

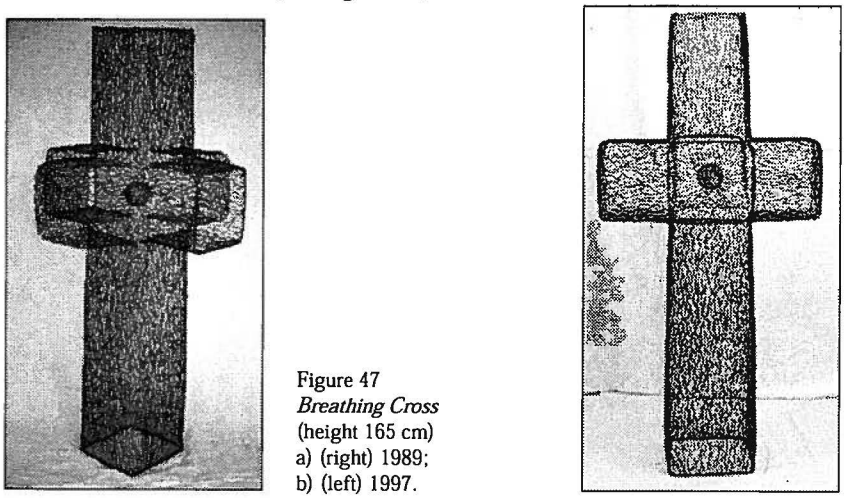


Figure 47
Breathing Cross
(height 165 cm)
a) (right) 1989;
b) (left) 1997.

45 One might say that I had made a version of the (naked) cross, but I regarded the body as present in the form, although abstracted. The naked cross proper is a symbol of the Golgatha cross bars left after Christ's resurrection.

APPENDIX 1.5.5 ABSTRACTION OF CHRIST: *CHRISTMAS CRIB*

The idea of abstracting the figure of Christ on the crucifix into a ball came before Christmas 1990, when I was challenged to make some Christmas-related work for an art exhibition[48]. Because of Christmas I choose a text-related approach[49]. 1990 was a year when the main readings were taken from the *Gospel of Mark*. But Mark's text starts directly with John the Baptist and the adult Jesus, with no narrative of the conception, birth, or childhood of Christ. From a rationalist perspective, Mark's avoidance of the Christmas tale is favourable, but for those waiting for Christ to be born, his text is disappointing. Because my work was to be exhibited in a milieu in which the onlookers would supposedly be post-Christians, it was a challenge to make something that might foster communication. Besides, the coincidence of being invited to produce a Christmas symbol in a year with the readings taken from *Mark* inspired an abstract representation of the birth of Christ. I took a rationalist point of view, and started by drawing a cross on the ground, as a symbol for the place on earth where the Nazarene was born. Then I constructed a flat, lying cross in black metal thread, with a depression like a nest in the centre into which I placed a symbol of the incarnation in the form of a huge, hollow copper ball. This abstraction of the Christmas narrative was a satisfying solution, also in a realistic historic perspective; the cross and the ball symbolized that the mystery of Christ came to a certain place on earth, at a certain time (see figure 48).

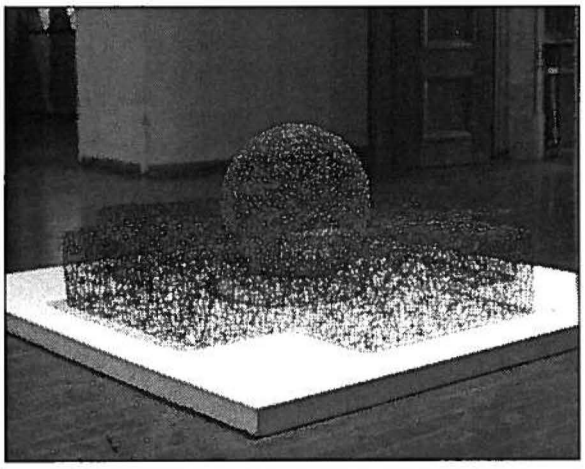


Figure 48
Christmas Crib (after Mark), 1990
(cross size 120 x 118 x 21 cm).

46 I received a breath-oriented physiotherapy at the time.

47 It was important to me to demonstrate that the cross and Christianity stem from a general human experience shared with all peoples and confessions. At the time, I was especially concerned about the relationship of breathing, body-awareness, Christianity, and Zen-Buddhism.

48 Christmas exhibition arranged by *Unge kunstneres samfunn* (Young Artist' Society) in Oslo.

49 At the time I reacted intuitively, and had no reflections of methodology or scheme of categories, see 1.2.2.

Next, I combined the idea of the body in the cross with that of the crib, and made *Standing Cross* (see figure 49).

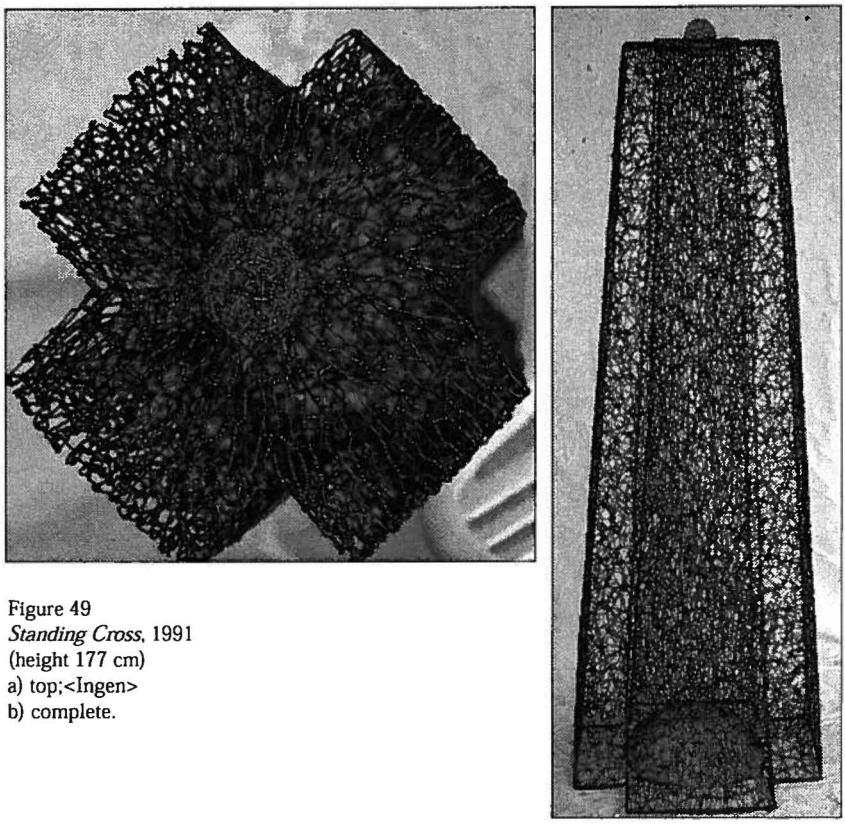


Figure 49
Standing Cross, 1991
(height 177 cm)
a) top;<Ingen>
b) complete.

In *Standing Cross*, the cross form on the ground is erected to my own height. The top structure is similar to that of the crib, only smaller. The ball is now raised up above the body, and in this position it associates to the Eucharist, which is held up by the priest under the transubstantiation[50]. Thus, the cross body became a representation of the Church and a priest through whom the mystery was materialized. The similarity of form in the hemisphere at the bottom and the ball on top demonstrates the connection between the crib's Christ and the symbolic Christ in the *host**. I later marked this connection by adding a twisted wire between the two.

APPENDIX 1.5.6 RENEWAL OF TRADITION: *RISEN CROSS*

In the next sculpture, the idea of the crib and the standing cross were combined in *Lying Cross* (see figure 50).

50 This is the moment in the Roman Catholic Mass when bread and wine is made into the flesh and blood of Christ.

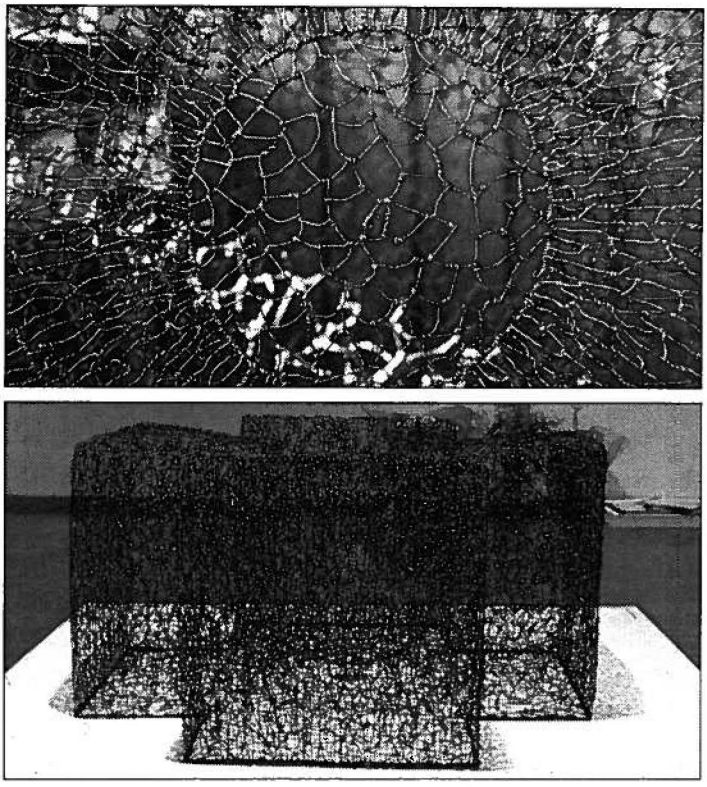


Figure 50 *Lying Cross*, 1991 (120 x 120 x 50 cm):
a) top;
b) complete.

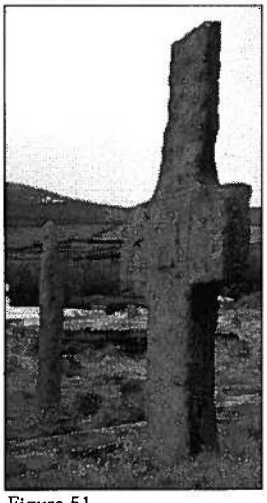


Figure 51
Irish high cross from Kilmalkedar, county Kerry in Ireland.

In *Lying Cross*, I made a big globular space inside the cross body into which a small, filled, copper ball was placed. The cross now became a protecting structure around the hidden ball. This solution was a visual reflection of how Christianity is concealed in a secularized, hostile culture. But this shelter of the mystery encapsulated it; there was little access into it and no breathing, so the next step was to reveal what was hidden. Irish high crosses became a source of inspiration. This time, their quadrangular quality and strength were inspiring. Besides, I focused on the use of geometrical forms in the center of the cross; most often the hemisphere, but also the square (see figure 51). I raised the lying cross structure up in a standing position, combined it with the body-in-the- cross idea by prolongation, opened the circular space

inside the cross body on two sides to let the cross breathe, and added a huge, filled copper ball into the opened globular space[51] (figure 52).



Figure 52
Risen Cross, 1991
(height 165 cm)

a) front/back;

b) sides.



Risen Cross is a traditional cross, but at the same time genuinely new (*genuine* and *modern*), generating from extensive experimentation of form related to bodily experiences of standing and breathing. I regard *Risen Cross* as a victorious crucifix in which the resurrected figure of Christ was symbolized by a radiating ball. When I summed up this 5-year long artistic process on crucifix form, I realized in the fall of 1991 that without being aware of it, I had visualized a series of crosses/crucifixes that parallel different meditation positions (see figure 53).

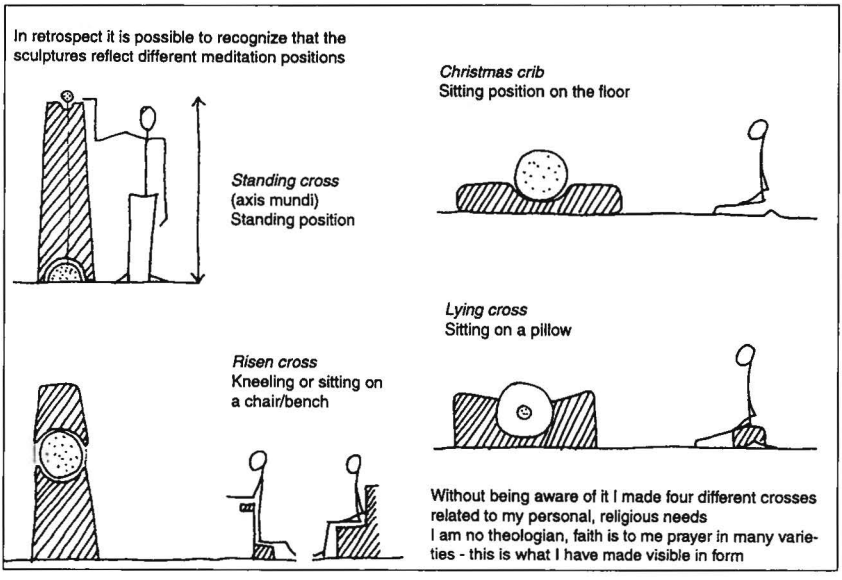


Figure 53 New insights, 1991 (diagram).

51 This was the final result of the artistic process in the *hovedfag* exam 1991. The whole process is documented in depth in my Master thesis *Cross/Crucifix*, part III.

All these meditative positions that were reflected in my sculptures - whether sitting, kneeling, or standing – were static. I had for some time practiced a particular version of the Chinese *Tai Chi*, which is a kind of meditative exercises with movement that included imaginary balls in different sizes, and the standing meditation of *Chi Gong*. Now, I became aware that the static positions, the breathing and the balls had influenced my artistic practice, but not the movements. At this time I read the normative texts of the Second Vatican Council anew. I read them very optimistically from the maker's perspective. Article 123 (SC, A. 123; FL:35) I interpreted as a real invitation to produce contemporary art, and *Inter Oecumenici*'s footnote (IO, A. 13; FL:48) as an urge to carry on making something really *new*. Even if my last sculptural work was traditional, I hoped that my artistic production during the last five years basically had provided "genuine Christian *modern* art". However, I felt that I perhaps had been too reserved in my creativity, compared to what the Church requested[52]! Therefore, I wanted to explore the italicized aspect of *modern*. I also considered the conciliar idea of active participation (SC, A.50; FL:17), which I did not quite understand, since I had never experienced a pre-conciliar mass. However, I imagined that artworks inviting some kind of movement might be an adequate response to this conciliar principle. So, the challenge was to bring movement into the cross/crucifix concept.

Appendix 1. 6 New Solutions: *Divided Cross*, 1992

Divided cross is a sculpture group made for catechetical and liturgical use; it consists of five separate parts, each of which represent one narrative event in Lent and Holy Week.

APPENDIX 1.6.1 PERSONAL INTENTIONS: MOVEMENT AND CATECHESIS

At this stage in the artistic process a memory of a visit to a Russian Orthodox church in Copenhagen in 1975 came to my mind. It was Christmas Day, and an old man meandered slowly around in the open church room[53]. I must have looked puzzled, because he came up to me and explained, without my having asked him, that this was a form of meditation. I could not quite grasp this information at the time, but I somehow liked the idea of moving freely in the church room instead of being confined to a pew. In 1992, I was engaged in catechetical work with children and youth, and needed some tools for discussing Christianity and religious faith with them. Now, this Orthodox practice of meditative movement within a Christian context sprung to my mind and became useful. I wanted to demonstrate that the cross/crucifix, as a symbol of Christianity and

52 Looking back today, some ten years later, it is amazing to recognize that without my highly subjective and optimistic interpretations of the conciliar texts, my creative potential would not have been triggered.

53 In fact, I thought the man was drunk.

the Church, is a structure to which the individual may respond freely. The onlookers should be at liberty to relate to the symbol in any way they choose; keep a distance, enter, stay inside, walk through, or leave it.

APPENDIX 1.6.2 THE VISUAL IDEA: DIVIDED CROSS AND THE *GOSPEL* NARRATIVE

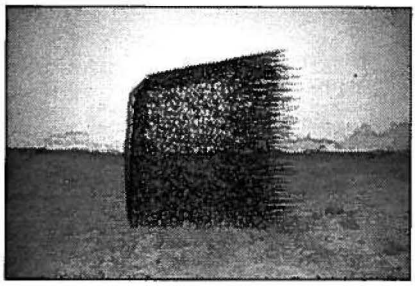
In *Risen Cross*, I had focused on the aspect of resurrection and underscored the aspect of suffering. However, for me passion and Easter is the Western equivalent to the black and white yin-yang symbol of the East. You cannot simply remove parts of the black because you want white to be dominant, without ruining the symbol. In a more profound way, it became clear to me that the same applies to the crucifix. The crucifix aims at symbolizing the complete story of Christ, all factors included: good and evil, black and white. Crucifixion is the contrasting basis for resurrection; I thought that if the cross/crucifix should communicate the Christian message to contemporary persons, the Jesus Christ event would have to be told in its entirety. I took a text-related approach and turned to the *Gospels*. Since the cross/crucifix is the concentrated symbol of salvation history, I had to teach my pupils the whole story step by step: I had to divide the crucifix.

APPENDIX 1.6.3 THE ARTISTIC IDEA AND THE MAKING PROCESS

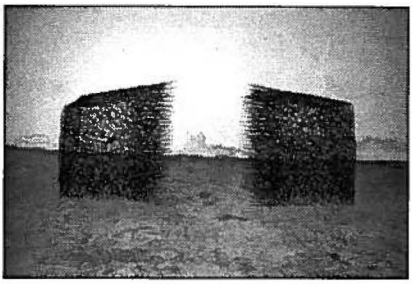
The idea of telling the story of the cross/crucifix in separate segments generated some pondering on the story of Jesus Christ. Since I was working on the crucifix, the events of passion were, of course, central, but I did not intend to make a Stations of the Cross. I wanted a more compact and balanced expression of the story of Christ. First, I took the *Gospel* narrative as my point of departure and divided the story in three: 1. Jesus' life and work until his entry into Jerusalem Palm Sunday; 2. betrayal, passion and death; and 3. resurrection and afterlife. Then I focused on the liturgical year, through which the Church celebrates the various events in the life of Christ. The liturgical approach resulted in five major events linked to the crucifix: 1. the forty days of Lent ending in 2. Palm Sunday that introduces Holy Week with its three major liturgical celebrations: 3. Maundy Thursday, 4. Good Friday, and 5. Easter Morning. The liturgical division in five was lucky since the cross/crucifix basically consists of five elements: four cross arms, and one central element. Then I had five events and five elements from the division of the crucifix.

When I started to work on *Divided Cross*, I was at a loss about the exact meaning of the five elements, but I concentrated on making a jig-saw puzzle that would become a cross on Good Friday, and be completed Easter Morning in the resurrection[54]. The first part might represent anything from Lent,

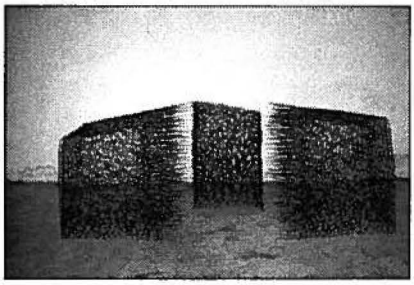
54 *New Testament*: Mt 28. 1-10; Mk 16. 1-8; Lk 24. 1-12; Jn 20.



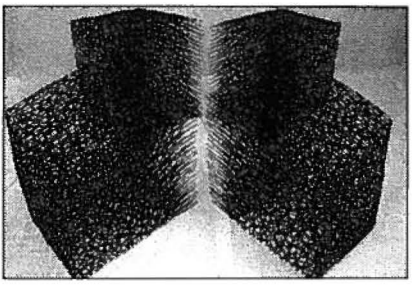
a) cross arm 1;



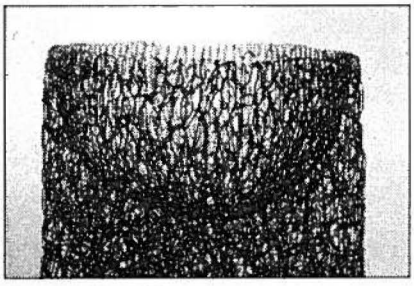
b) cross arm 2;



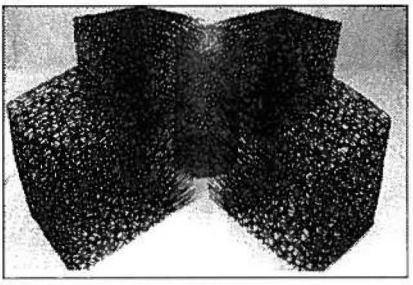
c) cross arm 3;



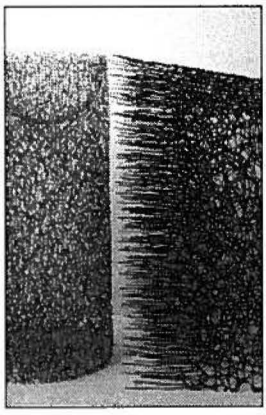
d) cross arm 4;



e) central element;



g) *Divided Cross* completed.



f) cross arm meets central element;

Figure 54
Divided Cross 1992:

a) cross arm 1;
b) cross arm 2;
c) cross arm 3;
d) cross arm 4;
e) central element;
f) cross arm meets central element;
g) *Divided Cross* completed.

for instance the transfiguration[55]. My visual idea was to make a puzzle of a sculpture group that could be put together step by step during the liturgical period from Lent to Easter, or directly in catechetical contexts to explain the narrative. The artistic idea was to make a big structure into which you might walk, with the cross arm elements of average male human height, 180 cm. During the making process, however, things turned out quite differently[56].

APPENDIX 1.6.4 FINAL FORM

The first element, cross arm 1, represents Lent and the initiation of the Easter narrative when Jesus predicts his death and resurrection (Mt 17.9; Mk 9.9; Jn 12.33). The object is made of black metal thread, bound by hand. The curved part of the form has pointed threads that symbolize evil (see figure 54a).

The second element, cross arm 2, represents Palm Sunday with Jesus' entrance into Jerusalem (Mt. 21. 1-11; Mk 11. 1-10; Lk 19. 28-40; Jn 12. 12-16), and is placed diametrically opposite cross arm 1. The two curved sides of the elements indicate a cylindrical space; evil is built up as form (see figure 54b).

The third element, cross arm 3, represents Maundy Thursday and is placed perpendicularly to the line of the other two. Now the pointed surfaces are closing into a circular, threatening space; Jesus knows that his hour has come and that he will be betrayed (Jn 13.1; Mk 26.24; Mk 14.18). The formal expression signals the situation in Gethsemane garden (Mt 26.36-46; Mk 14.32-42; Lk 22.39-46); Jesus has the choice to escape, the circular space still has an opening (see figure 54c).

Cross arm 4 represents Good Friday (Mt 27; Mk 15; Lk 23; Jn 18.28-40 and 19). Now the evil is concentrated and pointed, the inner cylindrical space is closed and there is no possibility of escape; the cross is completed and people shout: "Crucify him! Crucify him!" (Jn 19.6); Jesus is sentenced to death, scourged, mocked, and crucified (see figure 54d).

The fifth form, the central element, represents Easter Morning and should be placed in the center of the cross (Mt 28; Mk 16; Lk 24; Jn 20). This element is a cylinder with a hemispherical hollow on top (see figure 54e).

The central form is bound of thin copper thread, so that its structure conquers the evil expression of the pointed threads and establishes harmony (see figure 54f).

The artistic idea was to symbolize resurrection by a rising, energetic inner core in the middle of desolation. On top of this object, an invisible hemisphere has set an imprint. The idea is an extension of the nests for the ball in the former sculptures. Now the ball is gone, and left is a hollow that becomes the baptismal font[57], into which we are going to submerge (see figure 54g).

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55 *New Testament*: Mt 17. 1-9; Mk. 9. 2-10.

56 This is not a failure, but rather the way artistic processes go. If the result had been fixed beforehand, it would not have been an artistic process. Instead of discussing the making process itself (which, in fact, I have documented in the same way as I did in my *hovedfag* thesis, without having but published it) I have decided to concentrate on the final result.

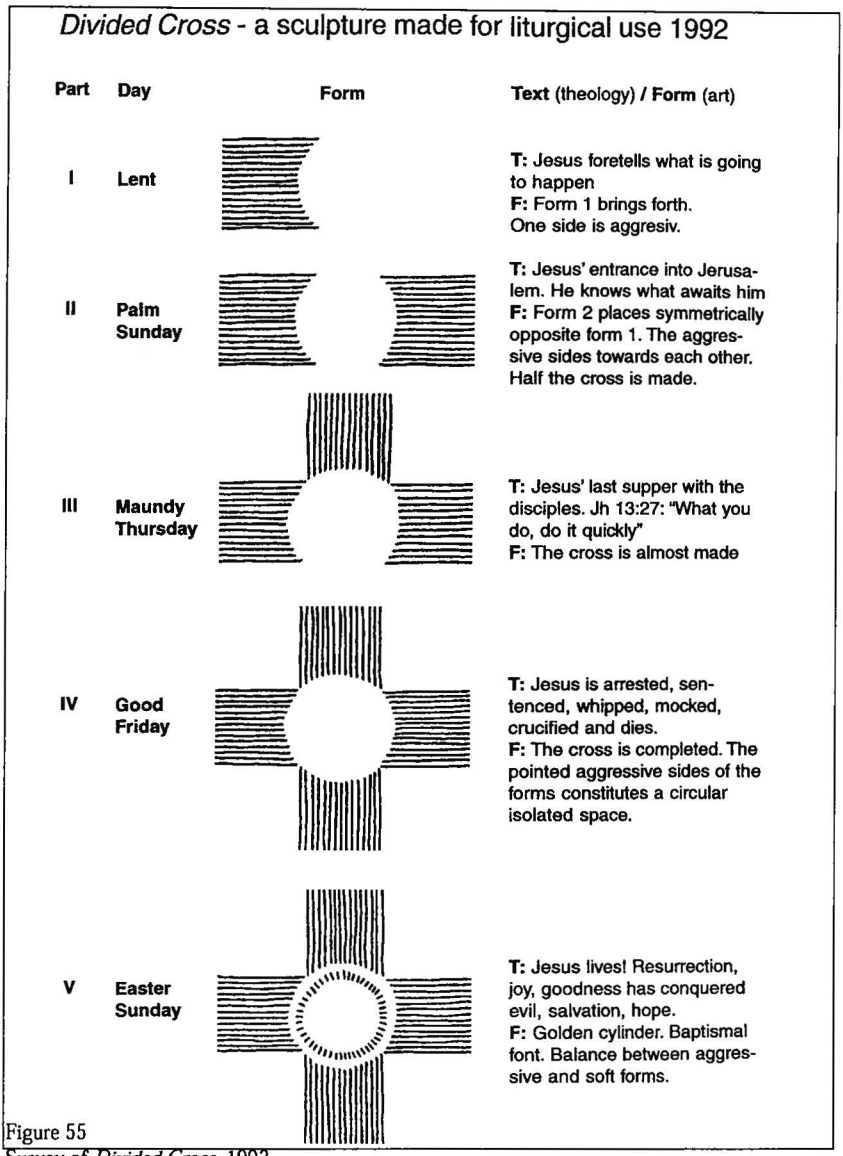


Figure 55
Survey of *Divided Cross*, 1992.

APPENDIX 1.6.5 LITURGICAL USE

Five years later, during Holy Week 1997, *Divided Cross* was employed liturgically in Løken parish church in county Akershus, Norway. The artwork was part of an Easter exhibition in which the local society of art[58] and the parish council of Løken co-operated. The entrance of the church room housed the exhibition.

57 In the early Church, the *catechumens* (from *catechesis*, non-Christians prepared for conversion) were baptized Easter morning.

58 Aurskog-Høland Kunstforening.

At the opening, *Divided Cross* was demonstrated and brought together piece by piece in the passageway in the middle of the nave. Afterwards, the sculpture group was placed by the entrance as part of the entire exhibition. During the subsequent sermons, the sculptural parts were put together one by one as part of a visualization of passion. About a thousand people visited the church during a period of ten days. It was astonishing how a contingent, Lutheran congregation accepted the work. I introduced the artwork myself and left a handout (see figure 58), and afterwards people could walk around and look for themselves. The experience demonstrates that style in ecclesiastical art is not really a problem; it is the communication of the Christian mystery that matters.

Appendix 1. 7 *Divided Crucifix*

Divided crucifix is a sculpture group that visualizes the narrative of Holy Week. The sculpture consists of five separate parts made of iron and copper wire bound by hand. Each form corresponds to one liturgical celebration or a narrative event of the *Gospel* of Jesus Christ.

APPENDIX 1.7.1 THE VISUAL IDEA

The idea of walking in and through the cross was abandoned in *Divided Cross*, but it was taken further in my next artistic project called *Divided Crucifix*. In this work, all the previous artistic ideas related to cross and crucifix form were combined: the intention of bringing the crucifix down to the ground; Christ in the body; the body as the cross; abstraction of the body; division of the cross combined with the *Gospel* narrative; and finally the aspect of movement. The liturgy of Holy Week and the *Gospels* were my point of departure for the visualization; the approach was liturgical and text-related. Liturgically there are four major celebrations: Palm Sunday, Maundy Thursday, Good Friday, and Easter Sunday. Besides these, the narrative offers a fifth major event, i. e. the night between Maundy Thursday and Good Friday, which Jesus spent in Gethsemane garden. Although there is no special liturgy during this night[59] except but for prayers, I would not miss this very moving and human part of the narrative. The story of Jesus in Gethsemane garden focuses on mental pain, anxiety, loneliness, and confusion, experiences that I think people in Western societies today can more easily identify with than the tragedy of crucifixion following on Good Friday. Besides, one may easily see oneself as the satisfied, sleeping disciples, or the cowardly Peter. I always liked the story of Peter in the Easter narrative (first his denial of Jesus in the morning before cockcrow, and afterwards the healing of his failure on the shore of Tiberias [Jn 21]); it movingly demonstrates how human weakness is no hindrance for building the Church. Therefore, I found it more relevant to include a reflection of the psychic pain Jesus had to endure than to dwell upon the physical torture of Good Friday, which is so extensively treated by the Stations of the cross.

59 Some churches are kept open this night to allow continuous prayer, for instance, St. Dominikus in Oslo.

From these reflections followed the visual idea of *Divided Crucifix*. The artwork was to consist of five parts in all, and each part should represent Christ in a particular situation corresponding to a specific human condition, experience, or mental state. The five chosen events of the Easter narrative, and the corresponding human themes, can be listed as such:

Palm Sunday: Jesus' work and actions including his entry into Jerusalem; authority and strength;

Maundy Thursday: Jesus eats with his disciples; inclusion in a group;

Gethsemane garden: Jesus suffers mentally; mental pain, anxiety of death, loneliness and confusion;

Good Friday: Jesus is sentenced to death, whipped, mocked, crucified, and dies;physical pain, torture and death;

Easter Sunday: Jesus is resurrected, including Ascension and Pentecost; justice and hope.

Put together, this jig-saw puzzle of elements becomes a crucifix that tells the whole story from beginning to end about the man Jesus, who taught and healed; established the shared meal of the Eucharist; was betrayed; suffered under the experience of psychic and physical torture of the worst kinds, until he died; and finally was resurrected as Christ.

APPENDIX 1.7.2 THE ARTISTIC IDEA

The crucifix was to be divided into five parts, and the Jesus-Christ events correspondingly reduced to five, so that each crucifix component should represent one event. Every sculptural part was intended to be self-sufficient and tell its own story, and the assembled group to be an integrated whole that visualizes the complete narrative of Jesus Christ.

Golgatha, the place of crucifixion, was chosen as the point of departure for designing the main form of the separate sculptural parts. It is assumed that the vertical poles of Roman crucifixion crosses were permanently placed on the site of punishment. Their heights have varied from about human size up to three meters above the ground. The horizontal bars would be carried by the prisoners from the place of sentence to that of crucifixion (EB, mic. v.3:266). In Jewish tradition, Jerusalem is the center of the world, and the Temple the navel from where all life has its beginning (EJ, v. 9:1558-9). According to Christian thinking, Christ changed creation and initiated a new era. He substituted the Jewish Temple, and became himself the new centre in the New World. And since the Golgatha cross symbolized Christ, this cross became the new centre of humankind. These ideas were extended so that, later, any cross was seen as a representation of the original cross at Golgatha, and thus came to represent the sentre in the world, the *axis mundi*, independent of geography (Poignet 1988:28).

I took the alleged vertical axis of the cross that once stood at Golgatha as a source of inspiration for my artistic idea. Since the cross represents Christ,

I combined the notion of the cross as the centre in the world with the figure of Jesus standing on the ground. And because nobody can tell what Jesus looked like and how the historical realities were, I found it adequate to abstract the male figure into a geometrical form. By placing my feet parallel, to each other and somewhat apart, in a square of approximately two feet, drawing lines from outside the legs to the head, I got an abstracted human volume. I decided that the height should be that of a contemporary, average man of my own culture: 1.80 m, like in *Standing Cross* (see 7. 2. 4). Thus, the form became an elongated pyramid cut on top, in which the cross pole and the human body are abstracted and integrated.

In order to create a dynamic story, I decided to let the main structure of the separate parts be rotated by degrees so that in the fifth form the front side of the first square had become the new front. This gradual change in the forms might be a possible way of visualizing how Jesus was transformed in the eyes of the disciples from rabbi to Messiah. Another way of telling the story was the integration of the ball in the figures. I regarded the ball as a broad symbol that could comprise ideas like the psychic Self, Holy Spirit, and the Godliness of Jesus. By these means, rotation and alteration of the ball, the transformation of Jesus to Christ should be visualized (see figure 56).

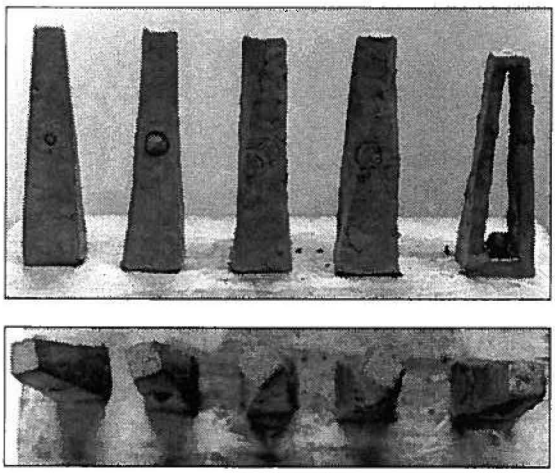


Figure 56
Model of *Divided Crucifix*.
a) side;
b) top.

APPENDIX 1.7.3 THE MAKING PROCESS

Selected passages in the making process that are important for understanding the final artwork are presented. First, I chose coarse black iron-thread for the cross-body. I decided that the ground pieces should be about 60 x 60 cm, made them in the technique I call *flat cell-structure*. The forms were built up by the three-dimensional structure used in the previous filled sculptures, and the surface structures were decided to be flat cell-structure in what I label *longitudinal cell-structure* made symmetrically on opposite sides of the main form (see figure 57a-b).

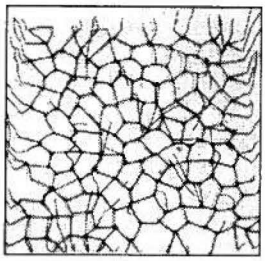
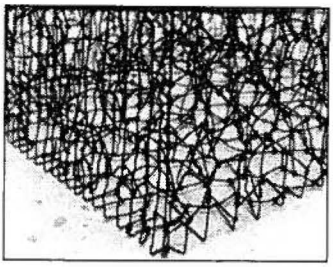


Figure 57
Surface structures:
a) ground area with flat cell-structure;



b) sides with longitudinal structure and flat cell-structure.

Next, I explored the possibilities of rotation in the main form, the cross bodies (see figure 58).

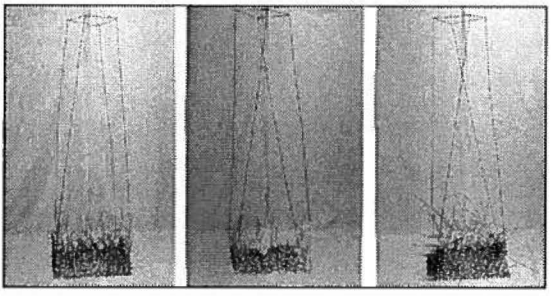


Figure 58
Rotation of the cross bodies.

Then, came the consideration of the copper balls: size, structure, and placement; first in the form representing Palm Sunday (see figure 59a).

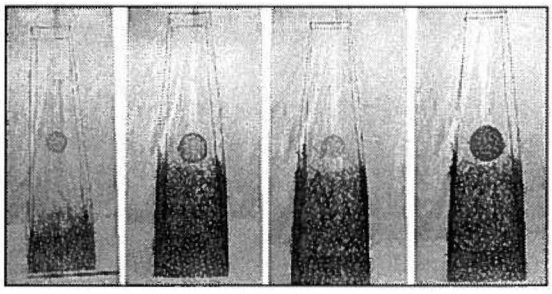
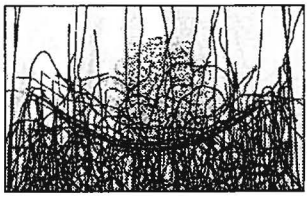
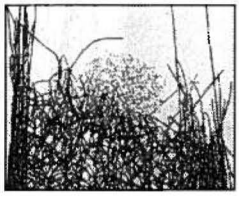


Figure 59
Integration and making of the ball:
a) ball size, structure, and placement in form 1;

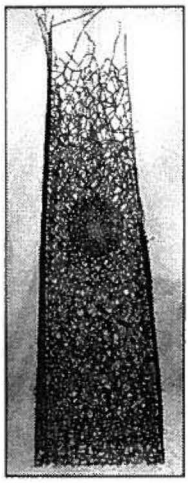
The ball, filled and even in structure, is built into the main form in a symmetrical eye-like structure when seen from the front/back (see figure 59b-d).
The ball represents the aspect of God in the man Jesus; it is present in the form, but concealed. Only the sides have openings (see figure 59e).



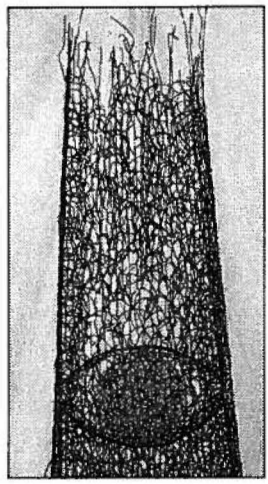
b) during the making process, front/back;



c) during the process making, sides;



d) completed, front/back;



e) completed, sides.

In form 2, which represents Maundy Thursday, the ball – still filled and even in the inner structure, but now enlarged, and with a slightly buckled surface - is moved and partly revealed (see figure 60).

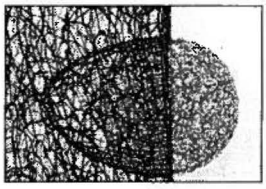
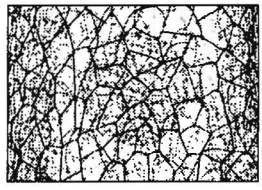


Figure 60
a) ball comes out in form 2;



b) ball towards form 3, side towards form.

Next, the ball is received visually by an opening structure in the side of form 3 (see figure 61a).

How the ball was to be visually transported and changed was difficult to decide. I pondered a lot on how mental pain was to be expressed. Eventually, I decided to let the ball disappear, since this referred to the dark night of pain in which God was absent. Finally, the inner structure became an elliptic hollow of emptiness. In order to let the ball pass through I had to open the other side of the form towards form 4 (see figure 61b).

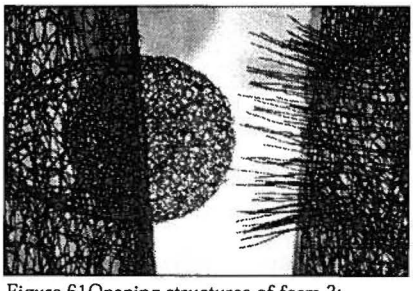
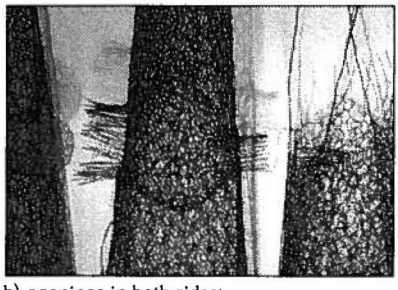
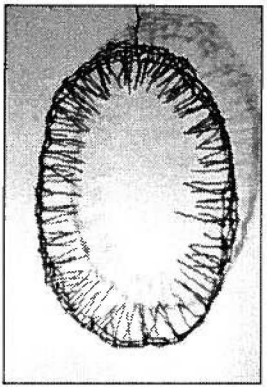


Figure 61Opening structures of form 3:
a) side towards form 2;

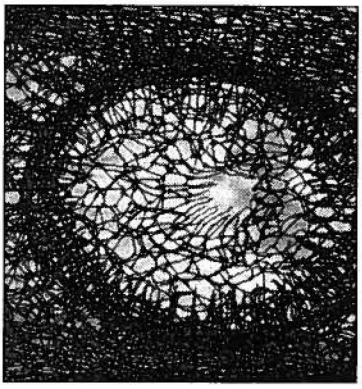


b) openings in both sides;

To underscore the aspect of pain and explain why the ball was gone, I placed a pointed structure inside the hollow, which now looked like an empty womb through which passing elements would be crushed and damaged. The impression gives associations to the first station in the sorrowful *rosary**: "Christ is sweating blood" (see figure 61c-d).



c) inner element;



d) empty womb.

The rotation of the cross-body of Form 3 together with its inner hollow destabilized the form. I sought a labile expression that could signal a desperation that would somehow have to be released.

I was greatly at a loss as to how to tell the story of passion in one of the pieces, form 4, representing Good Friday. Since the totality of the sculptural group should become the crucifix, the cross form was out of the question. Instead, I built upon the idea of *Christ as the cross* (see Appendix 1. 5. 3, figure 44), and decided to let the main form that represents both the human body of Christ and the cross be twisted and stiff. The whipping is symbolized by pointed bits of wire attached to the surface all over the main form, and the pierced side[60] (see figure 62) became the opening into which the route of the ball ends into a nothingness (see figure 62b).

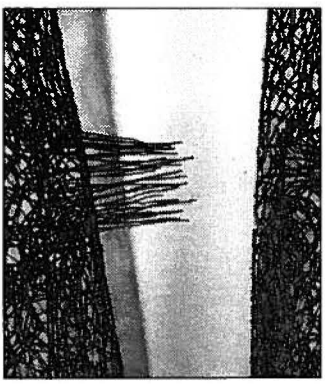
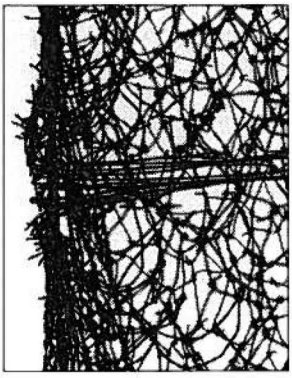


Figure 62
Pierced side in form 4:
a) end of the ball's route;



b) pierced side, detail.

60 "One of the soldiers pierced his side with a lance" (Jn 19.34 JB, NT:188).

At this stage, the ball is gone and its route ended; symbolically, all aspects of God has disappeared and is absent. I tried to materialize the experience of Jesus expressed through the words: "My God, my God, why have you forsaken me?"[61] (see figure 63).

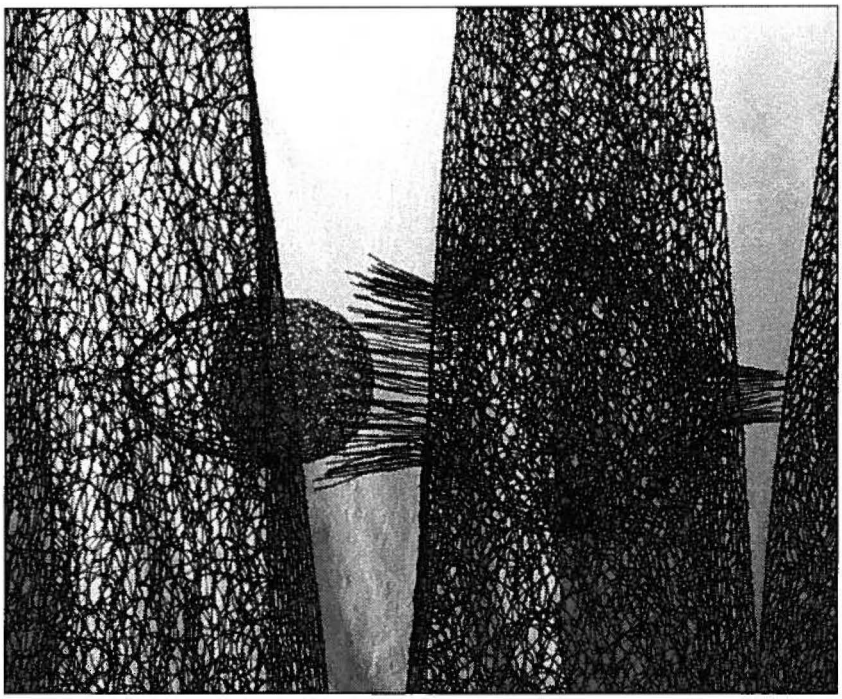


Figure 63 Transport of ball.

In order to make the rather similar cross-bodies distinctive and interesting in themselves, I also made the ends and upper surfaces differently, and let the top structures tell their own visual story. In form 1, I allowed the longitudinal structure to be continuous and bind the opposite sides together; in form 2 and 3 that have rotation, I chose to make a radiating structure to the center of the top end (see figure 64a).

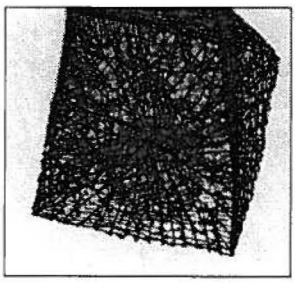
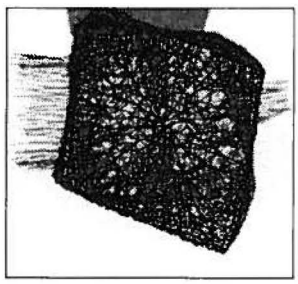


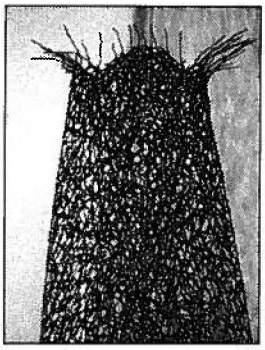
Figure 64
Top structures:
a) form 2 seen from above;

b) form 3 seen from above;

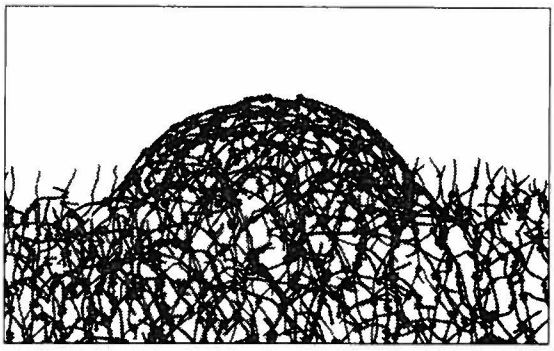


61 Mt 27.46 and Mk 15.34 (JB, NT: 62 and 88).

Since the tops of forms 1 and 2 are flat, I made a depression on top of form 3 that associates to a low mood (see figure 65e). The top of form 4, I decided to elevate and form into the upper part of a skull or a scalp, in order to indicate that there is a person confined (crucified) within the volume. Around the top, I let spikes represent the crown of thorns (see figure 64c-d-e).

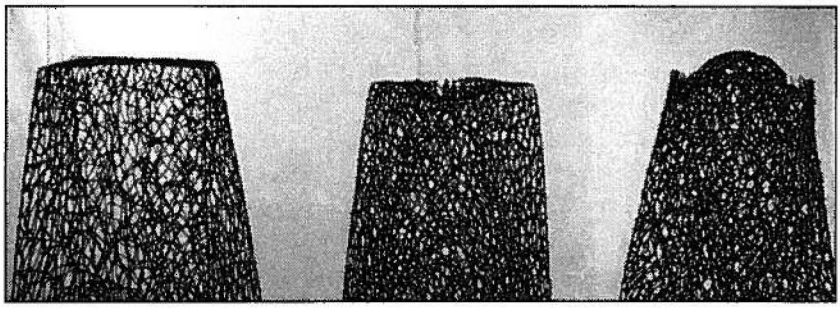


c) form 4 during the work process;



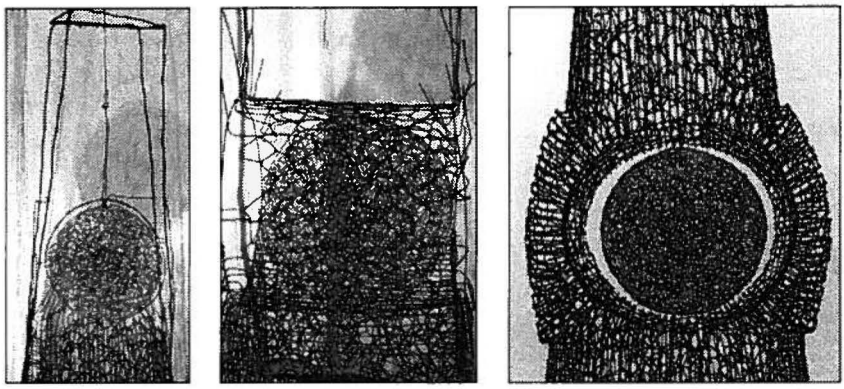
d) form 4 finished;

Seen together, the passion story is told through the top ends of the separate forms (see figure 64e).



e) Upper part of form 2, 3, and 4 from the side, survey.

The final Form 5, representing resurrection, turned out to be more difficult than I had expected. Finally, I decided to build upon the previous forms. The rotation was completed so that the front of Form 1 had become the side of Form 5. In order to symbolize the aspect of God in the resurrected Christ, I wanted the ball to return. I decided to structure the ball in a completely new way of three inner layers that might symbolize the mystical unity in the *Trinity*. In addition, I made this ball so big that it actually bursts the cross-body (the human aspect), which, in consequence, deteriorates towards nothingness - and in this process the cross form appears, while the ball (the spiritual aspect) takes over and replaces the original cross-body. My intention was to demonstrate that the symbol of the cross results from resurrection, and is dependent on this phenomenon, or the spiritual force represented by the inner ball (see figure 65).



a) front/back during the work process; b) sides during the work process; c) completed.

Figure 65
Integration of ball in form 5:

APPENDIX 1.7.4 FINAL FORM

The basic form in the sculptural group *Divided Crucifix* is a stele with a bottom square of 60 x 60 cm, a top square of approximately half this size, and sides sloping evenly to the top at a height of 1.80 m. This main form is meant to be an abstraction of a standing male body, with feet apart. It is varied so that every form in the group is unique and visually tells its own story. The variations are due to a rotation of the upper square and to the design in the middle of the figures. A copper ball is built into the middle of form 1; it comes out in part 2; disappears in form 3, and four; and reappears in form 5. The first and the last forms have top squares parallel to their bottom squares. The top squares of the second, third and fourth forms are rotated gradually so that the forms are increasingly destabilized and twisted. In the fifth figure, a full rotation of one side of the top square gives a new parallel between top and bottom squares, and a new stability is gained. The five abstracted male figures stand upright on the ground and underscore the humanity of Jesus; they offer closeness, and can to be seen and touched. The mystery of Christ is made visible through the symbol of the ball (see figures 66-72).

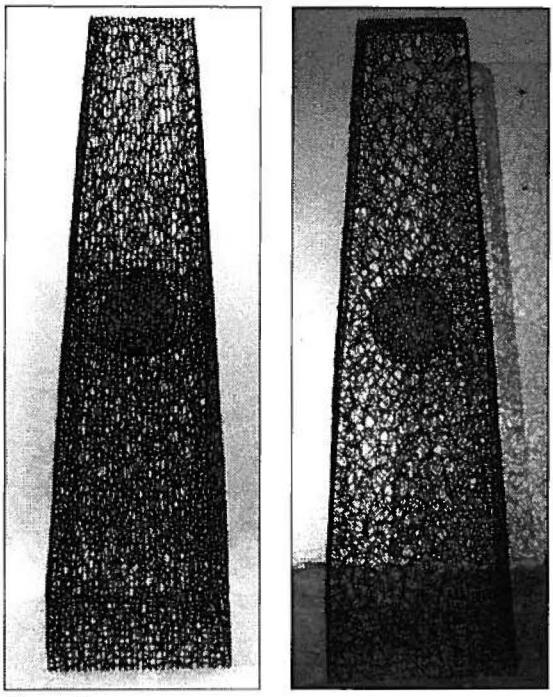


Figure 66
Form 1, *Palm Sunday*, front/back, side.

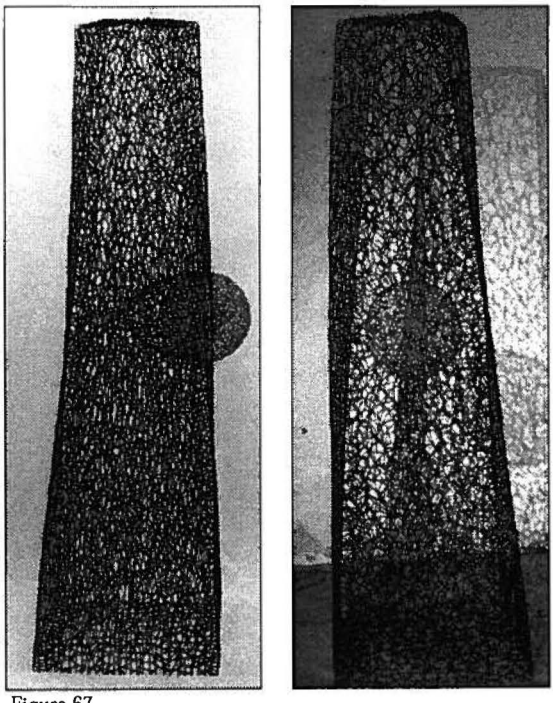


Figure 67
Form 2, *Maundy Thursday*, front/back, side.

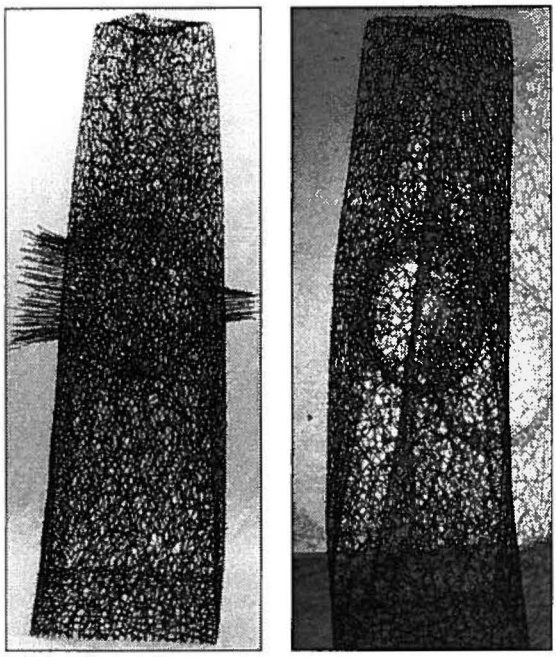


Figure 68
Form 3, *Gethsemane Garden*, front/back, side.

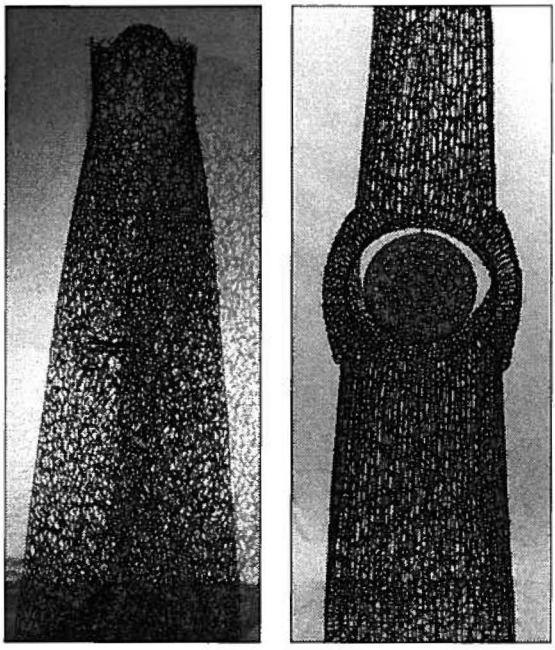


Figure 69
Form4, *Good Friday*, front/back/side.

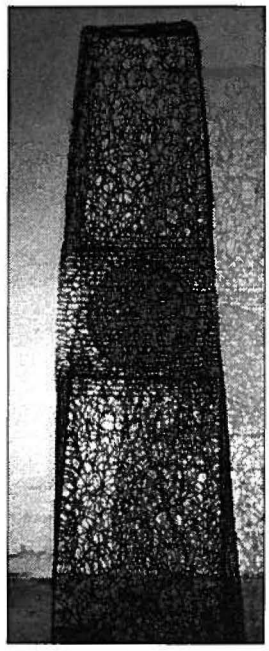


Figure 70
Form 5, *Easter Sunday*, front/back, side.

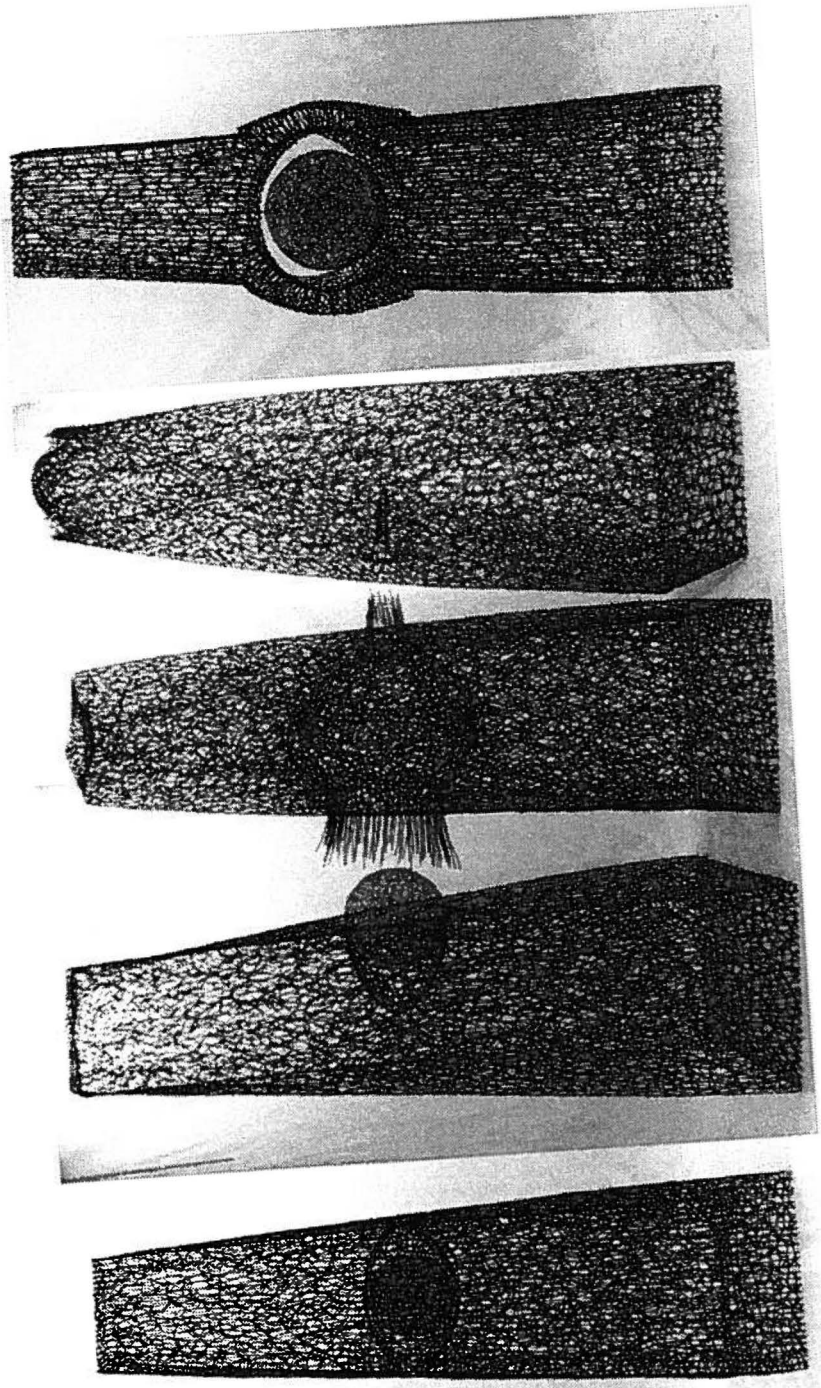


Figure 71
Divided crucifix, front/back.

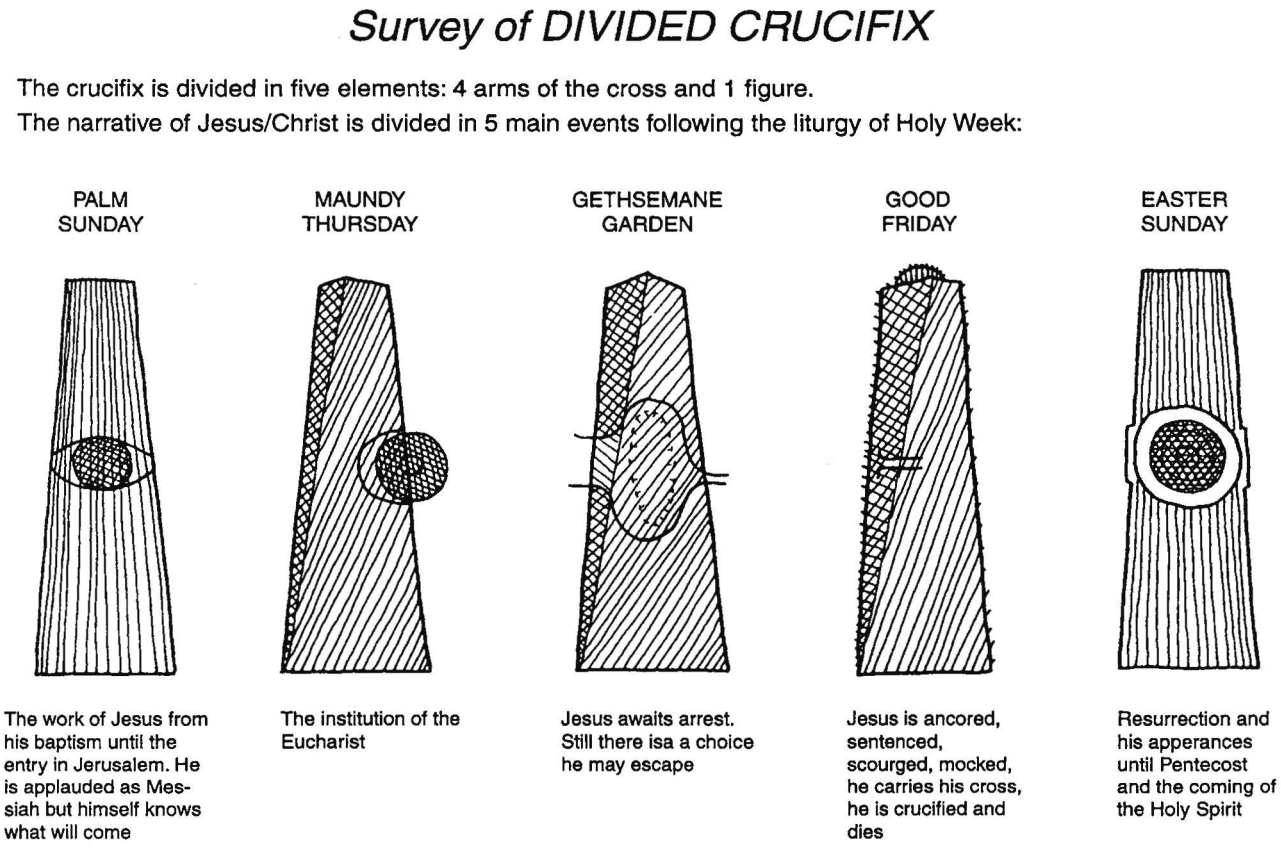


Figure 72 *Divided crucifix,* drawn survey.

APPENDIX 1.7.5 LITURGICAL USE

Divided Crucifix was used liturgically by the Church of Norway's Congregation of Students[62] at the University of Oslo, last Sunday in Lent 1994[63]. A special mass called "Mass in Steel and Silence" was arranged for the sculpture group, which on this occasion was present as a totality, and a nave was structured in the square room. Instead of the ordinary readings, five students were allowed to choose an appropriate text or poem that were read sequentially at each sculptural form. In between, music was played. The assembly sat on the floor during mass; before and after, they could move freely around between the forms. *Divided Crucifix* was then exhibited in the crypt of the Cathedral of Oslo[64], during Holy Week 1994. The exhibition was opened immediately after the service Palm Sunday, as an extension of the celebration and without a *vernissage*.

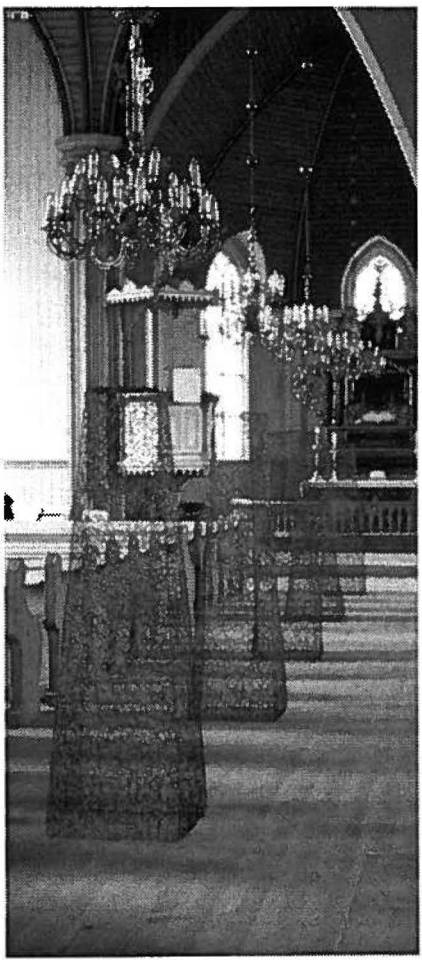


Figure 73
Divided Crucifix in Løken church, county Akershus, Norway, Easter 1998.

A proper liturgical use of *Divided Crucifix*, in which the sculptural group was assembled by degrees during the corresponding liturgical period took place during Easter 1998, in Løken church, in county Akershus, Norway. Again, the event was a cooperation between the Art Society of Aurskog-Høland and the congregation at Løken. On the opening 2 April, 1998, *Divided Crucifix* was kept hidden as people arrived. After an introductory talk, the forms were brought into the gateway in the nave one by one, while I explained step by step what was happening in the form and the corresponding liturgy. A printed survey leaflet of *Divided Crucifix* was handed out afterwards (see figure 73).

62 Norwegian , Evangelical Lutheran.

63 In Uranienborg menighetshus, Oslo.

64 Norwegian, Evangelical Lutheran.

During Holy Week, the vicar integrated *Divided crucifix* in his sermons, and the sculptural group was gradually put together in correspondence with the liturgy. In all, 1200 persons were registered as visitors during the exhibition period of two weeks.

Appendix 1. 8 *Good Friday Crucifix*

APPENDIX 1 8.1 ARTISTIC PROCESS AFTER *DIVIDED CRUCIFIX*

After the two-year long process of making *Divided Crucifix*, I had no idea of how to proceed further. The artistic challenge of resurrection and the godly nature of Christ was troublesome, and I realized that I needed more knowledge. Again, I took a text-related approach, but this time I turned to the interpretation of the *Gospels*, which is theology, and the interpretation of Christ in particular, which is *christology**. *The Historical Jesus - the Life of a Mediterranean Jewish Peasant* by John Dominic Crossan[65] published in 1991 proved inspiring. According to Crossan, the most outstanding act of the historical Jesus was his institution of a shared meal in which all partakers were equal. It is this shared meal that is the basis for the Eucharist and the Church, and in this context the cross plays no role. In fact, the cross did not become a commonly used symbol of Christianity before the end of the 4th century[66]. It was Helena, mother of Constantine the Great, who in the 320s *found*[67] the Holy Cross, and from then on, the interest in the crucifixion of Christ as an historical event took off[68]. When this came to my attention, my interest in the historical crucifiction waned, and I worked instead on symbols of the Eucharist for a 3-year period[69].

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65 John Dominic Crossan is a former Roman Catholic Father, now a professor of Biblical Studies at DePaul University in Chicago. Crossan has been active in *The Jesus Seminar* that consists of an international group of nearly eighty scholars meeting regularly to discuss their research and discuss what Jesus actually said and did (Funk, Hoover and The Jesus Seminar 1993). Crossan has an extensive production and has been on the Internet in lively discussions. Whether Crossan is defined as a biblical scholar (scientist) or a theologian (interpreter of faith) was of minor importance to me.

66 See Erich Dinkler's interesting work *Signum Crucis* in which he treats the development of the cross as a symbol of Christianity (Dinkler 1967).

67 According to the Swedish theologian Stephan Borgehammer the term is double, Helena invented the cross (Borgehammar 1991).

68 See the dissertations *How the Holy Cross was Found* (Borgehammar 1991), and *Helena Augusta. The Mother of Constantine the Great and the Legend of Her Finding of the True Cross* (Drijvers 1992).

According to Borgehammer, Constantine the Great's mother Helena wanted to help her son in ruling the Roman Empire and badly needed something that might keep the remote areas under control (see Borgehammar 1991). In compliance with Carlo Borromeo in the 16th century (see 3. 1. 7), I prefer honesty and accuracy in matters of faith; it should not be built on deception.

69 I have not yet finished and exhibited my work on the Eucharist, which I call *Small Altar Series*. These artworks are made for private devotion and meditation, and in this aspect complements the *Crucifix Series*, which is much more extrovert. In addition, I worked on the face of Jesus/Christ – and still do. I intend to combine the abstract and the figurative in order to explain the human and the godly aspect of Christ. This is another way of telling the narrative of the Gospel, which is still in the making.

Appendix 1. 8. 2 Crucifix for Good Friday

After some time I became aware that, although there is to be a cross/crucifix nearby the altar[70], the crucifix only plays an *active* part in the liturgy during the mass of Good Friday[71]. On particular occasion, the assembly individually pays homage to the cross, or rather to the crucified. The act is both a commemoration of the crucified Lord, and a partaking in his crucifixion[72]. On Good Friday, Christ's offer is in focus, and a figurative, realistic version of the crucifix is required.

In the late 1990s, during the periods of Holy Week, there has been an amazing public interest in the historic realities of Christ's passion and crucifixion. Newspapers and magazines have brought articles primed with scholarly information, and travels to the Holy Land are continuously advertised and arranged. In Jerusalem, an archaeological park in which the Golgatha cross is reconstructed, has been established[73] (see figure 74).



Figure 74
Cross in the historical park in Jerusalem
(photo: Odd Hagen, published in *Aftenposten* 11.09.95).

For me it was quite provoking to see this tiny, coarse reconstruction of the cross. By combining the reconstruction of the crucified with the reconstruction of the cross, one should come rather close to the remote event (see figure 75).

70 GIRM, A. 270; FL:Í91. Often it will be the procession cross, which is also a crucifix (the revised GIRM of 2000 will require it).

71 Also on the feast of *Corpus Christi* second Sunday after Lent, and the Feast of the Cross 14 September.

72 Therefore, some congregations actually crucify a representative of Jesus.

73 Without pretending to be scientific, the fluent stream of writings and television programs, scientific and popular, on Jesus and his crucifixion, has made me think that the contemporary equivalent to the traditional crucifix lies in the archaeological evidence, in the scientific reports, and the biblical research on the topic. Besides, we want to visit the historic places and see them for ourselves, as pilgrims have done since the 4th century. See the Anglican priest and archaeologian John Wilkinson's book *Egeria's Travels to the Holy Land* (Wilkinson 1981).

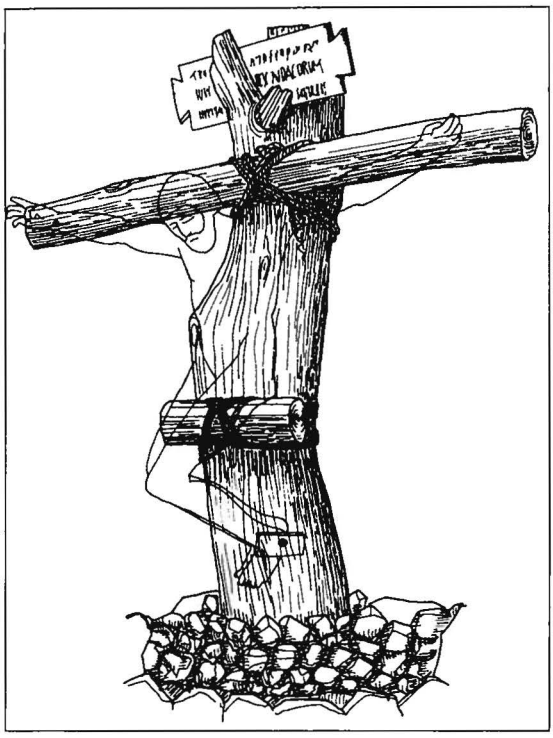

Figure 75
Reconstruction of a probable crucifixion (drawing by Jørgen Jensenius[74]).

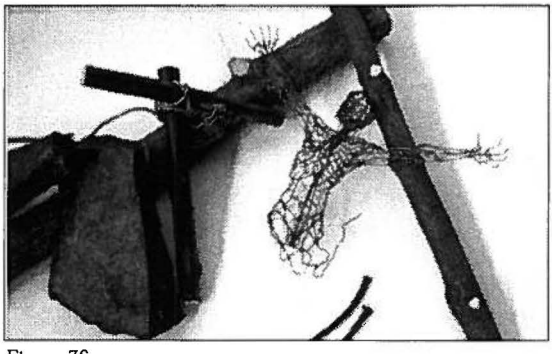

Figure 76
Good Friday Crucifix, 1997-, unfinished.

On Good Friday 1997, inspired by the archaeological evidence, I started to make a small crucifix intended for an altar and personal devotion. This work was so intimately connected to Good Friday that I let it rest until Holy Week the next year. I realized that I eventually had found a suitable Holy Week activity, and have since then worked on my *Good Friday Crucifix* every Holy Week. It is still not finished, and perhaps never will be, since it reflects the recurrent Good Fridays[75] (see figure 76).

In my art production, the tiny *Good Friday Crucifix* and the human-sized abstracted *Divided Crucifix* represent polar ends on a scale of crucifix making. *Divided Crucifix* tells the whole story of Holy Week and is made for catechesis and social life in liturgy; it is expressive and extrovert, while *Good Friday Crucifix* is a traditional crucifix with focus on the crucifixion itself. The expression is silent and introvert, made for devotion and private prayer. The aspect of *process*, however, is kept

74 The drawing is a combination of the reconstruction by Kuhn (figure 42 [Kuhn 1979:315]) and Hagen's photo (figure 75), which architect Jensenius kindly drew in combination.

75 I regard the *Good Friday Crucifix* as a kind of meditative prayer that I may turn to on the bad days of Holy Week. In my whole life as far back as I can remember, I never could stand Good Friday. The explanation may be that in my home and the Lutheran milieu I lived, I did not feel that Christ actually rose again.

in the *Good Friday Crucifix*, which consists of a ground of stones, the cross pole, the horizontal bar, Christ, rope, and nails. It can be mounted and dismounted. Again, I have made a jigsaw puzzle that reflects the liturgical acts.

Appendix 1. 9 The *Crucifix Series* Related to the Genuine-Christian-Modern-Art Criteria

There can hardly be a conclusion in an artistic process. My artistic exploration of cross and crucifix form was initiated by a personal motivation. I began to work with the theme of the crucifix in order to renew the traditional interpretation. Intuitively (direct approach), I first turned to the medieval tradition (iconographical approach) of the victorious Christ (*Crucifix from Leikanger*) with a new material and technique. Next, I sought theoretical knowledge (theological approach) and explored crucifix form more freely. I was encouraged to go on experimenting inspired by Flannery's commenting footnote in the *Instruction* to the Church's directives on art, which says that "in a modern church one would expect to find genuine Christian *modern* art" (IO, A. 13; FL:48) (normative approach). I understood the conciliar text on art as a challenge to all professional visual artists in the Church, myself included, to bring forth the desired genuine, Christian, *modern* art [76]. The *Crucifix Series* as a whole should be regarded as my personal response to this call[77]. I have used my work in catechesis and in liturgy (liturgical approach), and listened to the users and their response to my work (client-approach), until I became so confused that I had to do research myself. Artists cannot evaluate their own artworks as pieces of *art*, but they may reflect on their own artistic processes to see whether they have met the challenges and solved the visual problems they have been concerned about.

Related to the notion of genuine Christian modern art, my *Crucifix Series* answers the aspect of the:

- *genuine* by taking a personal attitude to the artistic process. The artworks have resulted from my own spiritual needs and exploration of form. I regard my work to be in the tradition of St. Bernard and the Cistercians, which was based on authenticity, poverty, and purity in colours and form. In consequence, I have chosen the familiar, cheap (and genuine) metal thread as my artistic material[78]. My technique of binding by hand is hard and takes time; it loads the material with potential energy. Quite surprisingly, I have experienced that this technique makes my artworks *pastoral*. Most people, especially men,

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76 It is interesting to register that my private understanding of the conciliar text on art seems to be legitimized by Pope John Paul II in his letter *To Artists*, issued in 1999, in which Pope John Paul II almost begs artists to work for the Church on an idealistic level based on inner need, without following trends or demands of any kind. This is, in fact, what I have done through my *Crucifix Series* (I sold my first artwork in the *Crucifix Series* to a private patron in 2000).

77 Flannery's accent on *modern*, in combination with the Second Vatican Council's request for *active participation* by the faithful, led to the division of the cross, which culminated in *Divided Crucifix*. I personally did not feel that I had fulfilled the demand of providing the desired genuine-Christian-*modern*-art before I had made *Divided Crucifix*.

appreciate and esteem the quantity of work, time, and seriousness that went into the making of the forms. This is part of the message of *genuineness* that I want to communicate: the Church is built by the faithful practice of endless prayers and tedious work. As for the *spiritual* dimension, I have expressed *my* spirituality through my work.

- *Christian* by offering service to the Church through a visual reflection on the central symbol of faith in an effort to communicate the Christian message. *Divided Cross* and *Divided Crucifix* are made for direct catechetical use either in a teaching context or in liturgy, and invites active participation of the faithful, while the small *Good Friday Crucifix* is made for private devotional use. All the artworks are based on the *New Testament Gospel* stories and today's liturgy (content). The Christian *hope* is present in all the sculptures, either in victorious forms like the balls, or through the radiating copper material, all of which symbolize the transcendent dimension of God. As for the aspect of *beauty*, I can only say that I have worked on my sculptures until I felt they were "right".

- *Modern* by being in accordance with my personal needs and therefore *significant* to me. Because I am part of my own time and a cultural milieu, I suppose that at least some others are interested in the same things as I am[79]. Since my *Crucifix Series* comprises figurations as well as abstractions, it demonstrates the wide possible variations within the contemporary context.

- *Art* by working with conceptually new interpretations either in material, technique, or form. The latest artworks in the *Crucifix Series* show that the symbol of the cross and the crucifix can be seen as a *process* in which the onlooker can identify and partake[80]. Hopefully, my *craft* and language of form are of good *quality*, but this is not for me to judge.

Through the years, my artistic work has involved three main issues: the face of Christ, the crucifix, and the Eucharist. These themes give associations to the Lutheran altarpieces that I am familiar with from my childhood[81], which have three paintings on top of each other: at the bottom is the shared meal of the Eucharist, in the middle is the crucifixion, and on top resurrection. All three motives are equally important in expressing Christian faith. Related to my work, I started in the middle with the cross/crucifix, descended to the

78 I buy the copper thread at the waste dealer. My attitude and choice of materials and technique should be adequate seen in relation to the criteria of *modesty* and *simplicity* that were so important to the Dominican reformers of ecclesiastical art before the Second Vatican Council (Wedig 1995:233), and which later were taken into the conciliar directives. I can only hope that my artworks are perceived as having *noble simplicity*, without being *mean*.

79 I don't think that ordinary artists can hope for more than this!

80 There may be a certain similarity in my understanding and the medieval passion plays.

81 From the 17th century and onwards. See Sigrid Christie Den lutherske ikonografi i Norge, 1973.

Eucharist, and still ponder on the upper motif, which in my artistic process, so far, has been linked to the face of Christ. There is nothing new in what I am trying to do, my only aim is to tell the old story anew: to make "genuine Christian *modern* art". And the process continues.

Appendix 1. 10 Final Conclusions

My discontent with the traditional crucifixes as the only embellishment in many new Roman Catholic churches ignited my ten-year-long artistic exploration of crucifix form and my curiousity to know what artists are expected to provide when they work for the Church, a question that ends in this dissertation. The conclusions arrived at here show that the traditional crucifix may now be evaluated as an object of contemporary ecclesiastical art by relating it to the proposed visual scheme (see chapter 7, figure 31). First, the aspect of *genuine* seems not to be fulfilled since this kind of traditional object cannot be considered an authentic artwork by a creative artist, but merely the carrying on of a conventional type, and therefore fails to communicate any personal *spirituality*. Secondly, the aspect of being *Christian* is in our time when this type of crucifix has become fashionable among post-Christians, dependent on the context. Since the traditional crucifix focuses on Good Friday alone, it *visually* tells only the tragic part of the Christian story. In a society characterized by secularism, a *genuine* Christian and *modern* Christian visual symbol ought also to communicate the victorious aspect if it is to be regarded as religiously *significant*, and *truthful* – and the theological understanding of *beauty* is linked to that which is true. Thirdly, concerning the aspect of *modern* connected to form, the traditional crucifix is not in accordance with the new knowledge provided by biblical research about crucifixion. Fourthly, the traditional crucifix does not add anything new to that which is seen beforehand and therefore cannot be regarded as *art* in a contemporary understanding of the term. From this follows that the production and use of the *traditional* crucifixes in our time as the *single* embellishment in a new church building may *not* be in accordance with the requests of the Church.

However, this does not mean that the suffering type of crucifix is out-dated as such, on the contrary. Pope John Paul II's personal processional cross (figures 26 and 27) shows an example of a genuine Christian *modern* crucifix of the suffering type. The problem today, in my opinion, is that the suffering type of crucifix does not *visually* bring the Christian message of salvation and joy that any cross or crucifix symbolizes. According to my artistic work on crucifix form, which began with an intention of expressing the positive Christian message by visual means through the cross and the crucifix symbol, I found that by focusing on the victorious aspect, I lost the suffering one, and vice versa. The problem is that the Christian mystery cannot be understood without *both* the dark and the light aspects. Because I experienced the impossibility of telling the *complete* story of passion and resurrection truthfully in only one object,

my artistic solution became to make *several* visual expressions that taken together might symbolize the mystery of Christ. Today, the new revised *General Instruction* specifies that the altar or processional cross is to be a cross with the figure of Christ crucified upon it, that is, a suffering type of crucifix. But in order to visualize the complete Christian message there has also to be a visual image of the glad tidings, the *evangelion.* If the stationary embellishment in a rather small church building is a suffering type of crucifix alone, and the processional cross is the same kind of expression, the faithful are *visually* nurtured by torture and pain only, which is *not* what the *Gospels* proclaim. Taken together, my understanding of the Church's normative teaching in matters of art, the experience I have gained through my artistic work, and my needs as a member of a congregation and partaker in the liturgy, the conclusion may be that in a Roman Catholic church building in addition to the suffering crucifix required in the altar area, there ought to be a visual expression that symbolizes the victorious, joyful aspects of Faith.

This dissertation is an attempt to contribute to the dialogue between the Church and contemporary artists. As an artist, with my professional presuppositions and background, I have on the one hand tried to meet and understand the perspective of the Church in matters of art, and on the other hand I have wished to communicate an artist's perspective to the Church. My findings show that the directives of the Church are open and inviting towards artists provided that artists respect the premises of Christian teaching, which involves focus onto the spiritual dimension of life and to fellow human beings. For the last almost 50 years the Church has requested an art that serves liturgy and Christian life by communicating contemporary Christian spirituality and understanding, worthily and relevantly to contemporary man, by contemporary means. The question remains whether contemporary artists have met this generous challenge adequately. It is my hope that this dissertation may contribute to inspire and encourage artists to produce *genuine, Christian, modern, art* with *spirituality, beauty, significance, and quality,* new works of art in any material, form, or style that may reflect the Christian mystery genuinely and convincingly to contemporary man.

APPENDIX II Documents

Appendix 2. 1 Pre-Conciliar Documents
Mediator Dei (Pius XII 1947), articles 193-196

MEDIATOR DEI ENCYCLICAL OF HIS HOLINESS POPE PIUS XII
ON THE SACRED LITURGY - 11/20/1947

Introduction
Part I: The Nature, Source and Developement of the Liturgy
A.The Liturgy is Public Worship
B.The Liturgy is Exterior and Interior Worship
C.The Liturgy Under the Hierarchy of the Church
D.Progress and Developement of the Liturgy
E.Its Developement May Not be Left to Private Judgement
Part II: Eucharistic Worship
A.The Nature of the Eucharistic Sacrifice
B.Participation of the Faithful in the Eucharistic Sacrifice
C.Holy Communion
D.Adoration of the Eucharist
Part III: The Divine Office and the Liturgical Year
A.The Divine Office
B.The Cycle of the Mysteries in the Liturgical Year
C.Feasts of the Saints
Part III: Pastoral Directives
A.Other Devotions Not Strictly Liturgical Warmely Recommended
B.Liturgical Spirit and Liturgical Apostolate (Articles 186-204)
Epilogue
Endnotes

193. It cannot be said that modern music and singing should be entirely excluded from Catholic worship. For, if they are not profane nor unbecoming to the sacredness of the place and function, and do not spring from a desire of achieving extraordinary and unusual effects, then our churches must admit them since they can contribute in no small way to the splendor of the sacred ceremonies, can lift the mind to higher things and foster true devotion of soul.

194. We also exhort you, Venerable Brethren, to promote with care congregational singing, and to see to its accurate execution with all due dignity, since it easily stirs up and arouses the faith and piety of large gatherings of the faithful. Let the full harmonious singing of our people rise to heaven like the bursting of a thunderous sea [176] and let them testify by the melody of their song to the unity of their hearts and minds [177], as becomes brothers and the children of the same Father.

195. What We have said about music, applies to the other fine arts, especially to architecture, sculpture and painting. Recent works of art which lend themselves to the materials of modern composition, should not be universally despised and rejected through prejudice. Modern art should be given free scope in the due and reverent service of the church and the sacred rites, provided that they preserve a correct balance between styles-tending neither to extreme realism nor to excessive «symbolism,» and that the needs of the Christian community are taken into consideration rather than the particular taste or talent of the individual artist. Thus modern art will be able to join its voice to that wonderful choir of praise to which have contributed, in honor of the Catholic faith, the greatest artists throughout the centuries. Nevertheless, in keeping with the duty of Our office, We cannot help deploring and condemning those works of art, recently introduced by some, which seem to be a distortion and perversion of true art and which at times openly shock Christian taste, modesty and devotion, and shamefully offend the true religious sense. These must be entirely excluded and banished from our churches, like «anything else that is not in keeping with the sanctity of the place.» [178]

196. Keeping in mind, Venerable Brethren, pontifical norms and decrees, take great care to enlighten and direct the minds and hearts of the artists to whom is given the task today of restoring or rebuilding the many churches which have been ruined or completely destroyed by war. Let them be capable and willing to draw their inspiration from religion to

178. *Code of Canon Law*, can. 1178.

179. Pius XI, *Constitution Divini cultus.*

express what is suitable and more in keeping with the requirements of worship. Thus the human arts will shine forth with a wondrous heavenly splendor, and contribute greatly to human civilization, to the salvation of souls and the glory of God. The fine arts are really in conformity with religion when «as noblest handmaids they are at the service of divine worship.» [179]

This document is taken from:
The Catholic Liturgical Library, available online <http://www.catholicliturgy.com>.

Appendix 2. 2 Documents of the Second Vatican Council

APPENDIX 2.2.1 *CONSTITUTION ON THE SACRED LITURGY, SACROSANCTUM CONCILIUM*, 4DEC.1963; CHAPTER VII; *SACRED ART AND SACRED FURNISHINGS*

122. The fine arts are rightly classed among the noblest activities of man's genius; this is especially true of religious art and of its highest manifestation, sacred art. Of their nature the arts are directed toward expressing in some way the infinite beauty of God in works made by human hands. Their dedication to the increase of God's praise and of his glory is more complete, the more exclusively they are devoted to turning men's minds devoutly toward God.

For that reason holy Mother Church has always been the patron of the fine arts and has ever sought their noble ministry, to the end especially that all things set apart for use in divine worship should be worthy, becoming, and beautiful, signs and symbols of things supernatural. And to this end she has trained artists. In fact the Church has, with good reason, always claimed the right to pass judgement on the arts, deciding which of the works of artists are in accordance with faith, piety, and the laws religiously handed down, and are to be considered suitable for sacred use.

The Church has been particularly careful to see that sacred furnishings should worthily and beautifully serve the dignity of worship. She has admitted changes in material, style, or ornamentation prompted by the progress of technical arts with the passage of time. Wherefore it has pleased the fathers to issue the following decrees on these matters:

123. The church has not adopted any particular style of art as her own. She has admitted styles from every period, in keeping with the natural characteristics and conditions of peoples and the needs of the various rites. Thus in the course of the centuries she has brought into existence a treasury of art which must be preserved with every care. The art of our own times from every race and country shall also be given free scope in the Church, provided it bring to the task reverence and honor due to the sacred buildings and rites. Thus it is enabled to join its voice to that wonderful chorus of praise in honor of the Catholic faith sung by great men in past ages.

124. Ordinairies are to take care that in encouraging and favoring truly sacred art, they should seek for noble beauty rather than sumptuos display. The same principle applies also to sacred vestments and ornaments.

Bishops should be careful to ensure that works of art which are repugnant to faith, morals, and Christian piety, and which offend true religious sense either by depraved forms or through lack of artistic merit or because of mediocrity or pretense, be removed from the house of God and from other sacred places. And when churches are to be built, let great care be taken that they be suitable for the celebration of liturgical services and for the active participation of the faithful.

125. The practice of placing sacred images in churches so that they be venerated by the faithful is to be maintained. Nevertheless their number should be moderate and their relative positions should reflect right order. For otherwise the Christian people may find them incongruous and they may foster devotion of doubtful orthodoxy.

126. When passing judgment on works of art, local ordinaries should ask the opinion of the diocesan commission on sacred art and- when occasion demands- the opinions of others who are experts, and the commissions mentioned in Articles 44, 45 and 46.

Ordinaries should ensure that sacred furnishings and works of value are not disposed of or destroyed, for they are ornaments in God's house.

127. Bishops, either personally or through suitable priests who are gifted with knowledge and love of art, should have a special concern for artists, so as to imbue them with the spirit of sacred art and of the sacred liturgy.

It is also desirable that schools or academies of sacred art should be established in those parts of the world where they would be useful for the training of artists.

All artists who, prompted by their talents, desire to serve God's glory in holy Church should ever remember that they are engaged in a kind of holy imitation of God Creator: that they are concerned with works destined to be used in Catholic worship, for the edification of the faithful and to foster their piety and religious formation.

128. The canons and ecclesiastical statutes which govern the provision of external things which pertain to sacred worship should be revised as soon as possible, together with the liturgical books, as laid down in Article 25. These laws refer especially to the worthy and well-planned construction of sacred buildings, the shape and construction of altars, the nobility, placing, and security of the eucharistic tabernacle, the suitability and dignity of the bapistry, the proper ordering of sacred images, and the

scheme of decoration and embellishment. Laws which seem less suited to the reformed liturgy should be amended and abolished. Those which are helpful are to be retained, or introduced if lacking.

In this matter, especially as regards the material and form of sacred furnishing and vestments, in accordance with Article 22 of this Constitution, powers are given to territorial episcopal conferences to adapt such things to the needs and customs of their different regions.

129. During their philosophical and theological studies, clerics are to be taught about the history and development of sacred art, and about the basic principles which govern the production of its works. Thus they will be able to appreciate and preserve the Church's ancient monuments, and be able to aid by good advice artists who are engaged in producing works of art.

130. It is fitting that the use of pontificals be reserved to those ecclesiastical persons who have episcopal rank or some particular jurisdiction.

The text is taken from Austin Flannery O.P. *Vatican Council II; the Conciliar and Post Conciliar Documents* 1981 edition, Fowler and Wright Book LTD. Leominster, Hereford, England, pp. 34-36.

APPENDIX 2.2.2 CLOSING MESSAGES OF THE SECOND VATICAN COUNCIL: *TO ARTISTS*, 8 DECEMBER 1965

On December 8, 1965, at the close of the solemn ceremonies marking the end of Vatican II, Pope Paul VI spoke to the Council fathers, and cardinals read messages in the name of the Council Fathers to various groups of people, among them artists (Abbott 1966:728). Leo Cardinal Suenens of Malines-Brussels read:

"We now address you, artists, who are taken up with beauty and work for it: poets and literary men, painters, sculptors, architects, musicians, men devoted to the theater and the cinema. To all of you, the Church of the Council declares to you through our voice: if you are friends of genuine art, you are our friends.

The Church has long since joined in alliance with you. You have built and adorned her temples, celebrated her dogmas, enriched her liturgy. You have aided her in translating her divine message in the language of forms and figures, making the invisible world palpable. Today, as yesterday, the Church needs you and turns to you. She tells you through our voice: Do not allow an alliance as fruitful as this to be broken. Do not refuse to put your talents at the service of divine truth. Do not close your mind to the breath of the Holy Spirit.

This world in which we live needs beauty in order not to sink into despair. It is beauty, like truth, which brings joy to the heart of man and is that precious fruit which resists the wear and tear of time, which unites generations and makes them share things in admiration. And all of this is through your hands. May these hands be pure and disinterested. Remember that you are the guardians of beauty in the world. May that suffice to free you from tastes which are passing and have no genuine value, to free you from the search after strange or unbecoming expressions. Be always and everywhere worthy of your ideals and you will be worthy of the Church which, by our voice, addresses to you today her message of friendship, salvation, grace, and benediction (Abbott 1966:732).

APPENDIX 2 2.3 *INSTRUCTION ON THE PROPER IMPLEMENTATION OF THE CONSTITUTION ON THE SACRED LITURGY, INTER OECUMENICI,* ARTICLES 3 AND 13 C.

3. It is of the greatest importance that, from the beginning, these documents should be rightly implemented everywhere and that all possible doubts as to their interpretation should be eliminated. It is for this reason that the Consilium, on the instructions of the Holy Father, has prepared the present Instruction. It defines more clearly the competence of episcopal conferences in liturgical matters, it makes more specific what was expressed in general terms in both documents, it permits, or decrees, certain changes which can be introduced prior to the revision of the liturgical books (IO; FL:45).

13. Liturgical ceremonies should be celebrated with the utmost perfection. For this reason:
c) Churches and oratories, church furnishings and vestments should be examples of genuine Christian art, including modern art.[1] (IO; FL:48).

The text is taken from the transition by Austin Flannery O.P. *Vatican Council II; the Conciliar and Post Conciliar Documents* 1981 edition, Fowler and Wright Book LTD. Leominster, Hereford, England, pp. 45 and 48.

1 The meaning is not that modern art is merely permissible, but that just as in older churches one would expect to find genuine Christian art *of that time*, so in a modern church one would expect to find genuine Christian *modern* art.

Appendix 2. 3 Post-Conciliar Guidelines on Sacred Art

2.3.1 *GENERAL INSTRUCTION ON THE ROMAN MISSAL,* ARTICLES: 253-56, 270, AND 278-79*THE GENERAL INSTRUCTION OF THE ROMAN MISSAL FOURTH EDITION, 27 MARCH 1975*

Decrees of the Sacred Congregation for Divine Worship on the Roman Missal of 26 March, 1970, and 27 March, 1975, for the Second Editio Typica, *Apostolic Constitution**, Promulgation of the Roman Missal Revised by Decree of the Second Vatican Ecumenical Council The General Instruction of the Roman Missal

CHAPTER V *ARRANGEMENT AND FURNISHING OF CHURCHES FOR THE EUCHARISTIC CELEBRATION*

I. General Principles
II. Arrangement of a Church for the Liturgical Assembly
III. Sanctuary
IV. Altar
V. Altar Furnishings
VI. Chair for the Priest Celebrant
VII. Lectern
VIII. Places for the faithful
IX. Choir, organ, and other Musical Instruments
X. Reservation of the Eucharist
XI. Images for Veneration by the Faithful
XII. General Plan of the Church

I. GENERAL PRINCIPLES

253. For the celebration of the eucharist, the people of God normally assemble in a church or, if there is none, in some other fittingplace worthy of so great a mystery. Churches and other places ofworship should therefore be suited to celebrating the liturgy and toensuring the active participation of the faithful. Further, theplaces and requisites for worship should be truly worthy andbeautiful, signs and symbols of heavenly realities.[72]

254. At all times, therefore, the Church seeks out the service of thearts and

72. See SC art. 122-124; PO no. 5. SCR, Instr. InterOec, 26 Sept. 1964. No. 90; Instr. EuchMyst, 25 May 1967, no. 24.

welcomes the artistic expressions of all peoples andregions.[73] The Church is intent on keeping the works of art and thetreasures handed down from the past[74] and, when necessary, onadapting them to new needs. It strives as well to promote new worksof art that appeal to the contemporary mentality.[75]

In commissioning artists and choosing works of art that are to become part of a church, the highest artistic standard is therefore to be set, in order that art may aid faith and devotion and be true to the reality it is to symbolize and the purpose it is to serve.[76]

256. All who are involved in the construction, restoration, and remodeling of churches are to consult the diocesan commission on liturgy and art. The local Ordinary is to use the counsel and help of this commission whenever it comes to laying down norms on this matter, approving plans for new buildings, and making decisions on the more important issues.[77]

V. ALTAR FURNISHINGS

270. There is also to be a cross, clearly visible to the congregation, either on the altar or near it.

XI. IMAGES FOR VENERATION BY THE FAITHFUL

278. In keeping with the Church's very ancient tradition, it is lawful to set up in places of worship images of Christ, Mary, and the saints for veneration by the faithful. But there is need both to limit their number and to situate them in such a way that they do not distract the people's attention from the celebration.[90] There is to be only one image of any one saint.
In general, the devotion of the entire community is to be the criterion regarding images in the adornment and arrangement of a church.

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73. See SC art. 123.

74. See SCR, Instr. EuchMyst no. 24.

75. See SC art. 123, 129. SCR, Instr. InterOec no. 13c.

76. See SC art. 123.

77. See SC art. 126.

90. See SC art. 125.

XII. GENERAL PLAN OF THE CHURCH

279. The style in which a church is decorated should be a means to achieve noble simplicity, not ostentation. The choice of materials for church appointments must be marked by concern for genuineness and by the intent to foster instruction of the faithful and the dignity of the place of worship.

Courtesy of Meeting Christ in the Liturgy E-zine: Weekly reflections on the Scriptures of the sacred Liturgy and the Catechism of the Catholic Church online at <http://www.christusrex.org/www1/mcitl>.

APPENDIX 2. 3. 2 *THE CANON LAW*, CANONS: 1188, 1210, AND 1216

CANON 1188

Can. 1188 The practice of exposing sacred images in churches for the veneration of the faithful is to be retained. However, these images are to be displayed in moderate numbers and in suitable fashion, so that the Christian people are not disturbed, nor is occasion for less than appropriate devotion.

Comment 2396

It has for centuries been the tradition of the Church to acknowledge and to promote the practice of the veneration of so-called 'sacred images' i.e. statues, sculptures, paintings and the like, which depict in artistic form either the overall history of salvation or the contribution thereto from this or that organisation or person. Equally, it has been the Church's tradition firmly to warn against trivial or popularist aberrations in this regard. This is the point made in this balanced canon, clearly reflecting Vat. II. (CL:675)

CANON 1210

Can. 1210 In a sacred place only those things are to be permitted which serve to exercise or promote worship, piety and religion. Anything which is discordant with the holiness of the place is forbidden. The Ordinary may however, for individual cases, permit other uses, provided they are not contrary to the sacred character of the place. (CL:684)

Comment 2421

The canon draws much of its thinking from Vat. II [SC 124-128] and from the 1970 *General Instruction on the Roman Missal.* [GIRM 254] A strong thrust of these sources is that sacred places, their furnishings and their works of art, should be liturgically and artistically of a high quality, and yet adapted to the present-day need. All 'should worthily and beautifully serve the dignity of worship'. [SC 122] *Anything* out of harmony with the holiness of a sacred place is forbidden. (CL:684)

Comment 2422

Uses other than the direct exercise or promotion of worship, piety and religion are permitted, but for individual cases, and then only with the permission of the Ordinary. Such individual cases might, e.g. involve events such as musical concert or a flower festival: in proper circumstances, there is in fact a real sense in which such events do exercise and promote worship, piety and religion. At times, it might be appropriate to allow other religious groups to hold services in a church or other sacred place. However, the use of churches for political rallies is firmly excluded. (CL:684)

CANON 1216

Can. 1216 In the building and restoration of churches the advice of experts is to be used, and the principles and norms of liturgy and of sacred art are to be observed. (CL:687)

The text is taken from *The Canon Law. Letter and Spirit; A Practical Guide to the Code of Canon Law.* Edited by The Canon Law Society of Great Britain and Ireland. London: Geoffrey Chapman, 1996.

List of Figures

Survey of the dissertation (diagram).

Introduction

Figure 1 Art for Christian use (diagram).
Figure 2 Art for Christian use through history (diagram).

1. From Artistic Work to Research Project

Figure 3 The process of making works of art for Christian use, and the deciding party in a commissioned art project (diagram).
Figure 4 The professional problem of the artist (diagram).
Figure 5 Research question (diagram).
Figure 6 Hypothesis (diagram).
Figure 7 Basic methodology (diagram).

2. Definitions of Terminology

Figure 8 Basic elements in the Roman Catholic church building (diagram).

3. Tradition Before the Second Vatican Council

Figure 9 Mount Horeb in the Sinai desert, nearby Monastery of Sta. Catherine.
Figure 10 St. Luke paints the Virgin and child, Byzantine 11th century[1] (Maguire 1996:8).
Figure 11 Bust of Christ, *Pantocrator**, 6th century, Monastery of St. Catherine, Sinai, Egypt[2].

1 Jerusalem, Greek Patriarchal Library, MS Taphou, 14, fol. 107v (homiliary [Library of Congress]) (Maguire 1996:vii).

2 Encaustic icon, 33x64 cm, is kept and exhibited in the monastery of Sta. Catherine. The illustration is scanned from Pelikan's book (Pelikan 1985:110).

Figure 12 Painter copying an icon, 9th century manuscript[3] (Maguire 1996:12).

Figure 13 Abbott Suger and the annunciation, St. Denis c. 1140[4] (Lillich 1984:214).

Figure 14 Cistercian grisaille (Lillich 1984:219-21).
a) Vegetal design[5];
b) Geometric interlace design[6];
c) Box design[7].

Figure 15 The Council of Trent in session (Duffy 1997:167).

Figure 16 Visualization of the relationship between the image (type) and the depicted (prototype) in the 16th century[8] (Hecht 1994).

Figure 17 Pope Pius X[9] (Duffy 1997:246).

Figure 18 Crucifix made by Germaine Richier 1950, Assy, France (Stengård 1984:18).

Figure 19 Pope Pius XII (TCE v.8:485).

4. The Second Vatican Council, 1962-65

Figure 20 A priest, a seminarian, and a layman at work in the office of a subordinate commission preparing for the Second Vatican Council (TCE v.11:392).

Figure 21 The Council fathers, the bishops of the Church, enter the basilica of St. Peter in Rome at the opening session of Second Vatican Council (TCE v.11:386).

Figure 22 Pope John XXIII reading his *Address* at the opening of Second Vatican Council October 11, 1962 (John XXIII 1962:206).

Figure 23 Bishops of the Church sitting in the great central nave of St. Peter's during a meeting of the Council (TCE v.11:394).

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3 Paris, Bibliotèque Nationale, MS gr. 923, fol. 328v (Sacra parallela) (Maguire 1996:vii).

4 After Lasteyrie c. 1855 (Lillich 1984:214).

5 Reconstruction by Helen Zakin (Lillich 1984:219). The floral group of Grisaille can be connected to St. Bernard's reference to Christ, truth, resurrection, the li9ne of Jesse, and the Virgin (ibid.:218).

6 From Eberbach, now in the Wiesbaden Museum (Lillich 1984:220).

7 La Bénissons-Dieu, after Amé c. 1850 (Lillich 1984:221).

8 "Abb. 1 Emblematische Darstellung des Verhälltnisses zwischen Typ und Prototyp" (Heinrich Niderndorff SJ: Doctrina Ethicawe christianae sive morum Christianorum recta instituio. Würxburg 1742, Symbolum CVI, gestochen von Johann Wilhelm Stör) (Hecht 1994: first page). Here the ecclesiastical principle of representation of a saint through an image (see 3. 1. 2) is furthered. The prototype, is the living saint in Heaven, and the type is its present representation in the image.

9 Giuseppe Sarto, the future Pius X photographed while he was Cardinal Patriarch of Venice (Duffy 1997:246).

Figure 24 Pope Paul VI blesses the masses in St. Peter's Square from his window in the Vatican (postcard from 1964).
Figure 25 Pope Paul VI and *Patriarch** Athenagoras embrace in St. Peter's 1967 (Duffy 1997:276).

5. Post Conciliar Directives

Figure 26 Pope John Paul II in mass, Denmark 1989[10].
Figure 27 Pope John Paul II during his visit in Rumania 1999 (photo: *L'Osservatore Romano*)

6. Towards an Interdisciplinary Understanding

Figure 28 a) Permanent altar crucifix in Vor Frue, Århus; b) traditional, moveable crucifix in the chapel, Vor Frue, Århus.
Figure 29 Representations of Holy Mary in *Vor Frue*, Århus in Denmark:
a) images for veneration, wooden sculpture and icon;
b) fresco of Holy Mother and child in the chancel;
c) fresco of Holy Mary as Queen of Heaven, by the entrance.
Figure 30 Findings (diagram)

7. Final Conclusions

Figure 31 Criteria for contemporary ecclesiastical art; visual scheme for practical use (diagram).

Appendix I The Notion of Genuine Christian *Modern* Art Exemplified by the Author´s *Crucifix Series*, 1986-

Figure 32 The relationship between theoretical and making disciplines (diagram).
Figure 33 Practical problems generate research problems (Booth, Colomb, and Williams 1995:49).
Figure 34 Base of knowledge in visual art (diagram).
Figure 35 Likeness and difference between theology and visual art (diagram).
Figure 36 Cross and crucifix terminology (diagram).
Figure 37 Crucifix from Leikanger (photo: Ann-Mari Olsen, Bergen Museum, University of Bergen, Norway).
Figure 38 *Crucifix from Leikanger*, 1986 (height 155 cm).
Figure 39 Nailing in the hands:
a) detail of Turin Shroud (Weaver 1980:746);

10 The photo is taken from Johannes Paul II i Norden 1.-10.6 1989, published by Katolsk informasjonstjeneste in Helsinki, Finland 1989.

b) reconstruction of nail driven through bones of the wrist (Wilson 1986:23);
c) detail of nail holes in *Crucifix from Leikanger*.

Figure 40 Heal bone and nail, plaque of wood, and traces of wood:
a) archaeological remains (Kuhn 1979: 320).
b) drawing (Kuhn 1979:308).

Figure 41 Reconstruction of a crucifixion by:
a) Møller-Christensen (Møller-Christensen 1976:36-37)
- crucifixion,
- detail of feet;
b) Tzaferis (Tzaferis 1985:53)[11];
c) Kuhn (Kuhn 1979:315).

Figure 42 *Fragments*, 1987 (height c. 70 cm).

Figure 43 *Christ in the Cross*, 1986 (photo: Anne Sidsel Herdlevær).

Figure 44 *Christ as the Cross*, 1987/93.

Figure 45 Cross from Gloppen (photo: Nordfjordeid museum).

Figure 46 *Feminine Cross*, 1989 (height 170 cm).

Figure 47 *Breathing Cross* (height 165 cm):
a) 1989,
b)1997.

Figure 48 *Christmas Crib, (after Mark)* 1990
(cross size 120x118x21 cm).

Figure 49 *Standing Cross*, 1991 (height 177 cm):
a) top,
b) complete.

Figure 50 *Lying Cross*, 1991 (c. 120x120x50 cm):
a) top,
b) complete.

Figure 51 Irish high cross from Kilmalkedar, county Kerry in Ireland.

Figure 52 *Risen Cross*, 1991 (height 165 cm):
a) front/back,
b) side.

Figure 53 New insights, 1991 (diagram).

Figure 54 *Divided Cross*, 1992.
a) cross arm 1,
b) cross arm 2,
c) cross arm 3,
d) cross arm 4,
e) central element,
f) cross arm meets central element,
g) Divided Cross completed.

11 Scanned from Wilson 1986:32.

Figure 55 Survey of *Divided Cross.*
Figure 56 Model of *Divided Crucifix.*
a) side,
b) top.
Figure 57 Surface structures:
a) ground area with flat cell-structure,
b) sides with longitudinal structure and flat cellstructure.
Figure 58 Rotation of the cross body.
Figure 59 Integration and making of the ball:
a) ball size, structure, and placement in form 1,
b) during the making process, front/back,
c) during the making process, sides,
d) completed, front/back,
e) completed, sides.
Figure 60 Ball comes out in form 2:
a) ball towards form 3,
b) side towards form 1.
Figure 61 Opening structures of form 3:
a) side towards form 2,
b) openings in both sides,
c) inner element,
d) empty womb.
Figure 62 Pierced side in form 4:
a) end of the ball's route,
b) pierced side, detail.
Figure 63 Transport of ball.
Figure 64 Top structures:
a) form 2 seen from above,
b) form 3 seen from above,
c) form 4 during the work process,
d) form 4 finished,
e) upper part of form 2, 3, and 4 seen from the side, survey.
Figure 65 Integration of ball in form 5:
a) front/back during the work process,
b) sides during the work process,
c) completed.
Figure 66 Form 1, *Palm Sunday*, front/back, side.
Figure 67 Form 2, *Maundy Thursday*, front, back, side.
Figure 68 Form 3, *Gethsemane Garden*, front/back, side.
Figure 69 Form 4, *Good Friday*, front/back/side.
Figure 70 Form 5, *Easter Sunday*, front/back, side.

Figure 71 *Divided Crucifix*, front/back.
Figure 72 *Divided Crucifix*, drawn survey.
Figure 73 *Divided Crucifix* in Løken church, Aurskog-Høland, Easter 1998.
Figure 74 Cross in the historical park in Jerusalem (foto: Odd Hagen).
Figure 75 Reconstruction of a probable crucifixion (drawing: Jørgen Jensenius 1999).
Figure 76 *Good Friday Crucifix*, 1997-, unfinished.

Bibliography and Sources

Abbreviations

A.	Article
AAS	*Acta Apostolica Sedis, Commentarium Officiale,* official comments from the Vatican
AD	Latin *ante Deum,* after Christ or the year 0
BC	Before Christ, before the year 0
BLS	*Built on Living Stones: Art, Architecture, and Worship,* 16 November 2000
CE	*The Catholic Encyclopedia,* 1913
CCC	*Catechism of the Catholic Church,*1995.
CL	*The Canon Law,* 1996
CODC	*The Concise Oxford Dictionary of Current English,* 1991
DA	*The Dictionary of Art,* 1996
DAS	*De Arte Sacra,* or *On Sacred Art,* 30 June1952
DD	*Domus Dei,* 1999
DS	*Duodecimum Saeculum,* or *Veneration of Holy Images* by Pope John Paul II, 1987
EA	*Environment and Art in Catholic Worship,*1978/1993
EB	*The New Encyclopædia Britannica,* 1978 and 1997
EEC	*Encyclopedia of the Early Church,* 1992
EGD	*English-Greek and Greek-English handy Dictionary,* 1948
EJ	*Encyclopædia Judaica,* 1971
ELCI	*Episcopal Liturgical Commission of Ireland,* 1991
EO	*Etymologisk Ordbog,* 1991
ET	*Encyclopedia of Theology,* 1993
FL	Flannery, Austin O.P.
FO	*Fremmedordboken,* 1943
GIRM	*General Instruction on the Roman Missal,* 26 March 1970
GS	*Gaudium et Spes, Pastoral Constitution on the Church in the Modern World,* 7 December 1965
HDA	*The Hutchinson Dictionary of the Arts,* 1994

IO	*Inter Oecumenici, Instruction on the Proper Implementation of the Constitution on the Sacred Liturgy*, 26 September 1964
JB	*The Jerusalem Bible*, 1966
L.	Line
LO	*Latinsk ordbok*, 1965
LThK	*Lexicon für Theologie und Kirche*, 1966
MCD	*The Maryknoll Catholic Dictionary*, 1965
MD	*Mediator Dei, On the Sacred Liturgy*, 20 November 1947
NCE	*New Catholic Encyclopedia*, 1967
NDLW	*A New Dictionary of Liturgy and Worship*, 1986
NT	The *New Testament* in the Bible Mk *Mark* (gospel) Mt *Mathew* (gospel) Lk *Luke* (gospel) Jn *John* (gospel) Col *Colossians* (Letter of St. Paul) Cor *Corinthians* (Letter of St. Paul)
ODA	*The Oxford Dictionary of Art*, 1997
ODCC	*The Oxford Dictionary of the Christian Church*, 1997
O.P.	Latin *Ordo Prelates*, monk in the order of Saint Dominic, dominican
O.S.B.	Latin *Ordo St. Bendictus*, monk in the order of St. Benedict, bendictan
OT	The *Old Testament* in the *Bible* Gn Genesis
PL	Pope John Paul's letter *To Artists* of 1999
SC	*Sacrosanctum Concilium, Constitution on the Sacred Liturgy*, 4 December 1963
S.J.	*Society of Jesus*, monk in the order of St. Ignatius, Jesuit
TCE	*The Catholic Encyclopedia for School and Home*, 1965
TPAC	*Towards a Pastoral Approach to Culture*, Pontifical Council for Culture, 23 May 1999
VC II	Vat. II, Vatican II, or Vatican Council II, means the Second Vatican Council

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Glossary of Concepts

Aesthetics, from Greek *aisthesis*, feeling, perception by the senses (EGD:221); the teachings about the aesthetic or the beautiful, especially in art (FO:87). Aesthetic experience can be characterized by giving joy of some kind. Aesthetics also denote the field of knowledge that tries to explain the nature of such experiences. For more information see Roger Scruton's article in Encyclopædia Britannica 1995.

A-cheiro-poieton, Greek, not-made-by-hand; miraculous images that are not made by human hands (Belting 1991:64).

Agape, Greek, fondness, the caring aspect of love (EGD:217).

Aggiornamento, from French *à jour*, up to date; in Italian, day is *giorno*; updating, Norwegian *ajourføring* (Hebblethwaite 1994:vii).

Allocutions, from Latin *allocutio*, tiltale (LO:30); oral pronouncements of the pope used to denote less formal addresses that may mark a special occasion, give some specific instruction, etc. The more important allocutions are published in *Acta Apostolica Sedis*, which is the official commentary for documents of the *Holy See*.

Anagogically, from Greek *anagogi*, bringing up (EGD:228). The term denotes the phenomenon that humans are led (anagogically) to the immaterial, spiritual realities by means of the material things.

Aniconic, from Greek *anti icon*, against images (Finney 1994:7).

Apology/apologist, from Greek *apologia*, excuse or explanation; texts written by early Christians theologians in defense of Christian faith. An author of such a text is called an *apologist* (Finney 1994).

Apostel/Apostolic, from Greek *apostolos*, one sent forth; one of the twelve friends of Christ. Simon Peter was the leader and first pope in Rome, therefore the *Apostolic See* (MCD:42).

Apostolic constitutions are the most solemn documents issued by the pope in his own name. They deal with the weightiest questions of doctrinal or disciplinary matters.

Apostolic letters are executive acts issued either by the pope himself or by one of the congregations that announce several matters like appointments of bishops, erection of new dioceses, canonization of saints, and similar acts (NCE v. 10:946-47).

Archaeologism in this text means stagnation and *fossilation* (also O'Connell's term), the adoption or retaining of the old merely because it is old (O'Connell 1955:43).

Art, from Latin *ars*, art, science, and crafts, the ability to execute or form (LO:54); in this text art refers to visual art that may be described as consisting of those made objects, which are presumed to have visual content or to which we react aesthetically (Fernie 1995:326).

Authentic, from Greek *othéntik*, trustworthy, or reliable (EGD:20).

Autonomy/ autonomous, from Greek *autonomía*, independence, *autonomos*, independent (EGD:250). *Autonomy of art* denotes a state of self-government or freedom from restraint, the supposedly pure, independent realm which art occupies after the removal of all those things, which are not essential characteristics of art, like iconography and social context (Words of Art, The A_List:24).

Bishop, from Greek *episcopos*, overseer; the senior pastor (shepherd) and focus of unity within a Christian Church (Duffy 1997:300).

Blasphemy/blasphemous, from Greek *blaptein*, to injure, and *pheme* reputation; signifies etymologically gross irreverence towards any person or thing worthy of exalted esteem (CE, online <www.knight.org/advent>). In common understanding today *blasphemy* denotes an insult to God expressed in words or acts (TCE:730).

Byzantium (Byzantine) was the Greek town on the Bosphorus where Emperor Constantine the Great established the new capital of the Roman

Empire in 330, Constantinople. The empire and its State Church with its distinctive liturgy all were denoted Byzantium/byzantine (Duffy 1997:300).

Canon, from Greek *kanôn*, rule (EEC, v. I:173). The word has a number of specific meanings. It applies to 1. *Law*, as one of the decrees in the *Code of Canon Law*. 2. *Liturgy*, that part of the mass which begins after *Sanctus* and ends in *amen* before *Pater Noster* (the prayer *Our Father*); 3. *Scripture*, as the list of the inspired books of the Bible; 4. *Persons*, as one of the priests who is a member of a cathedral chapter (MCD:98-99).

Cardinal, from Latin *cardo*, a hinge; a bishop who is appointed member of the pope's supreme council, the Sacred College of Cardinals. His role is to be an adviser and assistant to the pope (MCD:102).

Catechesis/catechetical/catechism, from Greek *katechésis*, oral instruction; elementary Christian instruction; catechism is the manual of instruction (Rahner and Vorgrimler 1983:60).

Chalice, from Latin *calix*, cup; the vessel used in the sacrifice of the mass to hold the wine to be consecrated into the blood of Christ (MCD:114).

Church corresponds to the Greek *Ekklesia*, Latin *Ecclesia*, literally ekklesia means those called together by God. The term originally denoted the local Christian community assembled for worship. Later, the word came to refer also to the building in which the assembly took place, the assembly-house (ELCI:12). Today *Church* denotes a) the worshipping community of Christians; b) the administrative body of Christianity; and c) church buildings.

Christology from Greek *Christos* and *logos*, Christ and thinking; the study of the Person of Christ, and in particular the union in Him of the divine and the human natures, and of His significance for Christian faith (ODCC:336).

Cistercian, monks of the order of Citeaux founded by St. Robert in 1098 in France, to follow a more strict observance of the rule of St. Benedict (MCD:131).

Consecration, from Latin *consecratio*, to set things or persons aside for sacred use or acts. Things are consecrated by prayers, persons by ordination (Rahner and Vorgrimler 1983:90).

Council, from Latin *Concilium*, a coming together, an assembly; an assembly of bishops to determine matters of doctrine or discipline in the Church. Councils can be diocesan, national (also called synod), plenary (in an area),

provincial, or ecumenical (of the whole world). An *ecumenical council* is a meeting of all bishops and Church authorities of the world. The decisions of an ecumenical council must be approved and promulgated by the Holy Father (pope). The decisions of ecumenical councils (21 in all) are binding in conscience upon all Christians (MCD:159).

Criteria, plural of *criterion*, from Greek *kriterion*, standards, test (EGD:324); principles that things are judged by (CODC:275).

Cross, from Latin *crux* or *crucis*, the wooden vertical pole on which the victim was tortured (LO:142). Present meaning is any form of two intersecting directions or elements. In Christian context, the cross symbolizes salvation. The form associates to the resurrection of Christ after his crucifixion on Golgatha about 30 AD.

Crucifix, literary meaning is fixed to a *crucis* (cross). The term denotes a material cross, most often a Latin cross, onto which a figure of Christ, with arms outstretched in a sacrificial gesture, has been attached (TCE, v.3:333). For convenience, the *crucifix* may be defined so as to comprise any representation of Christ crucified, two or three-dimensional (Fuglesang 1996:7).

Cubism, the term derived from a reference made to "geometric schemas and cubes" by the critic Louis Vauxcelles in describing paintings exhibited in Paris by Georges Braque in November 1908. Cubism is more generally applied not only to Braque and Pablo Picasso, but also to a range of art produced in France during the later 1900s and until the 1920'ies(DA, v. 8:239). Cubism was a revolutionary movement pioneering abstract forms by dissolving three-dimensional form into facets that were reassembled into complex two-dimensional images. According to Cubism, a work of art exists in its own right rather than as a representation of the real world (HDA:132).

Curia, Latin court; the papal court and central administration in the Roman Catholic Church, organized in a number of separate congregations each presided over by a cardinal known as *prefect* (Duffy 1997:301). Certain documents of the curia are used exclusively for teaching faith and morals, others for administration of Church government, and a few for disciplinary or *doctrinal* purposes. The Curia issues *instructions*.

Dadaism (***Dada***), artistic and literary movement founded in 1916 in Zürich by the Romanian poet Tristan Tzara and others in a spirit of rebellion against World War I. Visual artists founded dadaist groups: Marcel Duchamp in France, Man Roy in New York, and Kurt Schwitters in Germany (HDA:135). The Dadaists united not by a common style, but by a rejection of conventions

in art and thought, seeking through their unorthodox techniques, performances and provocation to shock society into self-awareness (DA, v. 8:433).

Decree, from Latin *decerno*, bestemme, avgjøre (LO:150-51); an order issued by a person or body in authority; or the decision or the judgement of a court (MCD:172).

Decretal, from Latin *decretum*, *decretum* bestemmelse, avgjørelse (LO:150-51); papal letter usually in response to requests for guidance or rulings (Duffy 1997:301).

Design, from Latin *designare*, to decide or point out beforehand; According to Lundequist, *design* "handlar om att innan man börjar tillverka en produkt måste man bestämma vilka egenskaper den skall ha" (Lundequist1992:8).

Diaspora, Greek *dispersion*, the Jews that live outside Palestine (FO:67).

Didactic, from Greek *daidaktik* (EGD:52), that part of pedagogy (educational science) that treats the methods of learning (FO:67).

Diocese, is the territory over which a bishop rules (Duffy 1997:300).

Directive, from Latin *directe*, straight, direct, guide; instructions of how to execute something (LO: 173; FO:69).

Directory, from Latin *directio*, direction towards something (LO:173); manual of directives.

Doctrine, Latin *doctrina*, teaching; 1. the teaching of the Church. It does not consist of definitive ecclesiastical pronouncements like dogma, but refers to the truths of the Word of God as found in the Scripture. 2. The body of principles on which Faith is based (MCD:189).

Dogma/dogmatic, from Greek dógma, what seems right; a proposition to be believed, which the Church teaches in her *magisterium**, or by papal or conciliar definition, as divinely revealed, the denial of which is therefore *heresy** (Rahner and Vorgrimler 1983:131).

Dominican, popular name for the Order of Preachers *Ordo Prelates*, abbreviated O.P., taken from St. Dominic, Domingo de Guzmán (1170-1221), the founder of the order (MCD:190).

Ecclesia, from Greek *ekklesia*, Latin *ecclesia*, those called together (by God). Originally ecclesia denoted the local Christian community assembled for worship. Later, the word also came to refer to the building that housed those called together, the building in which the assembly took place, the assembly-house (ELCI:12). Today, *ecclesia* has three separate meanings: *Ecclesia* written with major E, denotes either a) the Church as the community of all Christians[1]; or b) the organized Institution of the Church. Written with minor e, ecclesia denotes church buildings.

Ecclesiastical, from Greek *ekklesia*, Latin *ecclesia*, church; the term denotes something that is connected to the Church, whether it be buildings, practice, or institution.

Ecumenic/ecumenical, Greek *ékiouménikal*, from *oikoumene*, the inhabited world, in Roman times the term denoted the whole Empire (Duffy 1997:301). The term means universal, general, world-wide in extent (MCD:198).

Ecumenism, from Greek *oikoumene*, is principles and practices that promote or tend toward a worldwide Christian unity. The term is also used to describe the movements toward greater understanding between various Christian groups, such as Catholics and Protestants, Catholics and Orthodox, Orthodox and Protestants, and also between Protestants themselves (MCD:198 and 205).

Ecumenical council, see *council*.

Encyclical, from Latin *encyclicus*, circular letter; a letter written by the pope and usually addressed to ordinairies of the whole Church. Catholics are expected to give assent to doctrinal encyclicals (MCD:209). Simple pontifical letters are those addressed by the Pope to some persons or groups on some personal or social occasion. They are disciplinary or administrative.

Epiphany, Greek *epifaneia*, apparition; the scriptural conception of epifany means the historically tangible invasion in the world by the personal God. Private revelations are unknown to Holy Scripture, all epiphanies contain some message intended for the entire community (Rahner and Vorgrimler 1983:149-150).

Episcopal, from Greek *episcopal*, of a bishop or bishops, or the government by bishops (CODC:394).

1 The living Body of Christ, the Wine tree.

Eschatology, from Greek *eschata* and *logos*, last things and teaching; the theological doctrine of the last things, (Rahner and Vorgrimler 1983:150).

Etymology, Greek *etymologia*, the historically verifiable sources of the formation of a word and the development of its meaning (CODC:402).

Eucharist, from Greek *eucharistein*, to give thanks; literally, and in the original sense, the thanks of one who has received godly gifts and who consequently is thankful. Later Eucharist acquired the further sense of Jesus' body under the species of bread and wine. The reality called the Eucharist is based on the Last Supper (Mk 14:22; Lk 22:19; 1. Corinthian 11:23) (Rahner and Vorgrimler 1983:154).

Evangelical, from Greek *euangelion*, glad tidings (Anglo-Saxon *Gospel*); denotes some Protestant churches, which place great emphasis on the authority of Scripture and the importance of preaching over liturgy (MCD:218-219).

Evangelists, Greek *euangelistes*, a bearer of good tidings; a term applied to the authors of the four Gospels. In apostolic times, the term was used of those who preached the good news of Christ. Protestants use the word today for preachers, usually those who move from pulpit to pulpit (MCD:219).

Exegesis, from Greek *exiegesis*, interpretation; the critical interpretation of the Bible. The scholar who practices this interpretation is called exegete (MCD:221-222).

Faith, in the widest sense faith means freely accepting what a person says because of one's confidence in that person (Rahner and Vorgrimler 1983:167).

Form, in art historical usage, the term *form* is broadly synonymous with *shape* (Fernie 1996:339). Form denotes all those features of a work of art that compose its unity and individuality as an object of sensory experience (Roger Scruton, EB, 1995, mac., v. 1; 21).

Function is what someone provisionally has decided that a device may reasonably be expected to do at present (Pye 1968:14). (Lundequist says that with function "menas oftast byggnadens, redskapets eller tingets ändamål eller användbarhet" [Lundequist 1992:9]).

Futurism is a literary and artistic movement during 1909-14 that originated in Paris. The Italian poet Tommaso Marinetti published the *Futurist Manifesto* in 1909, urging the Italian artists to join him in *Futurism.* His intention was to reject the past and revolutionize culture and make it more

modern. The new ideology of Futurism exalted the idea of an aesthetic generated by the modern myth of the machine and of speed (HDA:204; DA, v. 11:862).

Gnosticism, from Greek *gnosis*, knowledge, learning, sense (EGD:260), personal experience of the transcendent. It denotes heretical sects in the early Church.

Gothic, is a style of art and architecture that prevailed in Europe, particularly northern Europe, from the middle of the 12th century to the 16th century. The term was originally one of abuse, coined by the Italian artists of the Renaissance to denote the type of medieval architecture that they condemned as barbaric. The Gothic style is characterized chiefly in terms of architecture, in particular by the use of pointed arches and elaborate tracery. The term is also applied to paintings, sculpture and ornaments in the period, but then its meaning is less precise (ODA:237).

Gospel, Anglo-Saxon *goodspell*, good tale; the glad tidings or teachings of Christ that should be preached to all men. In a restricted sense, it refers to each of the scriptural accounts written by the evangelists: Matthew, Mark, Luke, and John (MCD:253).

Heresy, from Greek *airesis* wrong teaching; deviation from the main teaching (FO:111).

Hermeneutic, from Greek *hermeneuin* to interpret; to interpret and understand texts in which the meaning is not readily comprehensible; interpretation (Mathisen 1999:26;Wormnæs 1987:223). The hermeneutic tradition is attributed to St. Augustine in the 4th century, who tried to understand the *Old Testament*.

Holy, is in general and regardless of religious confession, the power, being, or realm understood by religious persons to be at the core of existence and to have a transforming effect on their lives and destinies (EB, v. 16:122).

Holy See, (in German *der heilige Stuhl*) the *episcopal see* of Rome, the *Apostolic* See. The term includes the pope and the various congregations, offices and tribunals which aid him in governing the Church (MCD:274). Some of the documents proceed directly from the pope while others emanate from one of the pope's authorized representatives in the Roman *Curia**.

Holy Spirit, from feminine term *ruach* (Hebrew), *pneuma* (Greek); in the OT *God's Spirit* is the expression for God's efficacious power (Rahner and

Vorgrimler 1983:219). *Holy Spirit* is the third person in the *Trinity* that constitutes the Christian concept of God: Father Son and Holy Spirit. Holy Spirit denotes the "working principle" (my own term) in Christianity, which creates, sanctifies, nourishes, and comforts the Church (MCD:275). *Holy Spirit* is the third person in the *Trinity*, the principle of God's "operative" power.

Hope, is a divinely infused virtue, a strong desire for the future and a firm faith in its realization. In Christianity, hope is centered on Christ, the fulfillment of all hope. Hope is a virtue which inclines man to expect eternal life and the means to obtain it (TCE, v. 5:279). The theology of hope has been worked out especially by St. Thomas.

Host, from Latin *hostia*, hostage; the consecrated bread used in the Eucharist liturgy (MCD:278).

Humanistic disciplines, from Latin *human*, human; disciplines that intend to explain and interpret things and phenomena produced by man such as language, literature, and history (FO:114).

Icon, from Greek *eikon*, image; images in the orthodox traditions of holy persons painted with egg tempera on wooden panels. In Greek, this kind of image is distinguished from other images by the term *agiografies*, holy image (Nes 1998:7).

Iconography, from Greek *icon*, image, and *grapheín*, writing, imagewriting or image describing (van Straten 1994:3); the study of the meanings of images (Fernie 1996:345).

Iconophile, from Greek *eikon* and *philia*, image and friendship (EGD:422), a term used during the Byzantine Iconoclastic controversy in the 8th-9th century to denote those who wanted to keep the tradition of images. *Iconodule* is synonymous to iconophile.

Iconoclast/iconoclasm, from Greek *eikon* and *klaein*, damage, or *eikonoklasmos* image smashing. Originally, the term denoted the followers of the doctrine that veneration of images was unlawful during the Byzantine iconoclastic controversy (MCD:282). Today, it is used generally of those who are opposed to images, ecclesiastical or secular.

Idol, is an object of worship with its own intrinsic value (Schade 1993:683).

Image, Latin *imago*, likeness or picture (TCE v.5:377); generally speaking a two- or three-dimensional visual object made by man. In ecclesiastical

context, an image originally, was understood as a figure of a person which is so constructed that it enables the depicted to be really present (Schade 1993:682).

Impressionism, movement in painting that originated in France in the 1860'ies and dominated European and North American painting in the late 19th century. The *Impressionists* wanted to depict real life, to paint straight from nature, and to capture the changing effects of light. The term was first used to describe Monet's painting *Impression, Sunrise* from 1872 (HDA:261)

Imprimatur, Latin *it may be printed*; the term denotes the permission from a competent ecclesiastical authority to publish a book that may be safely read without damage to faith or morals (MCD:288).

Incarnation, from Latin *in carne*, becoming flesh; the central mystery of Christianity. The doctrine of incarnation states that Jesus Christ as a human being became the created self-expression of the Word of God through the permanent union of a human nature and the divine Person of the Logos (Rahner and Vorgrimler 1983:224 and 233). The phenomenon that God became man in his Son Jesus Christ.

Inculturation, is an extension of the term *culture* that was introduced by the *Jesuits* in 1962; the term denotes the on-going dialogue between Christian faith and various cultures. *Inculturation* is the creative and dynamic relationship between the Christian message and indigenous cultures. It is the incarnation of Christian life and of the Christian message in a particular cultural context in such a way that this experience transforms, directs, and unifies the culture into a new creation (Shorter 1988:10-11).

Installation, an art term that gained currency in the 1960'ies to describe a construction or assemblage conceived for a specific interior, often for a temporary period, and distinguished from conventional sculpture (DA, v. 15:868).

Instructions, are administrative pronouncements of the *Holy See* that are more directive than preceptive (NCE, v. 10:946-47), and which provide information and guidance.

Interdisciplinarity, the term denotes a means of solving problems and answering questions that cannot be satisfactorily addressed by using single methods or approaches (Klein 1990:198).

Jesuit, is a popular title for members of the Society of Jesus, abbreviated S.J., a religious order of men founded by St. Ignatius Loyola at Montmarte in Paris 1534 (MCD:310-11).

Kitsch is the German word for cheap and gaudy religious ornament and objects (Rubin 1961:9). In Christian context, objects denoted kitsch are the substitution of something sweet and nice for something extremely powerful. It is a secondary and cheap version of something else (Day 1981).

Liturgy, Greek *leitourgía*, action of people, public duty or a work undertaken by a citizen for the state. The term denotes worship in the earliest version of the *Old Testament* (Rahner & Vorgrimler 1983:280). According to Rahner and Vorgrimler liturgy "is the official service of God offered by the mystical body of Jesus Christ, Head and members" (Rahner & Vorgrimler 1983:280). Liturgy is applied to the public worship of the Church and is generally distinguished from private devotion which occurs outside of the official community worship (NCE:857).

Lutheran, from Martin Luther (1483-1546), the initiator of the German *Reformation* in the 16th century (ODCC:1007).

Magisterium, from Latin *magister*, teacher; the teaching authority of the Church entrusted originally to the apostles with Peter at their head, and residing now in the bishops under the headship of the pope. Magisterium is the Church's active competence, juridically embodied, to prolong by its witness God's self-communicative self-revelation in Christ, which demands obedience (Rahner and Vorgrimler 1983:285). The *magisterium* is either 1. *solemn* or *extraordinary* when exercised in the form of doctrinal definitions of a pope or of a general council; or 2. *Ordinary*, continual everyday exercise of this authority (MCD:350). The term is currently used to signify the official teaching of the Church, especially of the pope and bishops (Duffy 1997:302). (See also the study of Francis A.Sullivan S.J.: *Magisterium. Teaching Authority in the Catholic Church* [Sullivan 1983]).

Modern, has two chief meanings. 1. The general meaning describes what is up-to-date, contemporary, or of the present age, and is therefore defined directly in relation to the lifetime of the person using the term. 2. The second meaning derives from the fact that the period which has been considered the contemporary age for most of the 20th century has retained the label modern even after we have defined ourselves as having moved into a subsequent contemporary age, which we call *postmodern* (Fernie 1996:348). Concerning the visual arts, *modern art* is shorthand for a kaleidoscope of '*isms*' representing the directions and forms of the visual arts from the mid-nineteenth century to

the mid-twentieth, characterized by a change of direction away from naturalism. To distinguish between the two meanings of modern, the term may be written with major M, *Modern*, and then denotes the period or style (ibid:349).

Modernism/modernist, from French *modernité*, a term developed around 1850. Since then society has understood itself as modern in relation to past times (Bø-Rygg 1995:78). It also denotes a period of art. *Modernism* in the visual arts starts later than *Modernism* in literature, in the beginning of the 20th century. *Modernism*, in Roman Catholic understanding, is the ideology that began with the Reformation (16th century), which asserts freedom from religious authority, and believes in rationality and progress in opposition to mysticism, religious tradition, and dogma (MCD:381). *Modernism* in the visual arts is a very varied movement, which may be understood as most fully represented by abstraction" (Fernie 1996:349).

Motu proprio, Latin, on one's own accord; a papal letter that begins with the words *motu proprio* is drawn up at the pope's own accord, bears no seal and lacks other formalities, and is signed by the pope. These documents can be instructive, administrative or confer special favour (MCD:389).

Neoplatonism, new Platonism (Plato Greek philosopher [c. 428/427-348/47 BC], the philosophical system of Plotinus (c. 205-70 AD) and his successors (Filosofilexikonet 1993: 425 and 433).

Norm/normative, Latin *norma*, angle, standard, rule (LO:400).

Object, thing, artifact, or artwork can be used synonymously, when they denote something humanly made that can be perceived (Øijord 1994:11).

Ontology, from Greek *ontos*, this, in this manner, and *logos* understanding (EGD:358); the philosophical inquiry into that understanding of being and every entity which lies at the basis of any free and thoughtful concern with concrete things, interpreting them in the light of being as a whole, and itself interpreted in this light (Rahner and Vorgrimler 1983:349).

Ordinary, is the title of one who exercises ordinary jurisdiction in the external forum over a specified territory; one who directs a diocese or what is tantamount to a diocese (MCD:420).

Orthodoxy, from Greek *orthodoxia*, purity of faith. Belief in the true faith founded by Jesus Christ (MCD:423). The term also denotes a feast of the Byzantine rites celebrated on the first Sunday of Lent to commemorate the restoration of icons to the churches in 843 (Sahas 1988:43).

Orthodox Church/Eastern Church, is the collective name for those self-governing Churches of eastern Europe and western Asia deriving from the ancient Churches of Jerusalem, Antioch, Alexandria, and later, Constantinople (Byzants) (MCD:423).

Ossuaries, are small Jewish funeral chests in pottery or stone, in which the bones of the dead were placed after the flesh had decayed (EJ, v. 12:1503).

Pantocrator, Greek *ruler of everything*, almighty (EGD:362); the All-sovereign God (Pelikan 1985:93).

Papal documents, are all formal pronouncements of the *Holy See* (*der heilige Stuhl*), which is the episcopal see of Rome, the Apostolic See; *apostolic constitutions*, *motu proprio**, *encyclicals*, *apostolic letters*, and *allocutions** (NCE, v. 10:946-47).

Pastoral, from Latin shepherd. The term is the Church's metaphor for looking after her members. It means considering people, in contrast to considerations of other kinds, especially administrative and normative (see Rahner and Vorgrimler 1983: 364-65).

Patriarch, is a title given to the bishops of the five senior sees of the universal Church: Antioch, Alexandria, Constantinople, Jerusalem, and Rome (Duffy 1997:303).

Performance art, an art term that denotes a staged artistic event, sometimes including music, painting, and sculpture. During the 20th century, performance has played a part in several artistic movements, in particular Futurism, Dada, and the Bauhaus (HDA:400).

Philosophy, from Greek *philos* friend, and *sophia* wisdom (EGD: 393 and 422), the use of reason and argument in seeking truth and knowledge of reality, especially of the causes and the nature of things and of the principles governing existence, the material universe, perception of physical phenomena, and human behaviour (CODC:894).

Pope, Latin for *papa*; a term of endearment and respect used for the bishop of Rome (Duffy 1997:303).

Post-conciliar, *post* from Latin after, and *concilium*, after the council; in this text, after the Second Vatican Council (1963-65).

Post-Christian, *post* from Latin after, and *Christian*, denotes a society, culture, or group that traditionally has been Christian, but now is secularized, or individuals that culturally are Christians (they may be baptized), but who personally have little or no contact with the Church or Christian thinking.

Post-modernism, *post*, from Latin after; the period after Modernism. In architecture the Post-Modern style represents the principle of no principles, a rejection of the purity of vision in Modernism, and a return to features borrowed from other styles (Fernie 1996:351) (see also *modernism*).

Practitioner, refers to someone who applies, or practices, a theory (Lundequist 1996:78). An architect/artist often shifts between the role of practitioner and the role of theorist. The practitioner wants something to function. The theorist wants to know why something functions (ibid.79).

Profane, from Latin *profanum*, that which lies *pro*, meaning before, *fanum*, the temple; sanctuary or sacred enclosure. The term refers to the secular nature of the world, or that which is not devoted to religious ends (Rahner and Vorgrimler 1983:90).

Protestantism, is a generic title applied to all Christian denominations outside the Roman Catholic or Eastern Orthodox Churches. The term came into use in Germany in 1529, and was soon understood as all those who separated from the Roman Catholic Church. There are hundreds of Protestant denominations, and Protestant doctrine is widely divergent (MCD:469).

Protestant, is one who professes Protestantism.

Reformation, denotes the changes in Christendom in the early 16th century (ODCC:1374).

Romanesque, is a style of art and architecture prevailing throughout most of Europe in the 11th and 12th centuries. The term *Romanesque* came in use into the 19th century, and applied primarily to architecture, since architecture was the dominant art of the Middle Ages. Later, the term became extended to the other arts of the period. Romanesque painting and sculpture are generally strongly stylized with an expressionistic distortion of natural forms.
The forms of nature are freely translated into linear and sculptural designs, sometimes majestically calm and severe, and at others agitated by visionary excitement (ODA:483-84).

Rosary is a chain of beads, which is used for prayers in the Roman Catholic Church. There are three variations of the prayers: the joyful, the sorrowful, and the glorious rosaries. The prayers are the same, but the five stations differ.

Sacrament, from Latin *sacramentum*, bet or oath; in the theology of the Church there are seven vital actions of the Church in its liturgy, which are efficacious for salvation: *Eucharist*, baptism, penance, confirmation, orders, matrimony and anointing for the sick" (Rahner 1993:1477). The term can be used as an adjective, *sacramental*, which should not be confused with *sacramentals*.

Sacramentals are certain ceremonies and objects that resemble the *sacraments*, which have been established by the Church for the private devotion of the faithful (TCE, v. 9:525).

Sacred, from Latin *sacra*, holy. The sacred (or holy) is the power, being, or realm understood by religious persons to be at the core of existence and to have a transformative effect on their lives and destinies (EB, v. 16:122). In Roman Catholic understanding sacred means that which belongs to the realm of the holy: worship, persons, and things marked out by *consecration*, that is actions which set objects apart from *profane* use, or person in a special liturgical service of God (Rahner and Vorgrimler 1983:90).

Sanctify, from Latin *sanctificare*, to make holy (people), and to glorify the Holy (God). In Roman Catholic teaching there is no distinction between the means of sanctification and divine worship, the two are seen as parts of one harmonious whole (CL:455).

Scholasticism is the systematic philosophy developed in the Middle Ages from Aristotelian and Augustinian roots, especially by St.Thomas Aquinas. Scholasticism was marked by the tendencies to metaphysical, theistic and humanistic interests, and in conformity to traditional Catholic thinking. The term is used for the method in which doctrines of revealed truths are explained and systematized with the help of philosophical concepts (MCD:514).

Secular/secularization/secularism, from Latin *saecularis*, a hundred years; that which happens every hundred years, which is temporal and worldly as opposed to the ecclesiastical (LO:555). The term *secularism* was first used around 1850, and denoted a system that sought to interpret and order life on principles taken solely from this world. Today *secularism* and *secularization* is widely used for the tendency to ignore or deny the principles of supernatural religion in the interpretation of the world and existence (ODCC:1478).

See, from Latin *sedes*, a seat; the area in the care of an ordinary, a diocese or an archdiocese (MCD:519).

Stations of the cross invite some movement, but I did not intend to make Stations of the cross, since these focus on *passion* (the sufferings of Christ on Good Friday) only, except for the additional 15th station that represents resurrection.

Surrealism, international and intellectual movement in art, literature, and film that developed out of Dada around 1922. The movement was led by André Breton, who produced the *Surrealism Manifesto* in 1924.
The Surrealists were inspired by the psychoanalytical discoveries of Sigmund Freud and the political ideology of Marxism. They explored the thoughts and visions of the sub-conscious mind in varied styles and techniques.
The *Surrealist* movement became the dominant force in Western art between World Wars I and II (HDA:498; DA, v. 39:17).

Symbol/symbolize, from Greek *syn*, together, and *ballein*, to throw, throwing or joining together.
Originally, the term was applied to two parts of a small tablet, one of which was given to a guest by his host as a pledge of hospitality. At some future date, the guest could replace his part of the tablet as a symbol of their friendship. In the early Christian times, the term symbol was used to signify the Christian creed, because its recital was an outward evidence of Christian belief.
Today, the term means an outward sign of something spiritual or immaterial (TCE: v. 10:498).

Tabernacle, from Latin *tabernaculum*, a tent; the term stems from the tent that sheltered the Ark in the Old Testament. In Christian use it means the boxlike enclosure that entails the eucharistic sacrament, the consecrated bread (MCD:559).

Theology/theological, from Greek *theologia*, the science of God (*theos*, God; and *logos*, understanding); the study of God (ODCC:1604).

Topoi, from Greek *topos*, which means place; standardized elements that follow certain genres (Kjeldstadli 1999:188).

Tradition, from Greek *parádosis* from *paradidomai*, to entrust (TCE, v. 11:37), Latin *traditio*, the noun of the verb *tradere*, which means to transmit or to deliver. Literary *tradition* means the unbroken transmission of special

knowledge from person to person or generation to generation within a group. The general meaning of *tradition* is the aggregate of inherited beliefs and customs that are vital in a particular society, in the sense of being actually followed or used in the lives of people. In Roman Catholic understanding *Tradition* means the Christian teaching and way of life that the Church has preserved in a dynamic living manner from the time of the apostles through the centuries (TCE, v. 11:37).

Trinity, is the name of the fundamental mystery of Christianity, that of the one nature and the three Persons - Father, Son, and Holy Spirit - in the Christian concept of God (Rahner and Vorgrimler 1983:513).

Index of Names

Abbott, Walter S.J.	33, 34, 85, 87, 90, 95, 99, 102, 106-108, 110, 111, 136, 229, 243, 256
Achen, Henrik von	23, 25, 26, 43, 46, 247, 252
Adam	153
Alcuin, monk	60, 260
Allen, Nicholas Peter Legh	170, 247
Amundsen, Ingunn Bruskeland	36, 250
Aristotle	40, 151, 154
Arrupe, Pedro S.J.	35
Athenagoras, Patriarch	86, 238
Augustine, St.	152, 154, 269, 286
Beck	192, 248, 258
Beckett, Sister Wendy	26, 41, 165, 166, 155, 248
Belting, Hans	49, 50, 55, 57-59, 246, 262
Benedict of Nursia, St.	61, 243, 262
Bernard of Clairvaux, Abbott	61, 62-64, 95, 105, 170, 219
Berryman, Nancy Dell	29, 31, 246
Blindheim, Martin	186, 248
Bochner, Arthur P.	251
Bolton, Brenda M	63, 64, 248
Bonnard	74, 295
Booth, Wayne	179, 248
Borgehammer, Stephan	216
Borromeo, Carlo, Archbishop	64-66, 216
Borromeo, Federico, Cardinal	66-68, 80, 100, 101, 169, 187, 250, 257, 260
Boyer, Mark O.S.B.	30, 31, 248
Braque	74, 249, 265, 299
Breughel, Jan	67
Brown, Frank Burch	25, 26, 167, 169, 248
Brubaker, Leslie	49, 50, 248
Bø-Rygg, Arnfinn	70, 248, 273
Cameron, Averil	55, 56, 170, 249
Chapman, Geoffrey	128, 130, 243, 244, 249, 255, 256
Charles the Great (Charlemagne) Emperor	60, 80
Chazelle, Celia M	57, 249
Chemnitz, Martin	65
Christie, Sigrid	65, 220, 249
Ciferni, Andrew OPRAEM	122
Colomb, Gregor	179, 248

Constantine the Great, Emperor 54, 216, 263
Constantine V, Emperor 57
Costello, John, S. J 183
Courtney, David Wayne 29-31, 249
Couturier, Marie-Alain O.P 74-76, 249, 290-296, 299-301, 304, 306, 307
Crossan, John Dominic 24, 216, 249
Danbolt, Gunnar 25, 70, 180, 250
Denis, Maurice 73, 288, 291
Denzin, Normann K 182, 250, 251
Dillenberger, Jane 42
Dillenberger, John 250
Dixon, John W. Jr. 183, 184, 250
Dinkler, Erich 216, 250, 253
Dominikus, St. 10, 12, 159, 202, 290, 292, 306
Dupuis, Jacques S.J. 129
Eco, Umberto 40, 154, 250, 287, 309
Egede-Nissen, Hans 45, 250
Egeria 217
Eve 153
Ewing, Wayne Arland 152, 251
Fehn, Sverre 45
Feierabend, Peter 73, 251
Fernie, Eric 40, 70, 106, 150, 250, 262, 268, 270, 272-274
Fiedler, Jeannine 73, 251
Finney, Paul Corby 46, 53, 54, 170, 251, 262
Flannery, Austin, O.P. 28, 33-35, 88, 90, 103, 104, 108, 114, 115, 174, 218, 219, 228, 230, 242, 308
Frantz, Nadine Pence 37, 40, 251
Freedberg, David 50, 251
Frøysaker, Tine 12, 186
Fæhn, Helge 46, 47, 251
Gauguin, 73
Gendle, Nicholas 54, 251
Gero, Stephen 59, 61, 251
Geulen, Jaques 252
Gill, Eric 102, 154
Giotto, 56
Gogh, Vincent van 137
Gombrich, Ernst 107, 252
Gregory of Nyssa 60
Gregory the Great, Pope 49, 56, 58, 60,64,79,80, 100, 249
Grinten, Franz Joseph van der 140, 191, 252
Gropius, Walter 73, 150
Grøtvedt, Paul 21, 22 70, 107, 180, 252
Guardini, Romano 44, 74, 75,252
Guéranger O.S.B. 74
Hagen 216, 218
Hauser, Arnold 64, 252
Hebblethwaite, Peter 82, 84, 252, 262
Hegel 151
Hekkert, Paul 23, 252
Helena Augusta 216
Herrin, Judith 57, 248
Hertzberg, Ebbe 41, 259
Hjort, Bobo 179, 252
Holy Mary 50, 51, 101, 144, 161, 163
Hoover, Roy W 216, 250
Hugh of St. Victor 62,152

Häggström, Cecilia	40, 253
Jan R. Larson	82
Jensenius, Jørgen	12, 218
Jesus Christ	22, 24, 41, 43, 44, 47-52, 55, 56, 58, 60, 63, 65, 66, 76, 80, 84, 85, 88, 94, 100, 101, 104, 105, 114, 115, 127-131, 134, 135, 140, 143-145, 148, 152, 153, 155, 161, 163, 165-171, 173, 176, 177, 182, 184, 185, 187, 188-193, 192, 194, 196, 198, 200, 202, 203, 204, 205, 207- 210, 210, 216-222, 230, 232, 236, 238, 243, 244, 249, 255, 256, 263-265, 268-274, 288, 298, 304,
John Johannes Paul II, Pope	33-36, 86, 98, 128, 133-143, 145, 148, 155-157, 160, 163, 165, 175, 219, 221, 238, 245, 246
John XXIII, Pope	82-86, 106, 109, 116, 146, 244, 305, 308
Johnson, Paul-Alan	150, 253
Jones, Tom Devonshire	60, 66-68, 140, 191, 251
Jones, Pamela M.	67, 251, 288, 309
Jor, Finn	75, 253
Jungmann, Joseph Andreas S.J.	47, 48, 253
Kant	150, 151, 154
Kjeldstadli, Knut	38, 39, 253, 276
Kjørup, Søren	180, 253
Klausen, Arne Martin	44, 253
Klauser, Theodor	76, 77, 253
Klein, Julie Thompson	17, 253, 271
Krier	150
Kristeva, Julia	36, 253
Kuhn, Thomas	188
Kuhn, Heinz-Wolfgang	188, 218, 253
Laeuchli, Samuel	654, 254
Lang	163
Le Corbusier	76, 150, 291, 304
Leger	74
Leo III, Emperor	56
Leo the Great, Pope	54
Lincoln, Yvonna S.	182, 250, 251
Loos, Adolph	150
Lundequist, Jerker	25, 37,179, 181, 254, 266, 275
Mack, Heinz	26, 27, 166, 254
Macky, Peter	41, 42, 254
Macmurray, John	44, 124, 153, 166, 167, 183, 184, 254, 255
Manet	70
Mango, Cyril	57, 66, 255
Marcuse	151
Maritain, Jacques	25, 27, 74, 142, 154, 155, 156, 157, 158, 255, 289, 291, 295, 297, 305, 309
Markus, R. A.	55, 255
Martin, James Alfred Jr.	65, 153, 255
Mason, Rachel	12, 43, 255
Masson, Joseph S.J.	35
Matisse	74, 249, 291, 298-302
Mathews, Thomas F.	184, 255
Mathisen, Steinar	38, 150, 167, 183, 255, 269
McClinton, Katharine Morrison	75, 80, 255
McDannell, Colleen	42
McNaspy	87
Mc Nicholl	43
Meister, Adolf S.J.	12, 162

Mennekes, Friedhelm S. J 140, 156, 157, 191, 252, 255
Mertin, Andreas 191, 255
Michl, Jan 12, 75, 256
Morgan, David 42
Murray, Sister Charles 54, 256
Møller-Christensen, Vilhelm 188
Mørstad, Erik 22, 37, 181, 256
Navone, John S.J. 138, 152, 153, 256
Nolde, Emil 73
Norberg-Schulz, Christian 76
Notre Dame 71
O'Connell, J. B. 52, 70-72, 79, 80, 88, 111, 256, 263
Ohlson, Elisabeth 94
Ongstad, Sigmund 38, 256
Otto, Rudolf 41, 256
Our Lady 12, 161, 308
Pattison, George 106, 256
Paul VI, Pope 33, 34, 85, 86, 108-111, 122, 137, 141, 143, 144, 229, 244
Paul, St. 49, 50, 61, 243
Peirce, Charles Sanders 50
Pelikan, Jaroslav 56-58, 89, 236, 256, 257, 274
Perret, Auguste 75
Petrenko, Vitalij Ivanovich 46, 257
Pichard, Joseph 74, 293
Pius IX, Pope 82
Pius X, Pope 70-72, 237
Pius XI, Pope 72, 78, 224, 292, 293, 309
Pius XII, Pope 72, 74, 76, 77, 81, 94, 132, 222, 244, 245, 298, 300, 303, 309
Pizzardo, Joseph Cardinal 78
Plato 40, 131, 151, 153, 154, 272
Plotin 151
Pollestad, Kjell Arild O.P. 105
Prince of Wales 150
Pseudo-Dionysios 61
Pugin, A. W. N. 69, 255
Pye, David 21, 255, 268
Pythagoras 151
Quint, Arlene 67, 257
Rahner, Karl S.J. 49, 57, 61, 62, 145, 146, 160, 161, 247, 258, 259, 265, 267-270, 272-277, 279
Rainer, Arnulf 157, 191, 248, 255
Ranheimsæter, Ørnulf 23, 26, 142, 257
Ratzinger, Joseph Cardinal 128
Raw, Barbara 60, 257
Regamey, Pie O.P. 74, 76, 257, 293, 294, 310
Rembrandt 69
Renan, E. 54
Reuterswärd, Patrik 68, 69, 257
Richier, Germaine 74, 75, 237, 299-301
Rombold, Günther 140, 191, 257
Rooney, Marcel O.S.B. 30, 31, 34, 82, 90-92, 94-98, 109, 110,257
Rossi, Bishop 94
Rothko, Mark 137
Rouault 73, 74, 289, 292-295, 297
Rouet, Albert 258

Voelker, Evelyn Carole 65, 66, 68, 260, 288, 308
Volp, Rainer 191, 248, 258, 284
Vor Frue 12, 159-162,
Vorgrimler, Herbert 45, 48, 52, 135, 136, 155, 246, 257, 264, 266-272, 274-276
Walker, Keith 47, 260
Walsh, Michael 130, 244
Wedig, Edward O.P. 74, 76, 95, 220, 260
West, Birgitte 163
Weyres, Willy 80, 260
White, Susan 73, 74, 260, 297, 305, 306
Wikström, Ove 41, 260
Wilkinson, John 217, 260
Williamson, Joseph 248
Wilson, Ian 184, 185, 239, 237, 259
Winnekes, Katharine 140, 191, 261
Winstone, H. E 74, 84, 249
Wojtyla, Karol Jozef 133, 137
Würzburg, Th. 250, 259
Øijord, Aksel 151, 261, 273

Rubin, William	69, 72-75, 258, 272, 288, 290-292, 294, 295,297-301,303, 304,309
Rudolph, Conrad	62, 63, 258
Ruskin, John	150
Röhrig, Johannes	140, 156, 191, 255
Sarto, Giuseppe, Cardinal Patriarch	71, 237
Schaeffer, Franky	42, 258
Scheerbart, Paul	150
Schiller, Gertrud	177, 258
Schirmer	191, 248
Schloeder, Steven J.	30, 31, 258
Schmied, Wieland von	191, 258
Schwalbe, Ole	73, 258
Schwarz, Rudolf	75, 258
Schwebel, Horst	140, 191, 255, 257, 258
Scruton, Roger	150, 151, 258, 262, 268
Seasoltz, Robert Kevin O.S.B.	28, 30, 31, 40, 44, 68, 70-72, 80, 95, 104, 154, 258, 259, 288, 310
Seddon, George	254
Sejersted, Finn	116
Sereneus of Marseille, Bishop	57, 249
Serrano, Andres	94
Servas, Albert	73
Severini, Gino	73
Shands, Alfred	74, 259
Shehan, Lawrence Cardinal	87
Sheppard, Ann	150, 151, 259
Sinding-Larsen, Staale	22, 259
Sonesson, Göran	50, 259
Sox, David	170
Sparre,Victor	76
Sparshott, Francis	40, 150, 259
Starrin, B	183, 259
St. Denis	60-62, 73, 237, 236, 258
St. Thomas Aquinas	40, 151, 154, 155, 250, 276, 286, 287, 289, 307
Steczynski, John	27, 168, 259
Stengård, Elisabeth	25, 41, 75, 140, 191, 237, 259
Stephens, Francis	254
Sternberg, Th.	54, 250
Stiegeman, C	109
Stiegman, Emero	105, 109, 259
Stockmann, Peter	73, 259
Suger of St. Denis, Abbott	70-73, 104, 158, 176, 238, 250, 256, 257
Svensson, P.	183, 259
Sæther, Arne	46, 258
Talbot, C. H.	46, 258
Tanner,Norman S.J.	33, 34, 46, 58, 65, 82, 90, 104, 106, 244
Teoctist, Patriarch	137
Thelle, Notto	105
Theodosius II, Emperor	66
Theodulf	60, 251, 283
Theophilus, Emperor	57
Tillich, Paul	73, 260
Tzaferis, Vassilios	188, 260
Van der Rohe, Mies	150
Vasari, Georgio	107, 260
Verostko, R. J.	42, 44-46, 260
Vimercati, Ambra Borgognoni	150