

# **A STUDY OF SELECTED ARTS AND SYMBOLS IN CATHOLIC LITURGICAL WORSHIP**

BY

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LITURGICAL WORSHIP**

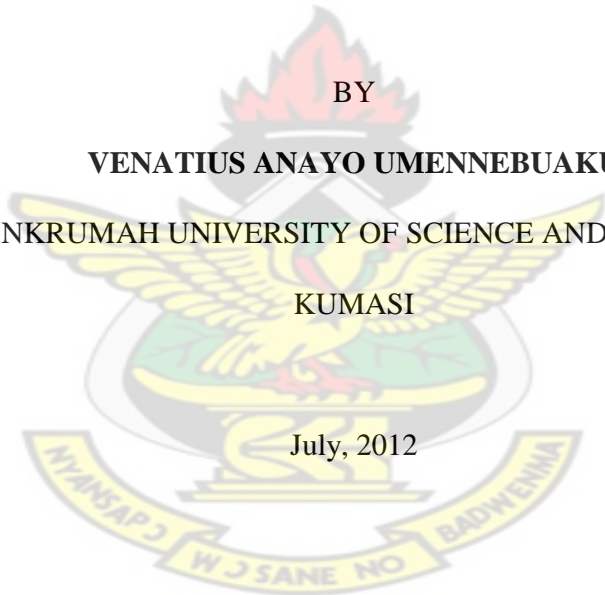
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**July, 2012**



## DECLARATION

I hereby declare that this submission is my own work towards the Mphil in African Art and Culture and to the best of my knowledge, it contains neither material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been cited.

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## ABSTRACT

This thesis investigates the various art forms and symbols used in Catholic liturgical worship. It also describes, and discusses the use of Symbols in Catholic Liturgical Worship.

Many types of art forms exist in Shrines, Churches and other religious places of worship. The Catholic Church is not an exception to this existence of art forms. The existence of these forms of art has become a source of agitation to people who are not conversant to its aims and purposes in religious worship. These have generated a lot of controversies which have resulted in forms of iconoclasm (destruction of religious images), and even to wars and conflicts among peoples and religions. Examples were in England during the English Reformation, and then more severely in the English Civil War, in Flanders in the Beeldenstorm, and in France during the Wars of Religion.

In contemporary times, there have been some agitations by some Charismatic groups as to the importance of Arts (images, statues etc.) in liturgical worship. Based on these, a lot of misconceptions are labeled against art works used in religious worship.

From the above elucidation, one can ascertain that the use of arts and symbols in liturgical worship has generated a great deal of controversy. The current research therefore sought to explore and ascertain the relevance of arts and symbols in Catholic liturgical worship, to trace the origin of arts in Catholic liturgical worship, and to identify the art forms and symbols used in the Catholic liturgical worship. It also exposes the meaning attached to images and symbols used in worship. To achieve these objectives the researcher made use of qualitative method of research,

administration of questionnaire; interviews and observations to study the arts and symbols.

The main target populations for this thesis are members of the Catholic Church. In this, emphasis is laid on the different groups that make up the church. The priest, religious, lay people and the different societies like the charismatic groups. Accessible Population refers to group of people who were accessible to me in the course of conducting this research. They are the ones that responded to my questionnaires. In all 80 copies of the questionnaires were distributed but 40 copies were returned. Convenience sampling was employed by the researcher in the execution of the project. About 50% of accessible population was used as sample for the study.

The main findings are as follows,

1. Quite a number (50%) of respondent were ambivalent (not sure) about the religious dogmas (Christian Beliefs) connoted to Christian arts and crafts.
2. A substantial number (20%) of respondent were ignorant and in total oblivion about the theological, philosophical meaning inherent in Catholic arts and symbols.

Based on these findings the researcher made the following recommendations.

1. There is need for education and enlightenment on the part of religious leaders.

A School of arts and theology should be established not only by government but also other relevant agencies like Catholic institutions, and Christian bodies, to help in educating the ignorant and the illiterate.

2. Regular conferences and seminars should be organized by catholic institutions such as laities group and other societies (charismatic groups) to help in the eradication of ignorance on the part of populace.

## ACKNOWLEDGMENT

I doubt if I can adequately acknowledge the enormous debt of gratitude, which I owe in connection with the writing of this project. I must however, be grateful to the Almighty God for providing all that was needed for the successful accomplishment of this work.

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## **DEDICATION**

I dedicate this research to the Eucharistic Jesus who has always been a great source of strength and help to me.

And also to all researchers and scholars in the area of Arts and Theology

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# **CHAPTER ONE INTRODUCTION**

## **1.1 Overview**

This chapter covers the Background of the study, Statement of problem, Objectives of the research, the Research questions and Delimitation of the research. It also focuses on the Importance of the study and Organization of the rest of the text.

## **1.2 Background to the study**

Art is a term that describes a diverse range of human activities and the products of those activities, but it is most often understood to refer to painting, film, photography, sculpture, and other visual media. Music, theatre, dance, literature, and interactive media are included in a broader definition of art or the arts.

Until the 17th century, art referred to any skill or mastery and was not differentiated from crafts or sciences, but in modern usage the fine arts are distinguished from acquired skills in general. Many definitions of art have been proposed by philosophers who have characterized art in terms of mimesis, expression, communication of emotion, or other values.

According to Ernst (2005), art during the Romantic period, came to be seen as "a special faculty of the human mind to be classified with religion and science". Art became an important and indispensable tool in religious worship. It became a medium of communication with the divine. This is evidenced in many forms of arts (visual, oral, literal) that are operative in all religious worship. He went further to say that art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas

through the senses. Artworks can be explicitly made for this purpose or interpreted on the basis of images or objects.

A symbol is an art, sound or object that stands for or represents something else. According to the New Bible Dictionary (2001), there are three types of symbols in the Old Testament: personal, objective and acted. A personal symbol was a person (such as Moses, Elijah or Samuel) who symbolized a group of people or the presence of God. Objective symbols were external objects (such as the rainbow, bronze serpent or the golden calf). Acted symbols were actions that were meaningful beyond the immediate context (such as circumcision, ceremony of the scapegoat, Jeremiah buying the potter's field).

Moving to the New Testament, Jesus' miracles were performed as a symbol that the Kingdom of God was being inaugurated. The bread and wine were to be a symbol of His death and resurrection and a reminder of His eternal presence. However, the most widely embraced symbol of Christianity in the early church was and continues to be today, the cross. In fact, Wright (1992) points out that the place of the cross became so central that early church fathers like Tertullian and Minucius Felix had to defend Christians against the charge of actually worshipping the cross itself. The argument was that "Within a short time the cross became the central Christian symbol, easy to draw, hard to forget, pregnant both in its reference to Jesus himself and in its multiple significance for his followers.

Art and symbols are integral part of any religious worship. Catholic worship is not an exception; hence the need to examine some of the art forms operative in catholic

worship. Nevertheless it is the intention of the researcher to examine the statement of the problem

### **1.3 Statement of Problem**

The extensive veneration and use accorded images in the history of the Roman Catholic Church was a point of contention for Protestant reformers, who varied in their attitudes toward images. In the consequent religious struggles many works of art were destroyed, and there was also iconoclasm (destruction of images, often by force) in all Protestant regions. Notable episodes were in England during the English Reformation, and then more severely in the English Civil War, in Flanders in the Beeldenstorm, and in France during the Wars of Religion.

Also in our contemporary time, there have been some agitations by some Charismatic groups as to the importance of Arts (images, statues) in liturgical worship. Based on these, a lot of misconceptions are labeled against art works used in religious worship.

From the above elucidation, one can ascertain that, the use of arts and symbols in liturgical worship has generated a great deal of controversy. This research therefore seeks to explore and ascertain the relevance of arts and symbols in Catholic liturgical worship.

### **1.4 Objectives of the study**

The objectives of this study are as follows;

- a. To identify the art forms and symbols used in Catholic liturgical worship
- b. To describe the art forms and symbols used in Catholic liturgical worship.
- c. To discuss the use of Symbols in Catholic Liturgical Worship.

### 1.5 Justification

- a. The reason for identification of arts and symbols is to help us know them.
- b. When they are described, it becomes easier to be understood in worship.
- c. When the use of symbols is discussed it helps and make for easier understanding in worship.

### 1.6 Research Questions

- a. What are the art forms involved in Catholic liturgical worship?
- b. Why do some groups discourage the use of arts and symbols in worship?
- c. Do arts have any relevance in Catholic liturgical worship?

### 1.7 Delimitation

The study was limited to the Catholic denomination. It also focuses on selected visual arts and symbols in Catholic liturgical worship.

### 1.8 Definition of Terms

**Art forms:** A creative activity or type of artistic expression that is intended to be beautiful or thought-provoking.

**Symbol:** Something that stands for or represents something else, especially an object representing an abstraction

**Liturgy:** Liturgy (Greek: Λειτουργία) is the customary public worship done by a specific religious group, according to its particular traditions.

**Iconoclasm:** is the deliberate destruction of religious icons and other symbols or monuments, usually with religious or political motives. It is a frequent component of major political or religious changes. The term encompasses the more specific destruction of images of a ruler after his death or overthrow (*damnatio memoriae*), for example, following Akhenaten's death in Ancient Egypt (1351-1334).

**Iconoclasts:** People who engage in or support iconoclasm are called "Iconoclasts: a term that has come to be applied figuratively to any individual who challenges established dogma or conventions.

**Lay groups:** These refer to groups of people who are not ordained but more of secular. They do not hold any religious positions. They can also be called 'church goers'.

## 1.9 Importance of the Study

- a. **Theological Relevance.** The findings of this study would be beneficial to future researchers in the field of arts, theology, anthropology and semiology.
- b. **Educative.** The study would be helpful in the area of education as a good number of people will come to understand the meanings attached to art objects used in worship. Also it will make people appreciate arts as a means of communication that is quite indispensable in any form of worship.
- c. **Psychological and therapeutic effect.** The findings of this study if well disseminated will help a good number of Christian who makes use of images of worship to derive some level of psychological and therapeutic meaning from them.
- d. **Economic.** The study will create an economic satisfaction in the area of job

creation, as many more artists would be encouraged to venture into creating images of worship. Likewise there would be people, who will buy and sell the art works. These in turn will be a source of income not only to the church but also to the nation at large.

- e. **Spiritual satisfaction.** The study will create an atmosphere that will increase spiritual worship among the faithful, as they come to realize the rightful role of art as a means to an end but not an end in itself.
- f. **Peace and Harmony.** The findings from the study would help to create an atmosphere of peace and harmony. The issue of bickering and controversy prompted by lack of proper information on the role of art in worship would have been settled and taken care of.
- g. **Aesthetic Creation.** The research would encourage artists to engage in artistic creation that are quite aesthetically inclined and appropriate for religious worship.
- h. **Demystification of worship.** The findings will create an understanding of what liturgical worship is all about. People will no longer see it as something that is far from them (demystified) or as quite mysterious, but there would be what I call unraveling and opening up of issues.

#### **1.10 Organization of the rest of the Text.**

The remaining chapters of the thesis are organized as follows:

Chapter two discusses literature related to the study. Chapter three describes the methodology used in the study. In chapter four, the findings are presented and discussed in relation to the research. Finally, chapter five gives the summary, conclusions, and recommendations.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1. Overview**

This chapter deals with the literature relevant to the topic. It focuses on the following sub-headings

2. 1.Visual art forms

2. 2. Meaning of Symbols

2.3 Symbolisms

2.4. Brief History of Catholic Church.

2.5. Brief History of Catholic Art.

2.6. Iconoclasm.

2.7 The theology behind the use of icon (image) in worship.

2.8 Summaries

#### **2.2 Visual Art Forms**

According to Stanford Encyclopedia of Philosophy (2007), the definition of art is controversial in contemporary philosophy. Whether art can be defined has also been a matter of controversy. The philosophical usefulness of a definition of art has also been debated. Contemporary definition may be categorized into two groups. One distinctively modern, conventionalist sort of definition focuses on the institutional



features of art, emphasizing the way art changes over time, modern works that appear to break radically with all traditional art, and the relational properties of artworks that depend on works' relation to art history, art genres. The conventionalist definition makes use of a broader, more traditional concept of aesthetic properties that include more than art-relational ones, and focuses on the pan-cultural and trans-historical characteristic of art. The researcher looks at this definition in the context of different peoples.

The Irish Art Encyclopedia(1998) says that, Art is created when an artist creates a beautiful object, or produces a stimulating experience that is considered by his audience to have artistic merit. So, one could conclude that *art* is the process that leads to a product (*the artwork* or *piece of art*), which is then examined and analyzed by experts or simply enjoyed by those who appreciate it.

Tolstoy (1898) defines art as: that human activity which consists in one human consciously conveying to others, by certain external signs, the feelings he has experienced, and in others being affected by those feelings and also experiencing them. The work of art must seize upon you, wrap you up in itself and carry you away. It is the means by which the artist convey his passion, the pain passes and the beauty remains.

Egunor(1992) defines art, as a study of creative skill, a process of using the creative skill, a product of the creative skill, or the audience's experience with the creative skill. The creative arts (art as discipline) are a collection of disciplines that produce artworks(art as objects) that are compelled by a personal drive (art as activity) and convey a message, mood, or symbolism for the viewer to interpret (art as experience).



### 2.3 Meaning of Symbols

A symbol is something that represents an idea, a process, or a physical entity. The purpose of a symbol is to communicate meaning. For example, a red octagon may be a symbol for "STOP". On a map, a picture of a tent might represent a campsite. Numerals are symbols for numbers. Personal names are symbols representing individuals. A red rose symbolizes love and compassion.

Bevan (2000) defined symbol as "something presented to the senses which stands for something else". Symbolism in worship is the use of objects and actions which represent some inner and deeper religious meaning. Symbols bridge the gap between the sensory and the spiritual. By engaging our senses, symbols can help us keep our attentions on God. Objects are symbols useful in worship because they represent certain facts, ideas, or feelings.

The word symbol is derived from the Greek *symbolon* meaning token or watchword. It is an amalgam of syn- "together" + bole "a throwing, a casting, the stroke of a missile, bolt, beam." The sense evolution in Greek is from "throwing things together", to "contrast", to "compare", to "token used in comparisons to determine if something is genuine." Hence, "outward sign" of something.

Spenser (1590) gave this meaning "something which stands for something else" as recorded in his work, in *Faerie Queene*.

### 2.3.1 Psychoanalysis and archetypes of symbols

Swiss psychoanalyst Carl Jung (1997), who studied archetypes, proposed an alternative definition of symbol, distinguishing it from the term *sign*. In Jung's view, a sign stands for something known, as a word stands for its referent. He contrasted this with symbol, which he used to stand for something that is unknown and that cannot be made clear or precise. For example, written languages are composed of a variety of different symbols that create words. Through these written words, humans communicate with each other. Kenneth Burke described *Homo sapiens* as a "symbol-using, symbol making, and symbol misusing animal" to indicate that a person creates symbols in her or his life as well as misuses them.

Burke goes on to describe symbols as also being derived from Sigmund Freud's work on condensation and displacement further stating that they are not just relevant to the theory of dreams, but also to "normal symbol systems". He says they are related through "substitution" where one word, phrase, or symbol is substituted for another in order to change the meaning. In other words, if a person does not understand a certain word or phrase, another person may substitute a synonym or symbol in order to get the meaning of the original word or phrase across. However, when faced with that new way of interpreting a specific symbol, a person may change their already formed ideas to incorporate the new information based on how the symbol is expressed to the person.

Clift(1987) says that people not only add their own interpretations to symbols, they also create personal symbols that represent their own understanding of their lives: what she calls "core images" of the person. She argues that symbolic work with these

personal symbols or core images can be as useful as working with dream symbols in psychoanalysis or counseling.

Paul Tillich (1896) argued that while signs are invented and forgotten, symbols are born and die. There are therefore dead and living symbols. A living symbol can reveal hidden levels of meaning, and transcendent or religious realities to an individual. For Tillich, a symbol always "points beyond itself" to something that is unquantifiable and mysterious. This is the symbol's "depth dimension". Symbols are complex and their meanings can evolve as the individual or culture evolves. When a symbol loses its meaning and power for an individual or culture, it becomes a dead symbol. The Greek Gods might be an example of dead symbols that were once living for the ancient Greeks but whose meaning and power is now gone.

When a symbol becomes identified with the deeper reality to which it refers, it becomes idolatrous as the "symbol is taken for reality." Here, the symbol itself is substituted for the deeper meaning it intends to convey. The unique nature of the symbol is that it gives access to deeper layers of reality which are otherwise inaccessible.

### **2.3.2 Symbolism and arts**

According to Dictionary.com (2012), Symbolism is the practice of representing things by symbols, or of investing things with a symbolic meaning or character

Adams (2002) explains symbolism as: the systematic use of symbols or pictorial conventions to express an allegorical meaning. Symbolism is an important element of most religious arts and reading symbols plays a main role in psychoanalysis”.

People express their ideas or qualities in symbolic forms like ceremonial swords, masks, objects of worship, and the stool in the Akan society. This represents the soul of the Akan society. It serves as a symbolic link between the common people in the society and their heads (such as the chief village or town, or the head of state).

Tillich (1896) considers symbolism as: “an artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and state of mind”. For example, for the Africans, however, symbolism is deeper, and more involving. It has value and it is functional.

## **2.4 Brief History of Catholic Church**

According to McBrien (1994), Roman Catholicism is a worldwide religious tradition of some 1.1 billion members. It traces its history to Jesus of Nazareth, an itinerant preacher in the area around Jerusalem during the period of Roman occupation, in the early 30s of the Common Era. Its members congregate in a communion of churches headed by bishops, whose role originated with the disciples of Jesus. Over a period of some decades after Jesus' life, death, and resurrection, the bishops spread out across the world to form a "universal" (Greek, *katholikos*) church, with the bishop of Rome (traced to the apostle Peter) holding primacy. Today Vatican City — and specifically, Saint Peter's Basilica — stands over the grave of Peter, and the pope is considered Peter's successor. Catholic Christianity began as a persecuted religious community, illegal in the Roman Empire in its earliest days, but within some three hundred years and with the conversion of the Emperor Constantine, it became legal and eventually was recognized as the official religion of the Empire. With the decline and fall of Rome in the 5th century, the Roman Church assumed both temporal and spiritual authority in the West; it thus had enormous influence on the development of the art

and culture of the western world through the middle Ages. Today, its growth is fastest in Africa, South America, and Asia.

## **2.5 Brief History of Roman Catholic Art**

In this study Roman Catholic art consists of all visual works produced in an attempt to illustrate, supplement and portray in tangible form the teachings of the Catholic Church. This includes sculpture, painting, mosaics, metalwork, embroidery and even architecture. Catholic art has played a leading role in the history and development of Western Art since at least, the fourth century. The principal subject matter of Catholic Art has been the life and times of Jesus Christ, along with those of his disciples, the saints, and the events of the Jewish Old Testament. (Lassus 1985:187)

Lazzari and Dona (2002) opine that the earliest surviving Catholic art works are the painted frescoes on the walls of the catacombs and meeting houses of the persecuted Christians of the Roman Empire. The stone sarcophagi of Roman Christians exhibit the earliest surviving carved statuary of Jesus, Mary and other biblical figures. The legalization of Christianity transformed Catholic art, which adopted richer forms of mosaics and illuminated manuscripts. The iconoclasm controversy briefly divided the eastern and western churches, after which artistic development progressed in separate directions.

Romanesque and Gothic art flourished in the Western Church as the style of painting and statuary moved in an increasingly naturalistic direction. The Protestant Reformation produced new waves of image-destruction, to which the Church responded with the dramatic and emotive Baroque and Rococo styles. In the 19th century the leadership in western art moved away from the Catholic Church which,

after embracing historical revivalism was increasingly affected by the modernist movement, a movement that in its "rebellion" against nature, counters the Church's emphasis on nature as a good creation of God.

### **2.5.1 Earliest Beginning of Catholic Art**

Christian art is nearly as old as Christianity itself. The oldest Christian sculptures are from Roman sarcophagi, dating to the beginning of the 2nd century. As a persecuted sect, however, the earliest Christian images were arcane and meant to be intelligible only to the initiated.

Lassus, (1985) opined that early Christian symbols include the dove, the fish, the lamb, the cross, symbolic representation of the Four Evangelists as beasts, and the Good Shepherd (appendix 1). Early Christians also adapted Roman decorative motifs like the peacock, and grapevines. It is in the Catacombs of Rome that recognizable representations of Christian figures first appear in number. This confirms that the early catholic used arts and symbols in their worship. The surviving frescoes of the baptistery room in Rome are among the most ancient Christian paintings. We can see the "Good Shepherd", the "Healing of the paralytic" and "Christ and Peter walking on the water" are much larger frescoes that depict the earliest Catholic Arts.

In the 4th century, the Edict of Milan allowed public Christian worship and led to the development of a monumental Christian art. Christians were able to build edifices for worship larger and more handsome than the furtive meeting places they had been using. Existing architectural formulas for temples were unsuitable because pagan sacrifices occurred outdoors in the sight of the gods, with the temple, which housed the cult figures and the treasury, as a backdrop. As an architectural model for large



churches, Christians chose the basilica, the Roman public building used for justice and administration. These basilicas had a center nave with one or more aisles at each side and a rounded apse at one end: on this raised platform sat the bishop and priests. Richer materials could now be used for art, such as the mosaics that decorate Santa Maria Maggiore in Rome and the 5th century basilicas of Ravenna, where narrative sequences begin to develop (Lazzari and Dona, 2002)

### **2.5.2 Byzantine and Orthodox Art**

Byzantine art is the term commonly used to describe the artistic products of the Byzantine Empire from about the 5th century until the Fall of Constantinople in 1453.

According to Bassett (2004), the term can also be used for the art of Eastern Orthodox states which were contemporary with the Byzantine Empire and were culturally influenced by it, without actually being part of it (the "Byzantine commonwealth"). Such countries are Bulgaria, Serbia or Rus and also for the art of the Republic of Venice and Kingdom of Sicily, which had close ties with the Byzantine Empire despite being in other respects part of western European culture. Art produced by Eastern Orthodox Christians living in the Ottoman Empire is often called "post-Byzantine." Certain artistic traditions that originated in the Byzantine Empire, particularly in regard to icon painting and church architecture, are maintained in Greece, Serbia, Bulgaria, Russia and other Eastern Orthodox countries to the present day.

Brenda (1979), said that just as the Byzantine Empire represented the political continuation of the Roman Empire, Byzantine art developed out of the art of the Roman Empire, which was itself profoundly influenced by ancient Greek art.

Byzantine art never lost sight of this classical heritage. The Byzantine capital, Constantinople, was adorned with a large number of classical sculptures, although they eventually became an object of some puzzlement for its inhabitants. And indeed, the art produced during the Byzantine Empire, although marked by periodic revivals of a classical aesthetic, was above all marked by the development of a new aesthetic.

The most salient feature of this new aesthetic was its “abstract,” or anti-naturalistic character. If classical art was marked by the attempt to create representations that mimicked reality as closely as possible, Byzantine art seems to have abandoned this attempt in favor of a more symbolic approach.

It is clear that most Byzantine viewers did not consider their art to be abstract or unnaturalistic. As Mango (2000) has observed, “our own appreciation of Byzantine art stems largely from the fact that this art is not naturalistic; yet the Byzantines themselves, judging by their extant statements, regarded it as being highly naturalistic and as being directly in the tradition of Phidias, Apelles, and Zeuxis.”

The subject matter of monumental Byzantine art was primarily religious and imperial: the two themes are often combined, as in the portraits of later Byzantine emperors that decorated the interior of the sixth-century church of Hagia Sophia in Constantinople. These preoccupations are partly a result of the pious and autocratic nature of Byzantine society, and partly a result of its economic structure: the wealth of the empire was concentrated in the hands of the church and the imperial office, which therefore had the greatest opportunity to undertake monumental artistic commissions.

According to Kitzinger (1977) religious art was not, however, limited to the monumental decoration of church interiors. One of the most important genres of



Byzantine art was the icon, an image of Christ, the Virgin, or a saint, used as an object of veneration in Orthodox churches and private homes alike. Icons were more religious than aesthetic in nature: especially after the end of iconoclasm, they were understood to manifest the unique “presence” of the figure depicted by means of a “likeness” to that figure maintained through carefully maintained canons of representation.

The illumination of manuscripts was another major genre of Byzantine art. The most commonly illustrated texts were religious, both scripture itself (particularly the Psalms) and devotional or theological texts (such as the *Ladder of Divine Ascent* of John Climacus or the homilies of Gregory of Nazianzus). Secular texts were also illuminated: important examples include the Alexander Romance and the history of John Skylitzes.

### **2.5.3 Early middle Ages**

Hinks (1969) explained that while the Western Roman Empire's political structure collapsed after the fall of Roman empire 476 AD, the Church continued to fund art where it could. The most numerous surviving works of the early period are illuminated manuscripts, at this date all presumably created by the clergy, often including abbots and other senior figures. The monastic hybrid between "barbarian" decorative styles and the book in the Insular art of the British Isles from the 7th century was to be enormously influential in European art for the rest of the Middle Ages, providing an alternative path to classicism, transmitted to the continent by the Hiberno-Scottish mission. At this period the Gospel book, with figurative art confined mostly to Evangelist portraits, was usually the type of book most lavishly decorated; the Book of Kells is the most famous example.

Kitzinger (1977) mention that in the 9th century Emperor Charlemagne set out to create works of art appropriate to the status of his revived Empire. Carolingian and Ottonian art was largely confined to the circle of the Imperial court and different monastic centers, each of which had its own distinct artistic style. Carolingian artists consciously tried to emulate such examples of Byzantine and late Antique art as were available to them, copying manuscripts like the Chronography of AD 354 and producing works like the Utrecht Psalter, which still divides art historians as to whether it is a copy of a much earlier manuscript, or an original Carolingian creation. This in turn was copied three times in England, lastly in an Early Gothic style.

Kitzinger, (1977) assert in his work that Charlemagne had a life-size crucifix with the figure of Christ in precious metal in his Palatine Chapel in Aachen, and many such objects, all now vanished, are recorded in large Anglo-Saxon churches and elsewhere. The Golden Madonna of Essen and a few smaller reliquary figures are now all that remain of this spectacular tradition, completely outside Byzantine norms. Like the Essen figure, these were presumably all made of thin sheets of gold or silver supported by a wooden core.

#### **2.5.4 Romanesque Art**

Schiller,(1972) mention that Romanesque art, long preceded by the Pre-Romanesque, developed in Western Europe from approximately 1000 AD until the rise of the Gothic style. Church-building was characterized by an increase in height and overall size. Vaulted roofs were supported by thick stone walls, massive pillars and rounded arches. The dark interiors were illumined by frescoes of Jesus, Mary and the saints, often based on Byzantine models.

Dodwell (1993) observed that carvings in stone adorned the exteriors and interiors, particularly the tympanum above the main entrance, which often featured a *Christ in Majesty* or in Judgment. He went further to say that and the large wooden crucifix was a German innovation right at the start of the period.

Howe, Jeffery, also suggested that few of the large wall-paintings that originally covered most churches have survived in good condition. The Last Judgement was normally shown on the western wall, with a Christ in Majesty in the apse semi-dome. Extensive narrative cycles of the *Life of Christ* were developed, and the Bible, with the Psalter, became the typical focus of illumination, with much use of historiated initials. Metalwork, including decoration in enamel, became very sophisticated, and many spectacular shrines made to hold relics have survived, of which the best known is the Shrine of the Three Kings at Cologne Cathedral by Nicholas of Verdun and others (ca 1180-1225).

### **2.5.5 Gothic Art**

Dodwell (1993), mention that Gothic art emerged in France in the mid-12th century. The Basilica at Saint-Denis built by Abbot Suger was the first major building in the Gothic style. New monastic orders, especially the Cistercians and the Carthusians, were important builders who developed distinctive styles which they disseminated across Europe. The Franciscan friars built functional city churches with huge open naves for preaching to large congregations. However regional variations remained important, even when, by the late 14th century, a coherent universal style known as International Gothic had evolved, which continued until the late 15th century, and beyond in many areas. The principal media of Gothic art were sculpture, panel painting, stained glass, fresco and the illuminated manuscript, though religious

imagery was also expressed in metalwork, tapestries and embroidered vestments. The architectural innovations of the pointed arch and the flying buttress, allowed taller, lighter churches with large areas of glazed window. Gothic art made full use of this new environment, telling a narrative story through pictures, sculpture, stained glass and soaring architecture. Chartres cathedral is a prime example of this.

Kitzinger (1955) opines that Gothic art was often typological in nature, reflecting a belief that the events of the Old Testament pre-figured those of the New, and that was indeed their main significance. Old and New Testament scenes were shown side by side in works like the *Speculum Humanae Salvationis*, and the decoration of churches. The Gothic period coincided with a great resurgence in Marian devotion, in which the visual arts played a major part. Images of the Virgin Mary developed from the Byzantine hieratic types, through the Coronation of the Virgin, to more human and intimate types, and cycles of the *Life of the Virgin* were very popular. Artists like Giotto, Fra Angelico and Pietro Lorenzetti in Italy, and Early Netherlandish painting, brought realism and a more natural humanity to art. Western artists, and their patrons, became more confident in innovative iconography, and greater originality is seen, although copied formulae were still used by most artists. The book of hours was developed, mainly for the lay user able to afford them - the earliest known example seems to have been written for an unknown laywoman living in a small village near Oxford in about 1240 - and now royal and aristocratic examples became the type of manuscript most often lavishly decorated. Most religious art, including illuminated manuscripts, was now produced by lay artists, but the commissioning patron often specified in detail what the work was to contain.

Dodwell (1993) went further to say that iconography was affected by changes in theology, with depictions of the Assumption of Mary gaining ground on the older Death of the Virgin, and in devotional practices such as the *Devotio Moderna*, which produced new treatments of Christ in and *achtsbilder* subjects such as the Man of Sorrows, Pensive Christ and Pietà, which emphasized his human suffering and vulnerability, in a parallel movement to that in depictions of the Virgin Mary such images were now small oil paintings intended for private meditation and devotion in the homes of the wealthy. Even in *Last Judgements* Christ was now usually shown exposing his chest to show the wounds of his Passion. Saints were shown more frequently, and altarpieces showed saints relevant to the particular church or donor in attendance on a Crucifixion or enthroned Virgin and Child, or occupying the central space themselves (this usually for works designed for side-chapels). Over the period many ancient iconographical features that originated in New Testament Apocrypha were gradually eliminated under clerical pressure, like the midwives at the Nativity, though others were too well-established, and considered harmless

### **2.5.6 Renaissance art**

Freeland (2001) assert that the Renaissance art, was heavily influenced by the "rebirth" (French: *renaissance*) of interest in the art and culture of classical antiquity. He went further to say that it initially continued the trends of the preceding period without fundamental changes, but using classical clothing and architectural settings which were after all very appropriate for New Testament scenes. However a clear loss of religious intensity is apparent in many Early Renaissance religious paintings. The famous frescoes in the Tornabuoni Chapel by Domenico Ghirlandaio (1485–90) seem more interested in the detailed depiction of scenes of bourgeois city life than

their actual subjects. The *Life of the Virgin* and that of John the Baptist, and the Magi Chapel of Benozzo Gozzoli (1459–61) is more a celebration of Medici status than an *Arrival of the Magi*. Both of these examples (which still used contemporary clothes) come from Florence, the heart of the Early Renaissance, and the place where the charismatic Dominican preacher Savonarola launched his attack on the worldliness of the life and art of the citizens. This culminated in his famous Bonfire of the Vanities in 1497; in fact other preachers had been holding similar events for decades, but on a smaller scale. Many Early Renaissance artists, such as Fra Angelico and Botticelli were extremely devout, and the latter was one of many who fell under the influence of Savonarola.

The brief High Renaissance (c. 1490–1520) of Leonardo da Vinci, Michelangelo and Raphael transformed Catholic art more fundamentally. This resulted in breaking with the old iconography that was thoroughly integrated with theological conventions, original compositions that reflected both artistic imperatives, and the influence of Renaissance humanism. Both Michelangelo and Raphael worked almost exclusively for the Papacy for much of their careers, including the year of 1517, when Martin Luther wrote his Ninety-Five Theses. The connection between the events was not just chronological, as the indulgences that provoked Luther helped to finance the Papal artistic program, as many historians have pointed out. The Protestant Reformation was a holocaust of art in many parts of Europe. Although Lutheranism was prepared to live with much existing Catholic art so long as it did not become a focus of devotion, the more radical views of Calvin, Zwingli and others saw public religious images of any sort as idolatry, and art was systematically destroyed in areas where their followers held sway. This destructive process continued until the mid-17th century, as religious wars brought periods of iconoclast Protestant control



over much of the continent. In England and Scotland destruction of religious art, most intense during the English Commonwealth, was especially heavy. Some stone sculpture, illuminated manuscripts and stained glass windows (expensive to replace) survived, but of the thousands of high quality works of painted and wood-carved art produced in medieval Britain, virtually none remain.

### **2.5.7 Council of Trent**

Church pressure to restrain religious imagery affected art from the 1530s and resulted in the decrees of the final session of the Council of Trent in 1563 including short and rather inexplicit passages concerning religious images, which were to have great impact on the development of Catholic art. Previous Catholic Church councils had rarely felt the need to pronounce on these matters, unlike Orthodox ones which have often ruled on specific types of images.

The decree confirmed the traditional doctrine that images only represented the person depicted, and that veneration to them was paid to the person themselves, not the image, and further instructed that:

...every superstition shall be removed ... all lasciviousness be avoided; in such wise that figures shall not be painted or adorned with a beauty exciting to lust... there be nothing seen that is disorderly, or that is unbecomingly or confusedly arranged, nothing that is profane, nothing indecorous, seeing that holiness becomes the house of God. And that these things may be the more faithfully observed, the holy Synod ordains, that no one be allowed to place, or cause to be placed, any unusual image, in any place, or church, howsoever exempted, except that image have been approved of by the bishop ...

Text of the 25<sup>th</sup> council of Trent

(<http://history.hanover.edu/texts/trent/ct25.html>)

Ten years after the decree, Paolo Veronese was summoned by the Inquisition to explain why his Last Supper, a huge canvas for the refectory of a monastery, contained, in the words of the Inquisition: "buffoons, drunken Germans, dwarfs and other such scurrilities" as well as extravagant costumes and settings, in what is indeed a fantasy version of a Venetian patrician feast. Veronese was told that he must change his painting within a three month period - in fact he just changed the title to *The Feast in the House of Levi*, still an episode from the Gospels, but a less doctrinally central one, and no more was said. But the number of such decorative treatments of religious subjects declined sharply, as did "unbecomingly or confusedly arranged" Mannerist pieces, as a number of books, notably by the Flemish theologian Molanus, Saint Charles Borromeo and Cardinal Gabriele Paleotti, and instructions by local bishops, amplified the decrees, often going into minute detail on what was acceptable. One of the earliest of these, *Degli Errori dei Pittori* (1564), by the Dominican theologian Andrea Gilio da Fabriano, joined the chorus of criticism of Michelangelo's *Last Judgement* and defended the devout and simple nature of much medieval imagery. But other writers were less sympathetic to medieval art and many traditional iconographies considered without adequate scriptural foundation were in effect prohibited, as was any inclusion of classical pagan elements in religious art, and almost all nudity, including that of the infant Jesus. According to the great medievalist Émile Mâle, this was "the death of medieval art".



### 2.5.8 Baroque art

The **Baroque** is a period of artistic style that used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, and music. The style started around 1600 in Rome, Italy and spread to most of Europe.

The popularity and success of the Baroque style was encouraged by the Roman Catholic Church, which had decided at the time of the Council of Trent, in response to the Protestant Reformation, that the arts should communicate religious themes in direct and emotional involvement. The aristocracy also saw the dramatic style of Baroque architecture and art as a means of impressing visitors and expressing triumphant power and control. Baroque palaces are built around an entrance of courts, grand staircases and reception rooms of sequentially increasing opulence.

Paul (1998) opines that Baroque artists delighted in finding new biblical episodes and dramatic moments from the lives of saints. As the movement continued into the 17th century simplicity and realism tended to reduce, more slowly in Spain and France, but the drama remained, produced by the depiction of extreme moments, dramatic movement, color and chiaroscuro lighting, and if necessary hosts of agitated cherubs and swirling clouds, all intended to overwhelm the worshipper. Architecture and sculpture aimed at the same effects; Bernini (1598–1680) epitomizes the Baroque style in those arts. Baroque art spread across Catholic Europe and into the overseas missions of Asia and the Americas, promoted by the Jesuits and Franciscans.

New iconic subjects popularized in the Baroque period included the Sacred Heart of Jesus, and the Immaculate Conception of Mary; the definitive iconography for the

latter seems to have been established by the master and then father-in-law of Diego Velázquez, the painter and theorist Francisco Pacheco, to whom the Inquisition in Seville also contracted the approval of new images. The Assumption of Mary became a very common subject, and (despite a Caravaggio of the subject) the Death of the Virgin became almost extinct in Catholic art; Molanus and others had written against it.

#### **2.5.9. 18th century Art**

In the 18th Century, secular Baroque developed into the still more flamboyant but lighter Rococo style, which was difficult to adapt to religious themes. Although, Gianbattista Tiepolo, (1710 1736) was able to do so. In the later part of the century there was a reaction, especially in architecture, against the Baroque, and a turning back to more austere classical and Palladian forms.

By now the rate of production of religious art was noticeably slowing down. After a spate of building and re-building in the Baroque period, Catholic countries were mostly clearly overstocked with churches, monasteries and convents, in the case of some places such as Naples, almost absurdly so. The Church was now less important as a patron than royalty and the aristocracy, and the middle class demand for art, mostly secular, was increasing rapidly. The number of sales of paintings, metalwork and other church fittings to private collectors increased during the century, especially in Italy, where the Grand Tour gave rise to networks of dealers and agents. Leonardo da Vinci's London Virgin of the Rocks was sold to the Scottish artist and dealer Gavin Hamilton by the church in Milan which was painted for in about 1781; the version in the Louvre having apparently been diverted from the same church three centuries earlier by Leonardo himself, to go to the King of France.

The wars following the French Revolution saw large quantities of the finest art, paintings in particular, carefully selected for appropriation by the French armies or the secular regimes they established. Many were sent to Paris for the Louvre (some to eventually be returned, others not) or local museums established by the French, like the Brera in Milan. Suppression of monasteries, which had been under way for decades under Catholic Enlightened despots of the Ancien Regime, for example in the Edict on Idle Institutions (1780) of Joseph II of Austria, intensified considerably. By 1830 much of the best Catholic religious art was on public display in museums, as has been the case ever since. This undoubtedly widened access to many works, and promoted public awareness of the heritage of Catholic art, but at a cost, as objects came to be regarded as of primarily artistic rather than religious significance, and were seen out of their original context and the setting they were designed for.

#### **2.5.10. 19th and 20th Century's Art**

The 19th Century saw a widespread repudiation by both Catholic and Protestant churches of Classicism, which was associated with the French Revolution and Enlightenment secularism. This led to the Gothic Revival, a return to Gothic-influenced forms in architecture, sculpture and painting, led by people such as Augustus Pugin in England and Eugene Viollet-le-Duc in France. Across the world, thousands of Gothic churches and Cathedrals were produced in a new wave of church-building, and the collegiate Gothic style became the norm for other church institutions. Medieval Gothic churches, especially in England and France, were restored, often very heavy-handedly. In painting, similar attitudes led to the German Nazarene movement and the English Pre-Raphaelites. Both movements embraced

both Catholic and Protestant members, but included some artists who converted to Catholicism.

Outside these and similar movements, the mainstream art world produced much less religious painting than at any time since the Roman Empire, though many types of applied art for church fittings in the Gothic style were made. Commercial popular Catholic art flourished using cheaper techniques for mass-reproduction. Colour lithography made it possible to reproduce coloured images cheaply, leading to a much broader circulation of holy cards. Much of this art continued to use watered-down versions of Baroque styles. The Immaculate Heart of Mary was a new subject of the 19th century, and new apparitions at Lourdes and Fatima, as well as new saints, provided new subjects for art.

Architects began to revive other earlier Christian styles, and experiment with new ones, producing results such as Sacre Coeur in Paris, SagradaFamilia in Barcelona and the Byzantine influenced Westminster Cathedral in London. The 20th century led to the adoption of modern styles of architecture and art. This movement rejected traditional forms in favor of utilitarian shapes with a bare minimum of decoration. Such art as there was eschewed naturalism and human qualities, favouring stylized and abstract forms. Examples of modernism include the Liverpool Metropolitan Cathedral of Christ the King, and Los Angeles Cathedral.

## **2.6 Iconoclast period**

Mango (2002), explains that iconoclasm is the deliberate destruction of religious icons and other symbols or monuments, usually with religious or political motives. It is a frequent component of major political or religious changes. The term encompasses the

more specific destruction of images of a ruler after his death or overthrow (*damnatiomemoriae*), for example, following Akhenaten's death in Ancient Egypt.

People who engage in or support iconoclasm are called "iconoclasts", a term that has come to be applied figuratively to any individual who challenges established dogma or conventions. Conversely, people who revere or venerate religious images are (by iconoclasts) called "iconolaters". In a Byzantine context, they are known as "iconodules", or "iconophiles".

Mango went further to say that iconoclasm may be carried out by people of a different religion, but is often the result of sectarian disputes between factions of the same religion. In Christianity, iconoclasm has generally been motivated by people who adopt a literal interpretation of the Ten Commandments, which forbid the making and worshipping of "graven images." The degree of iconoclasm among Christian sects has varied greatly.

There has been a continuing opposition to misuse of images within Christianity from very early times. "Whenever images threatened to gain undue influence within the church, theologians have sought to strip them of their power". Further, "there is no century between the fourth and the eighth in which there is not some evidence of opposition to images even within the Church. Nonetheless, popular favor for icons guaranteed their continued existence, while no systematic apologia for or against icons, or doctrinal authorization or condemnation of icons yet existed.

The use of icons was seriously challenged by Byzantine Imperial authority in the 8th century. Though by this time opposition to images was strongly entrenched in Judaism and Islam, attribution of the impetus toward an iconoclastic movement in

Eastern Orthodoxy to Muslims or Jews "seems to have been highly exaggerated, both by contemporaries and by modern scholars".

The Iconoclastic Period began when images were banned by Emperor Leo III the Isaurian sometime between AD726 and AD730. Under his son Constantine V, a council forbidding image veneration was held at Hierianear Constantinople in AD754. Image veneration was later reinstated by the Empress Regent Irene, under whom another council was held reversing the decisions of the previous iconoclast council and taking its title as Seventh Ecumenical Council. The council anathemized all who hold to iconoclasm, i.e. those who held that veneration of images constitutes idolatry. Then the ban was enforced again by Leo V in AD815. And finally icon veneration was decisively restored by Empress Regent Theodora.

From then on all Byzantine coins had a religious image or symbol on the reverse, usually an image of Christ for larger denominations, with the head of the Emperor on the obverse, reinforcing the bond of the state and the divine order.

Accounts of iconoclast arguments are largely found in iconodule writings. To understand iconoclastic arguments, one must note the main points:

1. Iconoclasm condemned the making of any lifeless image (e.g. painting or statue) that was intended to represent Jesus or one of the saints. The "Epitome of the Definition of the Iconoclastic Conciliabulum" (Synod of Hiereia) held in 754 declared:

Supported by the Holy Scriptures and the Fathers, we declare unanimously, in the name of the Holy Trinity, that there shall be rejected and removed and cursed one of the Christian Church every likeness which is made out of any



material and colour whatever by the evil art of painters.... If anyone ventures to represent the divine image (*χαρακτήρ*, *charaktēr*) of the Word after the Incarnation with material colours, let him be anathema! .... If anyone shall endeavour to represent the forms of the Saints in lifeless pictures with material colours which are of no value (for this notion is vain and introduced by the devil), and does not rather represent their virtues as living images in himself, let him be anathema!

2. For iconoclasts, the only real religious image must be an exact likeness of the prototype – of the same substance – which they considered impossible, seeing wood and paint as empty of spirit and life. Thus for iconoclasts the only true (and permitted) "icon" of Jesus was the Eucharist, which was believed to be his body and blood.
3. Any true image of Jesus must be able to represent both his divine nature (which is impossible because it cannot be seen nor encompassed) as well his human nature. But by making an icon of Jesus, one is separating his human and divine natures, since only the human can be depicted (separating the natures was considered nestorianism), or else confusing the human and divine natures, considering them one (union of the human and divine natures was considered monophysitism).
4. Icon use for religious purposes was viewed as an innovation in the Church, a Satanic misleading of Christians to return to pagan practice.

Satan misled men, so that they worshipped the creature instead of the Creator. The Law of Moses and the Prophets cooperated to remove this ruin. ... But the



previously mentioned demiurge of evil...gradually brought back idolatry under the appearance of Christianity.

It was also seen as a departure from ancient church tradition, of which there was a written record opposing religious images

## **2.7 The Theology behind the Use of Icon**

According to the Council of Nicaea 787 AD, Christianity teaches that the immaterial God took flesh in the human form of Jesus Christ, making it therefore possible to create depictions of the human form of the Son of God. It is on this basis that the Old Testament proscriptions against making images (see Deuteronomy 4) were overturned for the early Christians by their belief in the Incarnation. Also, the concept of archetype was redefined by the Early Church Fathers in order to better understand that when a person shows veneration toward an image, the intention is rather to honor the person depicted, not the substance of the icon. As St. Basil the Great says, "The honor shown the image passes over to the archetype." He also illustrates the concept by saying, "If I point to a statue of Caesar and ask you 'Who is that?', Your answer would properly be, 'It is Caesar.' When you say such you do not mean that the stone itself is Caesar, but rather, the name and honor you ascribe to the statue passes over to the original, the archetype, Caesar himself." So it is with an Icon.

Some of the articulated views that support the use of icons in religious worship as presented by the church fathers in the Second Council of Nicaea 787AD.

1. Assertion that the biblical commandment forbidding images of God had been superseded by the incarnation of Jesus, who, being the second person of the Trinity, is God incarnate in visible matter. Therefore, they were not depicting

the invisible God, but God as He appeared in the flesh. This became an attempt to shift the issue of the incarnation in their favor, whereas the iconoclasts had used the issue of the incarnation against them.

2. Furthermore, in their view idols depicted persons without substance or reality while icons depicted real persons. Essentially the argument was "all religious images not of our faith are idols; all images of our faith are icons to be venerated." This was considered comparable to the Old Testament practice of offering burnt sacrifices only to God, and not to any other gods.
3. Moses had been instructed by God according to Exodus 25:18–22 to make golden statues of cherubim angels on the lid of the Ark of the Covenant, and according to Exodus 26:31 God instructed Moses to embroider the curtain which separated the Holy of Holies in the Tabernacle with cherubim.
4. Regarding the written tradition opposing the making and veneration of images, they asserted that icons were part of unrecorded oral tradition (*parádosis*, sanctioned in Orthodoxy as authoritative in doctrine by reference to 2 Thessalonians 2:15, Basil the Great, etc.).
5. Arguments were drawn from the miraculous Acheiropoieta, the supposed icon of the Virgin painted with her approval by St Luke, and other miraculous occurrences around icons, that demonstrated divine approval of Iconodule practices.
6. Iconodules further argued that decisions such as whether icons ought to be venerated were properly made by the church assembled in council, not imposed on the church by an emperor. Thus the argument also involved the issue of the proper relationship between church and state. Related to this was

the observation that it was foolish to deny to God the same honor that was freely given to the human emperor.

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## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

This chapter identifies clearly the research methods employed to execute this study. The information for executing this research was obtained from interviews, questionnaire, and personal interactions with knowledgeable scholars in the field of arts and theology.

The qualitative research approach was employed by the researcher in the execution of this study. The various methods employed in the data acquisition and execution have been classified as follows: Research Design, Library Research, Population for the Study/Sampling method, Data Collection Instruments, Administration of Instruments, Data Collection Procedure, the Data Analysis and Synthesizing of the Results.

#### **3.2 Research Design**

The research design granted the researcher the opportunity to fulfill the primary objective of the research. The descriptive approach of the qualitative research methodology was employed by the researcher. The instruments employed in data collection included interviews, questionnaires and observations.

#### **3.3 Population for the Study/Sampling**

Population targets by researchers are often too large to successfully control their variables. Hence Barreiro (2001) asserts that the population, the universe, the accepted sample and the data: producing sample are the stages or elements in the sampling process. In his view, universe stands for all possible respondents or

measures of a certain kind. The population was the portion of the universe that was accessible to the researcher. The sample strategy employed and sample selected is usually from a fraction influenced by the type of population being studied.

### **3.3.1. Target Population**

The main target populations for this thesis are members of the Catholic Church. In this emphasis is laid on the different groups that make up the church. The priest, religious, lay people and the different societies like the charismatic's groups.

### **3.3.2. Accessible Population**

This refers to group of people who were accessible to me in the course of conducting this research. They are the ones that responded to my questionnaires. Convenience sampling was employed by the researcher in the execution of the project. About 50% of accessible population was used as sample for the study.

### **3.3.3. Justification of sample selected**

Due to the fact that, the population is a heterogeneous type, convenient sampling design was deemed appropriate because the total population was segregated on the basis of variables that correlate with the dependent variables measures. It is based on the fact that this research deals with four main categories of people. Each group of people was considered to be separate from the other.

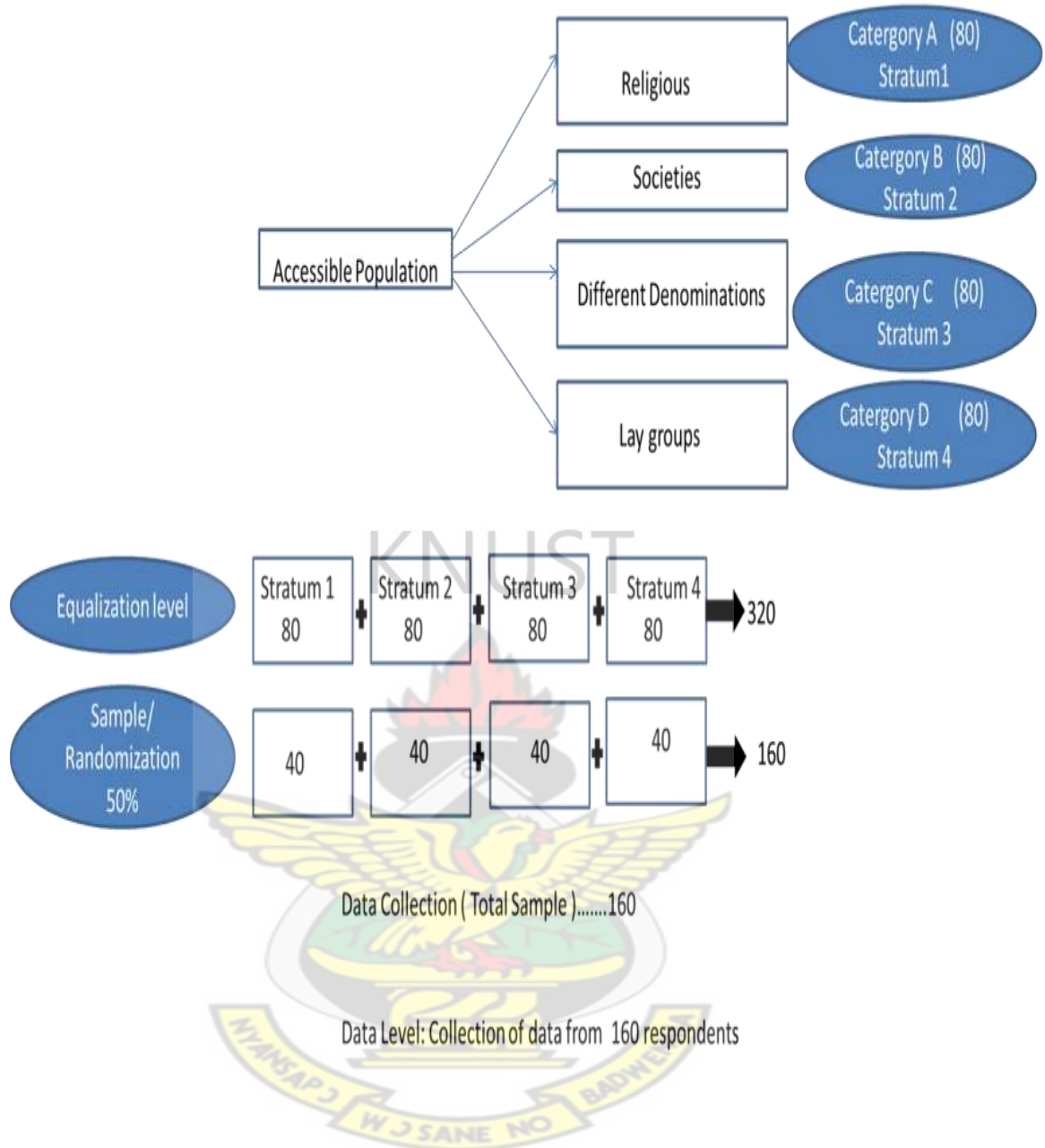


Figure.3.1.Schematic tabulation of the sampling Method.

### **3.4. Data collecting instruments**

Data collecting instruments included the following:

- Interviews (structured)
- Observations (direct)
- Use of Questionnaires.

#### **3.4.1 Interviews**

Interviews were conducted randomly to gather data. The people interviewed included renowned scholars in arts and theology, teaching assistants, elderly folks and catechists etc. Individual opinions on the dynamism and current trends in arts and symbols in worship were expressed openly. Some of the interviews revealed vital suggestions posed by knowledgeable people to help improve upon the use of art in liturgical worship.

#### **3.4.2. Observation**

The researcher made use of personal observation to examine the current trend of arts and symbols in worship and why it seems to pose a problem to some people.

#### **3.4.3. Questionnaire**

In all, fifty Questionnaires were printed and administered to different peoples; students, Parents, Protestants, and Catholics. Out of the fifty Questionnaires which were distributed, only forty came back. Even though not all the Questionnaires administered to the people were returned, the few that came back contained most of the relevant information needed to complete this project. The surprising thing is that most of the Church members were not willing to fill the questionnaires.



### **3.5. Types of data**

In arriving at a comprehensive and conclusive project various methods were employed by the researcher in gathering both primary and secondary data. The data gathered were carefully evaluated to ensure that the relevant data was retained.

#### **3.5.1. Primary data**

The primary data constituted the relevant information gathered from the field through the research instruments.

It was based on the various interviews granted and also the questionnaires that were distributed to different groups of people.

#### **3.5.2 Secondary data**

It consisted of information gathered from literary sources such as books, journals, newsletters, and other periodicals. The information culled from the internet were also considered as secondary data.

#### **Library research**

The library research contributed immensely to the success of this study. The library research was fully conducted and was the secondary source of data for the execution of this project. Various libraries were visited to gather vital information. Among the libraries were the general art studies libraries, the college of art library, all of the Kwame Nkrumah University of Science and Technology. Online libraries and articles were also utilized appropriately in the library research.

### **3.6 Administrations of instrument**

#### **Pre-testing of Questionnaire and Interview Questions**

Pre-testing was done in Akropong and Agroyeseum, the researcher's place of work. The people were known to him, and he could interview the stakeholders more freely than he could elsewhere. The interview offered an opportunity for a thorough discussion. If a question was not properly answered, the researcher had a chance of asking the question again for a more credible or appropriate response. The open ended format of interview was used. This made possible a more detailed discussion. To ascertain reliability in the answers, the question were either restated or sometimes asked in different ways or repeated at another time to check for consistency in answers. In all 80 copies were distributed but 40 were retrieved.

#### **3.7 Synthesizing the Results**

The results were categorized and described and backed with explanations, pictures and illustrations. Conclusions were arrived at from the analyses and relevant suggestions.

## CHAPTER FOUR

### PRESENTATION AND DISCUSSION OF FINDINGS

#### 4.1 Overview

This chapter highlights the presentation and discussions of findings. The researcher presented his findings by making use of tables. The tables were categorized into nine places, and each of the table exposed a specific aspect of the researcher findings. Some art forms that are used in liturgical worship were identified; the meanings attached to these art forms were also explained.

#### 4.2 Findings

Data were collected from the field through questionnaire and interviews. In all 80 copies of the questionnaires were distributed but 40 copies were returned.

The results from my respondents have been distributed below in tables with the explanation of the table written below each table.

**Table I.** It could be noticed that most of the respondents were females. The males took only 05.5% of the total number of the people representing 2 out of 40, while the females had the greater number 38 which represents 95.0% of the total number 40.

Putting the percentages together, the total percentage is 100% meaning more women in the sampling area responded to this topic than men.

**Table 1: Gender distribution of respondents**

Figure. 4.0.

SEX	FREQUENCY	PERCENTAGE (%)
Male	2	05.0
Female	38	95.0
TOTAL	40	100

**Table 2.** It shows the ages of my respondents. '24' represents the number of students who responded to me. They represent 60.0%; '14' represents those who are not students but are working in companies; they took 35.0% of the total percentage; the '0' stands for the respondents whose ages do not fall within that range; '2' shows the number of those who have been working with the government over the years. They took 05.0% of the total number. From this analysis, it means that students responded to the topic more than the working population. The reason been that most of the workers in the church gave excuses about time, but the students had time to answer the questionnaires.

**Table 2: Distribution of respondents according to age**

**Figure .4.1**

AGE	FREQUENCY	PERCENTAGE (%)
18-23	24	60.0
24-29	14	35.0
30-35	0	00.0
36-41	40	100

**Table 3.** It could be noticed that 33 are not married, while only 7 are married. Those who are single represent 82.5% of the total number; while married people represents 17.5% of the total number, there were no widowed or divorced among the respondents.

**Table 3: Distribution of respondents according to marital status**

**Figure. 4.2.**

MARITAL STATUS	FREQUENCY	PERCENTAGE (%)
Single	33	82.5
Married	7	17.5
Divorced	0	0
Widowed	0	0
TOTAL	40	100

**Table 4.** The highest percentage of my respondents are Charismatic, followed by the Orthodox Church, next is the Protestant Christians, '8' people did not specify their denomination. The percentage of the Charismatic Christians is 32.5; while the Orthodox Church had 25.0%. 22.5% goes to the Protestant community, and 20% to those who failed to answer this question. From the result on this table it is very clear that the questionnaires were fairly distributed. There was no prejudice in the distribution. This also means that the data for the work has varied ideas on the topic.

**Table 4: Distribution of respondents according to denomination**

**Figure 4.3**

DENOMINATION	FREQUENCY	PERCENTAGE (%)
Protestant	09	22.5
Orthodox	10	25.0
Charismatic	13	32.5
Others	0	00.0
Not Specified	8	20.0
TOTAL	40	100

**Table 5.** Majority of the respondent (60.0%) are Non-Catholic, followed by (40.0%) who are Catholics. The statistic tells how interested and willing the Non-Catholics are in providing information for the work. Most of the church members were not ready to help with the gathering of information; some gave excuses.

**Table 5: Distribution of respondents according to those who are Catholics**

**Figure. 4.4**

CATHOLIC	FREQUENCY	PERCENTAGE (%)
Catholics	16	40.0
Non-Catholics	24	60.0
TOTAL	40	100

**Table 6.** It shows the number of years the Catholic Christians has been in the church. The longest years a member has spent in the church ranges from 31-40. But out of the total number of the Catholic respondents, the highest range is the 1 -10, it has 6

people, this is followed by the second highest range 11-20, the lowest range is the 21-30. Looking at this result, it can be noticed that most of the respondents had been in the church for only 10 years, followed by those who have been in the church for 20, 30 and 40 years. This means that most of the information gathered from them can be relied upon.

**Table 6: Distribution of respondent according to the number of years spent in the church**

Figure.4.5

RANGE OF YEARS	FREQUENCY	PERCENTAGE (%)
1-10	6	37.50
11-20	5	31.25
21-30	2	12.50
31-40	3	18.75
TOTAL	16	100

**Table 7.**It can be seen that only 10 people out of the 40 respondents know and understand what role art offered in worship. Only 16 respondents agree that indeed art means life and are helpful for worship, 10 do not know what art is. 20 of the respondent were ambivalent (not sure of the role of art or the religious connotation attached to art in worship). The result from this table affirms one of the problems raised in the statement of problem. (Most people think art in churches means images only, they do not know or understand art)



**Table 7: Distribution of respondents according to those who know what religious connotation attached to works of art in worship means**

Figure. 4.6

BELIEVERS	FREQUENCY	PERCENTAGE (%)
Yes	10	25.0
No	10	25.0
Not Sure	20	50.0
TOTAL	40	100

**Table 8.**Shows the number of people who agree that art is all about painting, sculpturing, carving, weaving and modeling of objects. 22 people said yes, while 14 said no, art goes beyond that, but 4 said they do not know. This means that most people have less or no knowledge about art, if 55.0% see art this way, there is a need for education and enlightenment.

**Table 8: Distribution of respondents according to those who believe artifacts in churches mean painting, sculpture, carving textiles and modeling only**

**Figure.4.7**

THOSE WHO BELIEVE	FREQUENCY	PERCENTAGE (%)
Yes	22	55.0
No	14	35.0
Do Not Know	4	10.0
TOTAL	40	100

**Table 9,** 35.0% of the respondents believe the use of artifacts in church is idolatry, most of them quoted Exodus 20:1 and Deuteronomy 5:7-8, which instruct that man must not worship or make images of anything in Heaven or on the earth. 60.0% of the people also said it is not against God, because the artifacts are worshipping aids but are not worshiped. They are not end in itself but means to an end. This group of people believes that having the picture of the Lover of your Soul is not bad because even worldly lovers are adored, remembered and loved through pictures.

**Table 9. Distribution of respondents who believe the use of artifacts in churches and in worship amount to idolatry**

**Figure. 4.8**

BELIEVERS	FREQUENCY	PERCENTAGE (%)
Yes	14	35.0
No	24	60.0
Those Who are Indifferent	2	05.0
TOTAL	40	100



### 4.3. Discussions on Forms of Arts and Symbols used in Catholic Worship

#### 4.3.1. Monstrance



**Plate1.** Monstrance for Adoration.

#### Meaning

A monstrance is the art piece (vessel) used in the Roman Catholic, Old Catholic, and Anglican churches to display the consecrated Eucharistic host used during Eucharistic adoration or Benediction of the Blessed Sacrament. It was created in the medieval period for the public display of relics. The monstrance today is usually restricted for vessels used for hosts. The word *monstrance* comes from the Latin word *monstrare*, meaning "to show", and is cognate with the English word *demonstrate* meaning "to show clearly". In Latin, the monstrance is known as an *ostensorium* (from *ostendere*, "to show").

## **Liturgical context**

In the Catholic tradition, at the moment of consecration the elements (called "gifts" for liturgical purposes) are transformed (literally transubstantiated) into the Body and Blood of Christ. Catholic doctrine holds that the elements are not only spiritually transformed, but are (substantially) transformed into the Body and Blood of Christ. The elements retain the appearance or "accidents" of bread and wine, but are the Body and Blood of Christ. This is what is meant by Real Presence within the Roman Catholic tradition; the presence of Jesus in the Eucharist, although other Christians (notably Anglicans, Old Catholics, Mar Thoma, and Lutherans) accept the Doctrine of the Real Presence, whilst rejecting transubstantiation as a philosophical concept. Owing to these beliefs, the consecrated elements are given the same adoration and devotion that Christians of these traditions accord to Christ himself.

Within churches of these traditions the reserved sacrament serves as a focal point of religious devotion. In many of them, during Eucharistic adoration, the celebrant displays the sacrament in the monstrance, typically on the altar. When not being displayed, the reserved sacrament is locked in a tabernacle (more common in Roman Catholicism) or aumbry (more common in the other traditions mentioned).

## **Use and design**

In the service of Benediction, the priest blesses the people with the Eucharist displayed in the monstrance. This blessing differs from the priest's blessing, as it is seen to be the blessing by Christ, rather than that of the individual priest. The exposition of the monstrance during Benediction is traditionally accompanied by chanting or singing of the hymn *Tantum Ergo*.

The monstrance is usually elaborate in design; most are carried by the priest, if sometimes with some difficulty. Others may be much larger fixed constructions, typically for displaying the host in a special side chapel, often called the "Chapel of the Blessed Sacrament". For portable designs, the preferred form is a sunburst on a stand, usually topped by a cross.

Medieval monstrances were more varied in form than contemporary ones. Those used for relics, and occasionally for the host, typically had a crystal cylinder in a golden stand, and those usually used for hosts had a crystal window in a flat-faced golden construction, which could stand on its base. The monstrance was most often made of silver-gilt or other precious metal, and highly decorated. In the center of the sunburst, the monstrance normally has a small round glass the size of a Host, through which the Blessed Sacrament can be seen. Behind this glass is a round container made of glass and gilded metal, called a *luna*, which holds the Host securely in place. When not in the monstrance, the Host in its luna is placed in a special standing container, called a standing *pyx*, in the Tabernacle. Before the current design, earlier "little shrines" or reliquaries of various shapes and sizes were used.

When the monstrance contains the Host, the priest will not touch the vessel with his bare hands. Out of respect, he holds it with a humeral veil, a wide band of cloth that covers his shoulders (*humera*) and has pleats on the inside, in which he places his hands.

#### **.4.3.2.Cross**



**Plate 2.A** Crucifix (cross).

#### **Meaning, Symbolism and Usage**

McGrath (2006), the Christian cross is seen as a representation of the instrument of the crucifixion of Jesus Christ. It is the best-known religious symbol of Christianity. It is related to the crucifix (a cross that includes a usually three-dimensional representation of Jesus' body) and to the more general family of cross symbols.

#### **Early Christian use**

During the first two centuries of Christianity, the cross may have been rare in Christian iconography, as it depicts a purposely painful and gruesome method of public execution and Christians were reluctant to use it. McGrath (2006 P 322).

#### **In Contemporary Christianity**

According to Paul the great missionary, the cross reminds Christians of God's act of love in Christ's sacrifice at Calvary—"the Lamb of God who takes away the sin of the



world." The cross also reminds Christians of Jesus' victory over sin and death, since it is believed that through His death and resurrection He conquered death itself. They venerate it not as a material object seen in isolation but as the symbol of the sacrifice by which Christ saved them, as the instrument of Christ's triumph, according to Colossians 2:15 ("Having disarmed the powers and authorities, he made a public spectacle of them, triumphing over them by the cross"), and "as the instrument of our God's saving Love"

#### 4.3.3. Celebration of Mass



**Plates 3.**An altar for the celebration of Mass.

## Meaning

Sacred vessels are the receptacles and utensils (artefacts) used in liturgical celebrations to hold the consecrated Body and Blood of Christ. These are the chalice, paten, and ciborium. The sacred vessels are to be treated with special care and reverence. Precious metal is the preferred and best material to use for the making of these items. The artistic style and design of the vessels may reflect the local region; however they should be designed in a way to make it apparent that they are indeed sacred vessels for liturgical purposes, not something for everyday use. It may be necessary to have microphones on the altar, so that the assembly can clearly hear what the Priest is saying. Candles are required for all liturgical celebrations and should be placed either on or around the altar to suit the design of the altar and sanctuary and not interfere with the assembly's view of what is taking place. There is also to be a cross, with the figure of Christ crucified upon it, either on the altar or near it, where it is clearly visible to those assembled.

The following lists and their images (plates 3a-3m) are the elements required for the celebration of Mass and their purpose.

### A. ALTAR



**Plate 3a** An example of an altar

The altar is the work of art(table) or structure on which the church's sacred meal is celebrated.

This sacred meal makes present the sacrifice Jesus made for us by dying on the Cross and it is a thanksgiving meal where we give thanks to God for sending the person of Jesus to show us the ways to live in the presence of God's love.

The altar is the table that the community gathers around under the leadership of the Priest to remember God's love for us and give thanks for the living memory of Jesus who show us the way to the Father in heaven. The above mentioned altar is made of fine mahogany wood. Its design is such that it represents the importance of unity as a source of strength. There is power in unity or numbers. It also signifies that all who participate in the celebration of the sacred meal are all united to the one person of Christ. This is depicted by the many branches that hold the flat disk.

#### **B. ALTAR CLOTH**



**Plate 3b** An example of altar cloth

The earliest Christians lived in a region where fine linen, especially linen from Egypt, had been highly prized for centuries. It is no surprise, then, that primitive documents

from the Mediterranean basin make note of the use of one fine linen cover over for the altar.

The current practice today echoes the earliest Christian practice with at least one white cloth covering the altar for the celebration of Mass. (General Instruction of the Roman Missal Number 117)

### **C. ALTAR CRUCIFIX**



**Plate 3c** An example of Altar Crucifix

In ancient times, the processional Cross was the basic Christian symbol used at the altar. After leading the community into their gathering place, it was prominently positioned for the rest of the ritual action. It was later in history that the cross became a crucifix or the Body of Christ clearly visible and was placed on the altar so that as the Priest was saying Mass he could glance at it during the Eucharistic Prayer.

The current practice is to have a crucifix on or close to the altar. (General Instruction of the Roman Missal (GIRM) 117).

#### D. CANDLES



**Plate 3d**An example of Candles Source: Researcher

Candles are to be used at every liturgical celebration as a sign of reverence and festiveness.

Symbolically candles represent Christ as the light of the world which is most prominent at the Easter Vigil.

On or next to the altar are to be placed candlesticks with lighted candles: at least two in any celebration, or even four or six, especially for a Sunday Mass or a holy day of obligation. If a diocesan Bishop celebrates, seven candles should be used.

#### E. CORPORAL



**Plate 3e**An example of Corporal

The corporal is a square piece of linen or other fine fabric sometimes starched so as to be fairly firm. It is customarily folded into nine sections and hence stored flat. A larger corporal or more than one corporal may be required for concelebrations and other solemn celebrations.

Before use, the corporal is usually left on top of the chalice and, while no longer obligatory, it may be kept in a flat, square case called a burse.

Before the present reform, hosts were placed directly upon the corporal and although this is rarely the case today, as our reader points out, it may gather any fragments that fall from the host during the celebration although these mostly fall into either the ciborium or chalice.

The General Instruction of the Roman Missal (GIRM) mentions the corporal in several places, first of all in describing the preparation of the gifts, in No. 73: "[The Lord's table, which is the center of the whole Liturgy of the Eucharist, is prepared by placing on it the corporal, purificator, Missal, and chalice."

No. 118 says that the corporal should be on the credence table before Mass. Other indications require that a chalice or ciborium should be placed on a corporal whenever it is left on the altar or credence table for purification.

With respect to our reader's queries, it would appear that in her parish they follow the bad habit of leaving the corporal unfolded upon the altar between Masses and even for days on end. The norms require that the corporal be unfolded during the presentation of gifts and properly folded again after Communion.

All the same, extra corporals may be placed on the altar before especially solemn Masses in which more sacred vessels are used than can fit on the corporal directly in front of the priest.

The General Instruction of the Roman Missal (GIRM) does not require a new corporal



for each Mass, it is sufficient for the corporal to be opened and folded with due care to avoid any mishaps. For this reason a corporal should be opened one section at a time while lying flat and never shook open.

A corporal is washed in the same manner as a purificator although less frequently. It is first soaked in water; this water is then poured either down a sacrarium or directly upon the earth. Afterward, the corporal may be washed in a normal fashion

#### **F. PURIFICATOR**



**Plate 3f.**Purificator

This cloth functions like a liturgical serviette. It is used to wipe the lip of the chalice after each person drinks from the chalice. There is always one purificator for each chalice used at a Eucharistic celebration. It is used again for the drying of the vessels when they are purified or cleaned at the end of Mass. Purificators are made of fine cloth. The sizes vary, may be 10x15cm.

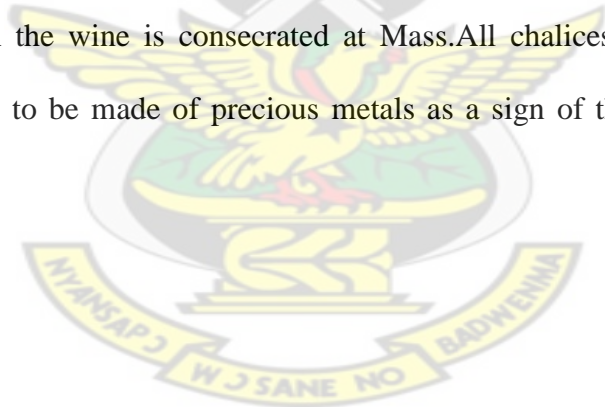


## G. CHALICE



**Plate 3g** An example of Chalice

The word chalice comes from the Latin word 'calix', meaning cup. The chalice is also called a sacred vessel and is held in special honour, (General Instruction of the Roman Missal[GIRM 327] by the worshipping community as it is the cup that holds the Blood of Christ when the wine is consecrated at Mass. All chalices used at a Eucharistic Celebration are to be made of precious metals as a sign of the importance of these sacred vessels.



## **H. PATEN**



**Plate 3h.** An example Paten

Patens or plates are what the hosts for communion are placed on. Like the chalice the paten is made of precious metal as it is also called a sacred vessel because it holds the Body of Christ once the words of consecration are said by the priest at Mass.

## **I. CRUETS CONTAINING WATER AND WINE**



**Plate 3i** Examples Cruets

The term cruet simply means the bottles or jugs that hold the water or wine that are carried to the altar at the preparation of the Gifts.

The cruets are traditionally made of glass but other materials can be used.

When the Priest washes his hand during the preparation of the gifts he quietly says the words:

‘Wash me, O Lord, from my iniquity and cleanse me from my sin.’ This is a symbolic gesture on the part of the Priest as he prepares to pray the Eucharistic prayer.

For this reason the bowl and jug and towel used for the action should be large enough for the community to see. Even though the words are said quietly the action is rich symbolically.

## I. ROMAN MISSAL



**Plate 3i.**Roman Missal

. The **Roman Missal** (Latin: *Missale Romanum*) is the liturgical book that contains the texts and rubrics for the celebration of the Mass in the Roman Rite of the Catholic Church.

### **Situation before the Council of Trent**

Before the high Middle Ages, several books were used at Mass: a Sacramentary with the prayers, one or more books for the Scriptural readings, and one or more books for the antiphons and other chants. Gradually, manuscripts came into being that incorporated parts of more than one of these books, leading finally to versions that were complete in themselves. Such a book was referred to as a *Missale Plenum* (English: "Full Missal"). In 1223 Saint Francis of Assisi instructed his friars to adopt the form that was in use at the Papal Court (*Rule*, chapter 3). They adapted this missal

further to the needs of their largely itinerant apostolate. Pope Gregory IX considered, but did not put into effect, the idea of extending this missal, as revised by the Franciscans, to the whole Western Church; and in 1277 Pope Nicholas III ordered it to be accepted in all churches in the city of Rome. Its use spread throughout Europe, especially after the invention of the printing press; but the editors introduced variations of their own choosing, some of them substantial. Printing also favored the spread of other liturgical texts of less certain orthodoxy. The Council of Trent recognized that an end must be put to the resulting confusion.

#### **J. AMBO**



**Plate 3j.**An example Ambo

The word Ambo is a Greek word that means step or elevated. The great importance of the Word of God in the scriptures proclaimed at each Eucharistic celebration means that there is a special place for this word to be read from. From the ambo only the readings, the responsorial Psalm, and the exulted (Easter Proclamation) are to be proclaimed; it may be used also for the giving of the homily and for announcing the intentions of the

prayers of the Faithful.

## M. LECTINARY



**Plate 3m.** An example Lectionary

### **Meaning: Catholic Mass Lectionary and the Revised Common Lectionary**

After the Second Vatican Council of 1962–1965, the Holy See, even before producing an actual lectionary (in Latin), promulgated the *Ordo Lectionum Missae* (Order of the Readings for Mass), giving indications of the revised structure and the references to the passages chosen for inclusion in the new official lectionary of the Roman Rite of Mass. It introduced an arrangement by which the readings on Sundays and on some principal feasts recur in a 3-year cycle, with four passages from Scripture (including one from the Psalms) being used in each celebration, while on weekdays only three passages (again including one from the Psalms) are used, with the first reading and the psalm recurring in a 2-year cycle, while the Gospel reading recurs after a single year. This revised Mass Lectionary, covering much more of the Bible than the readings in the Tridentine Roman Missal, which recurred after a single year, has been translated into the many languages in which the Roman Rite Mass is now celebrated,

incorporating existing or specially prepared translations of the Bible and with readings for national celebrations added either as an appendix or, in some cases, incorporated into the main part of the lectionary.

The Roman Catholic Mass Lectionary is the basis on which many Protestant lectionaries have been based, most notably the Revised Common Lectionary (RCL) and its derivatives, as organized by the Consultation on Common Texts (CCT) organization located in Nashville, Tennessee. Like the Mass Lectionary, they generally organize the readings for worship services on Sundays in a 3-year cycle, with four elements on each Sunday, and three elements during daily Mass:

- first reading from the Old Testament or, in Eastertide from certain books of the New Testament;
- responsorial Psalm (ideally, to be sung);
- second reading from one of the New Testament Letters (only on Sundays); and
- a
- Gospel reading.

### **3 year cycle**

The lectionaries (both Catholic and RCL versions) are organized into three-year cycles of readings. The years are designated *A*, *B*, or *C*. Each yearly cycle begins on the first Sunday of Advent (the last Sunday of November or first Sunday of December). Year *B* follows year *A*, year *C* follows year *B*, then back again to *A*.

- Year *A*: Gospel of Matthew (November 2010 through 2011)



- Year B: Gospel of Mark (December 2011 through 2012)
- Year C: Gospel of Luke (December 2012 through 2013)

The Gospel of John is read throughout Easter, and is used for other liturgical seasons including Advent, Christmas, and Lent where appropriate.

## **Daily Lectionaries**

The Roman Catholic lectionary includes a 2 year cycle for the weekday mass readings (called Cycle I and Cycle II). Odd-numbered years are Cycle I; even-numbered ones are Cycle II. The weekday lectionary includes a reading from the Old Testament, Acts, Revelation, or the Epistles, a responsorial Psalm, and a reading from one of the Gospels. These readings are generally shorter than those appointed for use on Sundays. The periscopes for the first reading along with the psalms are arranged in a 2-year cycle. The Gospels are arranged so that portions of all four are read every year. This weekday lectionary has also been adapted by some denominations with congregations that celebrate daily Eucharistic services. It has been published in the Episcopal Church's Lesser Feasts and Fasts and in the Anglican Church of Canada's Book of Alternative Services (among others).

This Eucharistic lectionary should not be confused with the various Daily Office lectionaries in use in various denominations. The Consultation on Common Texts has produced a three-year Daily Lectionary which is thematically tied into the Revised Common Lectionary, but the RCL does not provide a daily Eucharistic lectionary as such. Various Anglican and Lutheran Churches have their own daily lectionaries. Many of the Anglican daily lectionaries are adapted from the one provided in the 1979 Book of Common Prayer



## **N. PRESIDENTIAL CHAIR**



**Plate 3n.**Presidential Chair

The presidential chair is the Priest's chair. From this chair the Priest presides or leads the people gathered in prayer. The Priest is often called the presider because all of the baptized 'celebrate,' and the role of leadership is one of coordinating the many ministers that assist with the celebration of the Eucharist. The chairs can be made of any materials provided it will be conducive for seating.

These days, people prefer good quality leather material, because of its durability.

## **O. FLOWERS**

Flowers have traditionally been part of the decoration for the celebration of Eucharist and can enhance the celebrations of particular feasts and liturgical season and specific liturgical celebrations in the church like weddings.

During Advent the floral decorations of the altar are very simple to suit the liturgical season, while for Christmas celebrations more flowers express the joy of the Feast.

During Lent, flowers are not to be used as this is a penitential season. The fourth Sunday of Lent Laetare Sunday and other Solemnities, and Feasts are an opportunity to use flowers as a sign of celebration and joy.

**P. CHASUBLE – COLORED VESTMENT WORN ONLY BY THE PRIEST.**



Plate 3m Chasuble

The **chasuble** is the outermost liturgical vestment worn by clergy for the celebration of the Eucharist in Western-tradition Christian Churches that use full vestments, primarily in the Roman Catholic, Anglican and Lutheran churches, as well as in some parts of the United Methodist Church. In the Eastern Churches of Byzantine Rite, the equivalent vestment is the phelonion.

"The vestment proper to the priest celebrant at Mass and other sacred actions directly connected with Mass is, unless otherwise indicated, the chasuble, worn over the alb and stole" (*General Instruction of the Roman Missal*, 337). Like the stole, it is normally of the liturgical colour of the Mass being celebrated

**Color of Vestments and Altar Cloth:**

The color of vestments gives expression to the mysteries of faith and is like a calendar for the church year.

**White** - Masses of Easter, Christmas season, Feasts and Memorials of Jesus, Mary, the Angels, Saints who were not martyrs, Weddings, and Funerals, symbolizes Purity, Holiness, Joy, Triumph, and the Resurrection.

**Red** - Used on Passion Sunday (Palm Sunday), Good Friday, Pentecost, feasts of the Apostles, Evangelists and Martyrs. Red symbolizes the Holy Spirit and the blood of martyrs.

**Green** - Used during Ordinary time, symbolizing Life, Growth and Hope.

**Violet** - Used during Lent and Advent, symbolizing Penance, Atonement and Expiation.

**Gold** - More festive than white, which may be used on more solemn days such as Easter and Christmas, and also symbolizes Joy, Triumph and the

#### 4.3.4. Rosary



**Plate 4.A** chaplet or (Holy Rosary).

## Meaning, Symbolism and Usage

According to Harper (2008), the term rosary comes from the Latin word *rosarium*, meaning "rose garden" or "garland of roses", and is Roman Catholic Marian devotion. It has been promoted by a number of popes as part of the veneration of Mary. The rosary also represents the Roman Catholic emphasis on "participation in the life of Mary, whose focus was Christ", and the Mariological theme: "to Christ through Mary", taught by St. Louis de Montfort. Heinz, (1993, P. 555)

The term "rosary" denotes the prayer beads used to count the series of prayers that make up the rosary, as well as the sequence of prayers. The prayers consist of repeated sequences of the Lord's Prayer followed by ten praying of the Hail Mary and a single praying of "Glory Be to the Father" and is sometimes accompanied by the Fatima Prayer; each of these sequences is known as a *decade*. The praying of each decade is accompanied by meditation on one of the Mysteries of the Rosary, which recall the life of Jesus Christ.

The traditional 15 Mysteries of the Rosary were standardized, based on the long-standing custom, by Pope St. Pius V in the 16th century. The mysteries are grouped into three sets: the joyful mysteries, the sorrowful mysteries, and the glorious mysteries. In 2002, Pope John Paul II announced five new optional mysteries, the luminous mysteries, bringing the total number of mysteries to 20.

#### 4.3.5. Scapular



**Plate 5.** The *devotional scapular* of Our Lady of Mount Carmel or Brown Scapular.

#### Meaning, Symbolism and Usage

The term **scapular** (from Latin *scapulae*, "shoulders") as used today refers to two specific, yet related, Christian Sacramental, namely the *monastic* and *devotional* scapulars, although both forms may simply be referred to as "scapular".

The "monastic scapular" appeared first, perhaps as early as the 7th century in the Order of Saint Benedict. Neve( 2007 P156) It is a somewhat large length of cloth suspended both front and back from the shoulders of the wearer, often reaching to the knees. It may vary in shape, color, size and style. Monastic scapulars originated as aprons worn by medieval monks, and were later extended to habits for members of religious organizations, orders or confraternities. Monastic scapulars now form part of the habit of monks and nuns in many Christian orders. (Andre Vauchez, 2001. P1314)

The "devotional scapular" is a much smaller item and evolved from the monastic scapular. These may also be worn by individuals who are not members of a monastic order and the Roman Catholic Church considers them sacramental's. The devotional scapular typically consists of two small (usually rectangular) pieces of cloth, wood or

laminated paper, a few inches in size which may bear religious images or text. These are joined by two bands of cloth and the wearer places one square on the chest, rests the bands one on each shoulder and lets the second square drop down the back. (Bunson, 2004. P804)

In many cases, both forms of the scapular come with a set of promises for the faithful who wear them. Some of the promises are rooted in tradition, and others have been formally approved by religious leaders. For instance, for Roman Catholics, as for some other sacramental's, over the centuries several popes have approved specific indulgences for scapulars. (Andrews, 2006. P35).





#### 4.3.6. Variations of Thurible



**Plate 6.**A double chain thurible.



**Plate 7.** A single chain thurible, as used by Western churches.





**Plate 8.** Clockwise from upper left: Thurible, cup from inside thurible, incense boat, charcoal holder, and tongs.

### Meaning, Symbolism and Usage

Athurible is a metal censer suspended from chains, in which incense is burned during worship services. It is used in the Catholic Church as well as in Anglican, Eastern Orthodox, Oriental Orthodox, Armenian Apostolic, some Lutheran, Old Catholic, and in various Gnostic Churches. In Catholic, Lutheran, and Anglican churches, the altar server who carries the thurible is called the *thurifer*.

The workings of a thurible are quite simple. Burning charcoal is inside the metal censer. Incense, sometimes of many different varieties, is placed upon the charcoal. This may be done several times during the service as the incense burns quite quickly. Once the incense has been placed on the charcoal the thurible is then closed and used for censuring. Herrera, Matthew D. ( 2011 P34)

The word "thurible" comes from the Old French *thurible*, which in turn is derived from the Latin term *thuribulum*. The Latin *thuribulum* is further formed from the root *thus*, meaning incense. *Thus* is an alteration of the Greek word *θύος* (thuos), which is derived from *θύειν* (thuein) "to sacrifice".

#### 4.2.7. Incense boat



**Plate 9.**An Incense boat..

An incense boat is a work of art used in a liturgical celebration for carrying incense.

#### **Meaning, Symbolism and Usage of Incense.**

An Incense (Latin *thus*, Gr. *thumiama*), is an aromatic substance which is obtained from certain resinous trees and largely employed for purposes of religious worship. The word is also used to signify the smoke or perfume arising from incense when burned.

#### **Nature of Incense**

In ancient times incense was furnished by two trees, viz. the *Boswellia sacra* of Arabia Felix, and the *Boswellia papyrifera* of India, both of which belong to the Terebinthian family. Mention is made of it in Numbers 7:14; Deuteronomy 33:10, etc. It was procured from the bark much as gum is obtained at present. To enhance the fragrance and produce a thicker smoke various foreign elements were added (cf. Josephus, "Bell. Jud.", V, 5). These ingredients generally numbered four, but

sometimes as many as thirteen, and the task of blending them in due proportion was assigned under the Old-Law ordinances to particular families (Canticles 3:6).

### **Use of Incense**

The use of incense was very common. It was employed for profane purposes as an antidote to the lassitude caused by very great heat, as perfumes are now used. Mention of its introduction into pagan worship is made by classical writers (cf. Ovid, "Metamorph.", VI, 14, Virgil, "Aeneid", I, 146). Herodotus testifies to its use among the Assyrians and Babylonians, while on Egyptian monumental tablets kings are represented swinging censers. Into the Jewish ritual it entered very extensively, being used especially in connexion with the eucharistic offerings of oil, fruits, and wine, or the unbloody sacrifices (Leviticus 6:15). By the command of God Moses built an altar of incense (cf. Exodus 30), on which the sweetest spices and gums were burned, and to a special branch of the Levitical tribe was entrusted the office of daily renewal (1 Chronicles 9:29).

When, exactly, incense was introduced into the religious services of the Church it is not easy to say. During the first four centuries there is no evidence for its use. Still, its common employment in the Temple and the references to it in the New Testament (cf. Luke 1:10; Revelation 8:3-5) would suggest an early familiarity with it in Christian worship. The earliest authentic reference to its use in the service of the Church is found in Pseudo-Dionysius ("De Hier. Ecc.", III, 2). The Liturgies of Sts. James and Mark — which in their present form are not older than the fifth century — refer to its use at the Sacred Mysteries. A Roman Ordo of the seventh century mentions that it was used in the procession of the bishop to the altar and on Good Friday (cf. "Ordo Romanus VIII" of St. Amand). The pilgrim Etheria saw it employed at the vigil

Offices of the Sunday in Jerusalem (cf. Peregrinatio, II). Almost all Eastern liturgies bear witness to its use in the celebration of the Mass, particularly at the Offertory. In the Roman Church incensation at the Gospel of the Mass appears very early — at the Offertory in the eleventh, and at the Introit in the twelfth century, at the Benedictus and Magnificat of the canonical Hours about the thirteenth century, and, in connection with the Elevation and Benediction of the Blessed Sacrament, about the fourteenth century.

"Ordo Romanus VI" (2004), describes the incensation of the celebrant, and in the time of Durandus (Rat. off. Div.) the assisting clergy were incensed. In the present discipline of the Western Church incense is used at solemn Mass, solemn blessings, functions, and processions, choral offices, and absolutions for the dead. On these occasions persons, places, and things such as relics of Christ and the saints, crucifix, altar, book of Gospels, coffin, remains, sepulcher, etc. are incensed. When used the incense is generally burned. There are two cases, however, when it is not consumed:

- The grains put into the Paschal candle and
- The grains put into the sepulcher of consecrated altars.

At Mass incense is generally blessed before use.

### **Symbolism and manner of incensing**

Amalarius (2001) says that Incense, with its sweet-smelling perfume and high-ascending smoke, is typical of the good Christian's prayer, which, enkindled in the heart by the fire of God's love and exhaling the odour of Christ, rises up a pleasing

offering in His sight Incensing is the act of imparting the odour of incense. The censer is held in the right hand at the height of the breast, and grasped by the chain near the cover; the left hand, holding the top of the chain, is placed on the breast. The censer is then raised upwards to the height of the eyes, given an outward motion and slightly ascending towards the object to be incensed, and at once brought back to the starting point. This constitutes a single swing. For a double swing the outward motion should be repeated, the second movement being more pronounced than the first. The dignity of the person or thing will determine whether the swing is to be single or double, and also whether one swing or more are to be given. The incense-boat is the vessel containing the incense for immediate use. It is so called from its shape. It is generally carried by the thurifer in the disengaged hand



#### 4.2.8. Sacred Heart



**Plate 10.**Image of the Sacred Heart of Jesus.

#### **Meaning, Symbolism and Usage**

The Sacred Heart, (also known as Most Sacred Heart of Jesus) is one of the most famous religious devotions to Jesus' physical heart as the representation of his divine love for humanity.

This devotion is predominantly used in the Catholic Church and among some church Anglicans and Lutherans. The devotion especially emphasizes the unmitigated love, compassion, and long-suffering of the heart of Christ towards humanity. The origin of this devotion in its modern form is derived from a French Roman Catholic nun, Marguerite Marie Alacoque, who said she learned the devotion from Jesus during a mystical experience. Predecessors to the modern devotion arose unmistakably in the middle Ages in various facets of Catholic mysticism.

In the Roman Catholic tradition, the Sacred Heart has been closely associated with Acts of Reparation to Jesus Christ. In his encyclical *Miserentissimus Redemptor*, Pope Pius XI stated: "*the spirit of expiation or reparation has always had the first and*

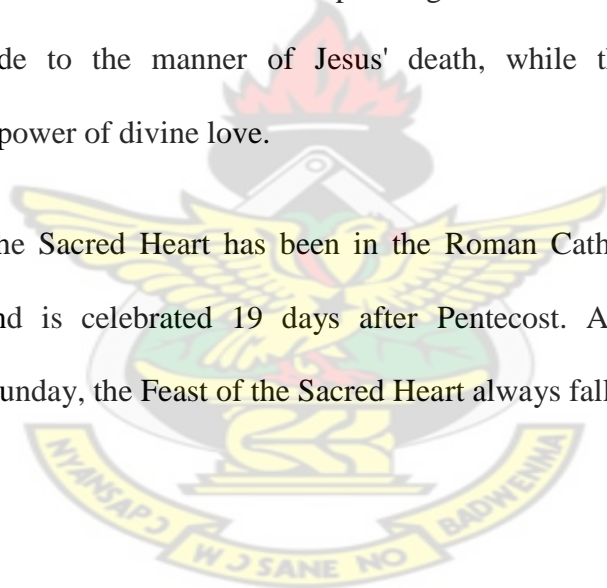


*foremost place in the worship given to the Most Sacred Heart of Jesus". The Golden Arrow Prayer* directly refers to the Sacred Heart.

Devotion to the Sacred Heart is sometimes seen in the Eastern Catholic Churches, where it remains a point of controversy and is seen as an example of Liturgical Latinisation.

The Sacred Heart is often depicted in Christian art as a flaming heart shining with divine light, pierced by the lance-wound, surrounded by the crown of thorns, surmounted by a cross and bleeding. Sometimes the image shown shining within the bosom of Christ with his wounded hands pointing at the heart. The wounds and crown of thorns allude to the manner of Jesus' death, while the fire represents the transformative power of divine love.

The Feast of the Sacred Heart has been in the Roman Catholic liturgical calendar since 1856, and is celebrated 19 days after Pentecost. As Pentecost is always celebrated on Sunday, the Feast of the Sacred Heart always falls on a Friday.





#### 4.2.8. Devotion to the Blessed Virgin Mary



**Plate 11.**Blessed Virgin Mary.



**Plate 12.**A virgin and son (Madonna).

## Meaning, Symbolism and Usage

Roman Catholic veneration of the Blessed Virgin Mary is based on dogma as well as Holy Scripture: *In the fullness of time, God sent his son, born of a woman (cf Gal 4vs4)*. The mystery of the incarnation of the Son of God through Mary thus signifies her honour as Mother of God. From the Council of Ephesus in 431, which dogmatized this belief, to Vatican II and Pope John Paul II's *Redemptoris Mater* encyclical the Virgin Mary has come to be seen, not only as the *Mother of God* but also as the *Mother of the Church*.

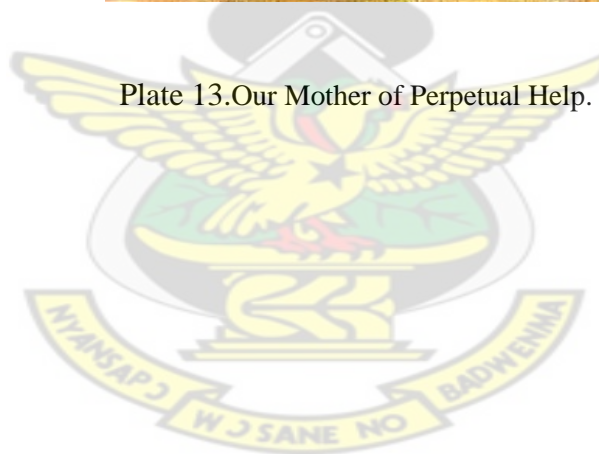
As the mother of Jesus Christ, Mary has a central role in the life of the Roman Catholic Church. The church's veneration of her as the *Blessed Virgin Mary* has grown over time both in importance and manifestation, not only in prayer but in art, poetry and music. Popes have encouraged this veneration but from time to time have also taken steps to reform it. Overall, there are significantly more titles, feasts and venerative Marian practices among Roman Catholics than any other Christian traditions. Pope Benedict XVI maintains that the Virgin Mary possesses divine motherhood which she continues to bestow as intercessory "graces associated with God's blessing."

The key role of the Virgin Mary in Roman Catholic beliefs, her veneration, and the growth of Roman Catholic Mariology have not only come about by official statements made in Rome but have often been driven from *the ground up*, by the Marian writings of the saints and from the masses of believers, and at times via reported Marian apparitions to young and simple children on remote hilltops, which have then influenced the higher levels of the Holy See via *sensus fidei*. The Holy See continues to approve of Marian apparitions on remote mountains, the latest approval being as

recent as May 2008. Some apparitions such as Fatima have given rise to Marian Movements and Societies with millions of members, and many other Marian societies exist around the world.



Plate 13. Our Mother of Perpetual Help.



## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1. Overview**

This chapter highlights the summary, conclusions and recommendations. It emphasize the importance of images and symbols in worship citing various theories to support these points.

#### **5.2. SUMMARY OF FINDINGS**

1. The researcher discovered that quite a number (50%) of respondent were ambivalent (not sure) about the religious dogmas (Christian Beliefs) connoted to Christian arts and crafts.
2. The researcher also found out that a substantial number (20%) of respondent were ignorant and in total oblivion about the theological, philosophical meaning inherent in Christian art and craft.
3. A rather intriguing finding revealed that a remarkable number (20%) of respondents were not only familiar with Christian arts and craft, but they were well accustomed and well informed about the Christian doctrines and practices associated with specific arts and crafts.
4. A noteworthy finding also concientized the researcher that arts and crafts are not just essential to Christianity, but they are highly crucial and inextricable with various forms of religions (traditional and shamanic).
5. The evaluation of Christian arts and crafts gave the researcher a vivid insight into the interdependence of religion and art/crafts.

6. Art serves as a concrete intermediary for spiritual leaders, worshippers to connect to their God/deities, and communicate with them or vice versa.

7. Experience of the mysterious. Art provides a way to experience one's self in relation to the universe. This experience may often come unmotivated, as one appreciates art, music or poetry. This fact was buttressed by Einstein when he states, "The most beautiful thing we can experience is the mysterious. It is the source of all true art and science." -Albert Einstein

8. Art for psychological and healing purposes. Art is also used by art therapists, psychotherapists and clinical psychologists as a kind of therapy. The Diagnostic Drawing Series, for example, are used to determine the personality and emotional functioning of a patient. The end product is not the principal goal in this case, but rather a process of healing, through creative acts, is sought. The resultant piece of artwork may also offer insight into the troubles experienced by the subject and may suggest suitable approaches to be used in more conventional forms of psychiatric therapy. Also the use of art objects like crucifix, medal has been discovered to have some psychological and healing therapy.

9. Ritualistic and symbolic functions. In many cultures, art is used in rituals, performances and dances as a decoration or symbol. While these often have no specific utilitarian (motivated) purpose, anthropologists know that they often serve a purpose at the level of meaning within a particular culture. This meaning is not furnished by any one individual, but is often the result of many generations of change, and of a cosmological relationship within the culture.

10. More women responded to this topic than men.

11. From this analysis, it means that students responded to the topic more than the working population. The reason been that most of the workers in the church gave excuses about time, but the students had time to answer the questionnaires.

12. Looking at this result, it can be noticed that most of the respondents had been in the church for only 10 years, followed by those who have been in the church for 20, 30 and 40 years. This means that most of the information gathered from them can be relied upon.

13. 35.0% of the respondents believe the use of artifacts in church is idolatry, most of them quoted Exodus 20:1 and Deuteronomy 5:7-8, which instruct that man must not worship or make images of anything in Heaven or on the earth. 60.0% of the people also said it is not against God, because the artifacts are worshipping aids but are not worshiped. They are not end in itself but means to an end. This group of people believes that having the picture of the Lover of your Soul is not bad because even worldly lovers are adored, remembered and loved through pictures.

### **5.3. Conclusion (The power of image/symbol)**

In the light of all this, how do we begin to worship God in our individuality, with our whole selves? The text and word have been the primary vehicles for igniting the mind in the Western world and our culture has become more than proficient in that area. According to Mantles(2002:21), the left side of our brain, which controls our number skills, reading, reasoning and written language, has become overdeveloped to the detriment of the right side which controls our imagination, intuition, art awareness, three-dimensional forms and music awareness.



One of the primary ways of strengthening the right side of our brain is through the visual, because it inspires and ignites the imagination and creativity in ways in which text alone is impotent to do. Two keys to unlocking the power of the visual world are through image and symbol. In terms of our worship, image and symbol are essential in creating a comprehensive and Biblically-based worship experience, the experience described in Deuteronomy 6:5, Mark 12:30 and Romans 12:1.

Visual awareness through the use of image and symbol is unique (though not exclusive) in the ways it is able to engage the whole person. Symbols are able to invoke an intellectual, imaginative as well as emotional response. When we see a symbol or an image, we are challenged to ponder it because the meaning is not explicit, just as we might ponder the meaning of a dream that is pregnant with symbolism. Image and symbol have the ability to stimulate and arouse senses, creativity and emotions. Deep understandings can be incorporated in an image that would otherwise be difficult to convey through text alone. Miles (1985:150) says, “Through the use of images, historical Christians were moved first to imitate and then to assimilate the strength, the courage, and the love they contemplated in religious art. Theoria,— contemplation in which one is lifted out of one’s familiar world and into the living presences of the spiritual world – begins with physical vision, with a trained and concentrated seeing that overcomes conceptual barriers between the visible and spiritual worlds.”

The early church father Gregory of Nyssa held that God’s transcendence, majesty and silence were all conveyed more effectively through image. Because these qualities of God are primarily sensory experiences “the mind must boggle; a person grasps God’s



transcendence by the perception of an image that dizzies and before which her or his breath is taken.”

The symbol is also a means of knowing the unknowable, according to Alexander Schmemmann. The nature of symbol “reveals and communicates the other *as* the other, the knowledge of the unknowable *as* unknowable.” Knowledge is not intellectual assent, but rather depends on participation, “the living encounter with and entrance into that epiphany of reality which the symbol is.”Miles, (1985:32).

The strength of the image/symbol is also its greatest weakness. The ambiguity of the image allows for many interpretations, personalized to the situation of the beholder. At the same time, because the image is ambiguous, there can be no ‘correct’ interpretation, which can be frustrating for the artist. Picasso said, “I don’t want there to be three or four thousand possibilities of interpreting my canvas. I want there to be only one.”Stephens, (1973:67). Ambiguity of the image also means that the same image can evoke both a positive and negative reaction. Another weakness of the image lies in its inability to instruct, teach or explain difficult and abstract concepts. Image-use, to the exclusion of language-use, has its weaknesses and dangers. Language and text, to the exclusion of image, on the other hand, also have their weaknesses and dangers. North American Evangelical Protestantism, because of its fear of idolatry, has focused on the dangers of excessive image use, with little attention given to the overuse or abuse of language. As a result, our form of Christianity has become cerebral and intellectual. As John Eldredge says in *The Sacred Romance*, Christianity has been reduced to serving God and knowing Him.

The Westminster Confession is often cited as the short creed of the Christian faith: “The purpose of man is to know God and to glorify Him forever.” We have

concentrated on knowing God to the exclusion of glorifying (worshipping) Him with all of who we are. We must seek to reintegrate image and symbol in our corporate and private worship in order for our worship of God to reflect our whole selves in our bodies, minds, emotions and wills.

There is no doubt that language is a powerful medium to convey abstract concepts in precise terms, inviting, arousing and engaging the reader. As much as our culture is changing, and as much as film and television are becoming the 'icons' of our day, print continues to remain the primary purveyor of information. Newspapers are still being printed, even though they are easily accessible on the Web, books are still being published, even though there are e-books. We want to hold the newspaper in our hands and smell the ink, we want to hear the crack of the spine as we open a new book and feel the pages as we turn them. At the same time, as we use the written word to communicate spiritual concepts, we can employ the visual through imagery, simile, metaphor, word pictures and poetry. By so doing, we are sparking creativity and arousing passion, while helping our reader and listener interact with and enter into the story in a fresh way. The Word, both the Living Word of Jesus Christ and written word of Scripture should always be central to the Christian faith. I am not arguing for image and symbol to replace the word or to be given an equal place alongside Scripture. What I *am* arguing for is a reintegration of image/symbol into our corporate and private worship and for the word to be used in conjunction with the image and symbol. The challenge we face in doing so involves combating the fear of idolatry in order to bring the body of Christ into a deeper experience of God by presenting all of our bodies to Him.

### 5.3. Recommendations

2. Based on the results of the findings about 50% of my respondent are ambivalent (not sure) of the role or meaning of art in worship. While 20% are ignorant of the meanings attached to art in worship. There is need for education and enlightenment on the part of religious leaders.
3. According to an existentialist philosopher Paul Ricoeur, “No one gives what he does not have”. Hence there is also great need on the part of religious leaders to train personnel so as to help them to teach others. Priests and Laities should be trained in different areas of arts and theology
4. School of arts and theology should be established not only by government but also other relevant agencies like Catholic institutions, and Christian bodies.
5. Regular conferences and seminars should be organized by catholic institutions such as laity group and other societies (charismatic groups) to help in the eradication of ignorance on the part of populace.
6. Government and donor agencies should help and support artists. So as to create more works of art not only for religious purpose but also for aesthetic consumption.

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## Appendix I



1. Earliest beginning. Christ Jesus, the Good Shepherd, 2nd century.

Source of image.[http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism).



2.. Byzantine and Orthodoxy period. Folio 27r from the Lindisfarne Gospels contains the incipit **Liber generationis** of the Gospel of Matthew.



3 Image of our lady of perpetual help.



4. Early middle ages. Saint Mark, from the Carolingian Ebbo Gospels.

**Source of image.** [http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism)



5. Romansque period. The Gero Cross of about 960 (frame later)

Source of image. [http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism)



6. Gothic Art. The Western (Royal) Portal at Chartres Cathedral (*ca.* 1145).

Source of image. [http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism) accessed

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7 Renaissance Art. Virgin of the Rocks, (Louvre version), Leonardo Da Vinci, 1483-1486

Source of image. [http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism) accessed 15th may 2012



8. Council of Trent.

Source of image. [http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism).



9. Baroque Art. The altar of the Vierzehnheiligen, pilgrimage church in Bavaria.

Source of image.[http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism)



10. 18<sup>TH</sup> Century Art. Gianbattista Tiepolo, Madonna and Child with Saint Philip Neri,

1739-40. Source of image.[http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism)



Typical popular image of the Immaculate Heart of Mary.

**Source of image.**[http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism)



**12.** Statues in the Cathedral of Saint Martin, Utrecht, attacked in Reformation iconoclasm in the 16th century.





**13.** Image of the Saviour Not Made by Hand: a traditional Orthodox iconography in the interpretation of Simon Ushakov (1658).

**Source of image.** [http://en.wikipedia.org/wiki/Art\\_in\\_Roman\\_Catholicism](http://en.wikipedia.org/wiki/Art_in_Roman_Catholicism)



## Appendix II

### Questionnaire for members of the public

*Kindly complete the questions below for my thesis writing. Thank you for your corporation*

- a) Age.....
- b) Gender: Male ☐ Female ☐
- c) Marital status: Single ☐ Married ☐ Widowed ☐
- d) Occupation:  
.....
- e) Level of education: Primary ☐ Junior Secondary ☐ Secondary ☐ Tertiary ☐
- f) Religion: Christian ☐ Moslem ☐ Traditional ☐ others ☐ others, please Specify: .....
- g) Number of years in the church: .....
- h) Denomination: Protestant ☐ Orthodox ☐ Charismatic ☐ Others ☐  
Others, please Specify: .....
- i) Place of worship: .....
2. Are you a catholic: Yes ☐ No ☐
- b) Why? .....
- 3) Do you like the mode of worship of the Catholic Church? Yes ☐ No ☐
- b) Explain .....
- .....

4) What are your beliefs in your church? .....

.....

.....

5. Is it appropriate to use artifacts in worship?      Yes [   ]      No [   ]

6. Do you think the use of artifacts in worship is idolatry?    Yes [   ]      No [   ]

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## Appendix III

### Interview Guide

- Do you think the Catholic Church worships images?
- Will you encourage the use of images in your church; if no why?
- With the images present in the Catholic Church, do you think the church can convert many unbelievers to Christ Jesus?
- What is your general view about the Catholic Church?
- How will you define art in your own words?
- What are artifacts to you; are they painted, carved, molded, woven or molded pictures, only?
- Art has been one of the relevant tools the church has used from the earliest time since the church started until now, how in your opinion, has art contributed to the church?
- In the area of evangelism, most Christians use artifacts to explain to illiterates and those who may not understand their language and this has been helpful to missionaries for the conversion of souls, how would it have been without art?
- What advice will you give to artist about the works they do for the church?
- Do you like art, why do you like art?