THE HISTORIC RELATIONSHIP BETWEEN SACRED ART,
SACRED ARCHITECTURE AND THE ROMAN CATHOLIC LITURGY
AND
THE SACRAMENTAL ASPECTS OF THE
AESTHETIC EXPERIENCE

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by

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The Ohio State University
1983

Approved by

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Acknowledgements

The efforts of the last four years of research and writing have thoroughly enriched my educational career and have transformed my views of aesthetics, liturgy and life. Such an endeavor could not have been possible were it not for the collaborative labors of many professionals. I should like to express my deep appreciation to Professor Kenneth Marantz, Chairman of the Art Education Department, who first began this journey with me and whose profoundly provocative dialogues both challenged and encouraged me. It was his scholarly inquisitiveness that triggered the investigation of Part One of this study. I appreciate his capacity to speculate, his broad-mindedness and his deep respect for knowledge.

I am also very grateful to Professor Thomas Linehan who absorbed much of the technical as well as academic tasks of this study. It was his careful direction and guidance that has brought this manuscript to its final completion. I also wish to thank Professor Paul Young for his architectural expertise and Sr. Margaret Ann Freeman, H.M., for her ongoing liturgical critiques. For their combined counsel and hard work, I am deeply indebted.

Needless to say, I am very appreciative of all those who have given so generously of their time and skill in the difficult task of proofreading and editing. Many thanks to Sr. Mary Eligia Kelly, H.M., and Sr. Mary Patricia Leopold, H.M., Sr. Gloria Donatelli, H.M., and Sr. Paulette Kirchensteiner, H.M., for their deliberations over the first draft. I am unable to fully acknowledge or repay the efforts of Melanie Smith and Natalie Simchick in their immensely tedious task of correcting
the second draft. I am grateful for their tireless energies. Sr. Carolyn Wheelock, H.M., and JoAnn Vivo have endured the hectic pace of typing. I am deeply indebted to them for their persistence and generosity.

Essential to any endeavor is support and sustained motivation. It is to my mother, Mildred Politsky, my family, my friends and my community that I pay special tribute. Their enduring patience and continued encouragement created an especially supportive atmosphere that made my task much easier. I should like to thank Rev. Kenneth Bezmoska, M.S.C., and Rev. Paul Hill, M.S.C., for their particular "push." I also owe special thanks to Sr. Margaret Daniels, H.M., whose fine teaching and personal interest in earlier years helped me for such an intense academic investigation.

Lastly, and most importantly, I wish to express my deepest gratitude to the Congregation of the Sisters of the Humility of Mary, of whom I am blessed to share in their abundant life. As witnessed to by all those sisters I have previously mentioned, this document is only a part of the energy of an immense whole. It is my genuine hope that this investigation truly reflects the Congregation’s dedication to the search for truth, its passionate respect for life and its faithful struggle to imbue every aspect of life with a sense of the sacred already within our midst.

Whatever one’s concept of God is, whether a being, an idea or a force, it is the intention of this investigation, particularly of Part Two, to awaken each of us to the extraordinary power of this
"presence" within the ordinary aspects of life. It is my conviction that the aesthetic experience is the bearer of a remarkable revelation of this presence, and that its tremendous sacred power has been long neglected and ignored. To all of those who in someway or other revealed to me this sacred energy hidden within the aesthetic, I am profoundly grateful. And so, may this document make some contribution, be it ever so small, to the reunion of art to religion, to life.
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Introduction

For centuries, the Roman Catholic Church has been one of the great patrons of the arts. Its enduring propensity for majestic ceremonies and rituals yielded a myriad of richly adorned churches and cathedrals both in the East and in the West. Today, however, its predilection towards the arts is dubious, not only in the nearly complete absence of modern sacred art, but also in the general spiritless liturgy once set aflame with provocative and compelling images of sight and sound. In 1928, Willard L. Sperry, the Congregational dean of the Divinity School of Harvard University, asserted that although the Church shares with many other institutions the tasks of caring for the sick and needy, and working for peace and justice, there is one function which is unique to it: the conduct of public worship. Westerhoof and Eusden (1982) agree with him:

Everything else may be conceded, compromised, shared or even relinquished, but if the church does nothing other than to keep open a house, symbolic of the homeland of the soul, where in season in and out, women and men come to reenact the memory and vision of who they are, it will have rendered society and each of us a service of unmeasurable value. So long as the church bids men and women to participate in the liturgies of the Christian faith community it need not question its place, mission or influence in the world. (p. 119)

But the problem today is that many Catholics are disturbed by the banality of the church environment and the uninspiring,
uncompelling Eucharistic liturgy. The reasons for this void are extremely complex, but most critics focus on the superficial qualities of the Mass, the over-simplification of ritual and the dominant conceptualization of it. Critics such as Searle (1981) have alerted the Catholic Church to contemporary dangers in liturgical celebrations:

If in the past the liturgy became something highly formal and individualistic, the danger today is perhaps that it often risks becoming a sort of churchy hoe-down...some groups turn liturgical celebrations into affirmations of life and faith which are often too flimsy and too superficial to be sustaining. (p. 24)

Searle goes on to caution that whereas the old liturgy tended to lock people into their own private devotional world, the new liturgy can be celebrated in such a way that people are locked into pseudo-togetherness. When we affirm the goodness of everything and harp on the theme joy, joy, joy, celebrating Christ's presence in the world of sunsets, butterflies and human faces, we tend to see God everywhere and the devil nowhere. This view, says Searle, turns all the sacraments into "celebration" which ought to be fun and collapses the tension which is inherent in Christian living and in the liturgy itself (pp. 24-25).

Watts (1971) insists that the problem is the scarce opportunity for the mystical dimension of experience to penetrate the church's liturgies:
The Church is still overwhelmingly didactic and verbose, both as it faces God and as it faces the world. Its liturgies consist almost entirely of telling God what to do and the people how to behave. By rationalizing the Mass and celebrating it in the vernacular instead of Latin, even the Roman Church has made the liturgy on occasion for filling one's head with thoughts, aspirations, considerations, and resolutions, so that it is almost impossible to use the Mass as a support for pure contemplation, free from discursive chatter in the skull (p. xii). Bumbar (1979) also comments on our word dominated liturgical celebrations:

Within the Catholic tradition, there are many who oppose the liturgical changes and introduction of the vernacular. It has not been difficult to see their protestations of having always to be listening to, speaking or singing words as an expression of resentment at having a greatly diminished opportunity for contemplation...during the liturgy. (p. 66)

From its earliest forms, Christian liturgies, myths, symbols and sacred places have been clothed in the forms of art, says Thompson (1979), and throughout much of the history of humankind the aesthetic and the rational have been interrelated in the total religious experience. However, in the Western world rational elements have become the heart of the religious expression and the aesthetic has been relegated to an inferior status in religious circles (p. 31). Westerhoof (1979) further develops the argument by stating that the current bankruptcy
in the Catholic Church's spiritual life is not primarily or only the result of a singular concern for the intellectual mode of consciousness, but rather it is the actual denial of the intuitional mode. "It is the artificial separation of these two modes of consciousness, the depreciation of the signative, conceptual, and analytical aspects of life and the benign neglect of the symbolic, mythical, imaginative and emotional aspects of our human life which have limited our spiritual development and crippled us as a people" (p. 17).

The contemporary desire for intelligibility has also led to ritual simplification. While the revisions of the rites, the simplifications and liturgical adaptations have been induced to cure the liturgy, one can seriously question the extent of their success.

For many Christians, the Sunday service is still very much an obligation and, at times, a rather unpleasant one. The perfunctory atmosphere of the past has become the banal environment of many current liturgical celebrations. And if one looks for signs of religious vitality today, one is hard pressed to find them in the worship of the established churches. (Meltz, 1979, p. 86)

Meltz continues to point out that our revisions and simplifications, while most needed and overdue, have produced in many cases a sterile, overly conceptual, and highly intellectualized liturgy. And while one cannot deny the drawbacks to intelligibility of the old liturgy, "the new liturgy has, as yet, failed to achieve - a degree of attractive
emotion and affectivity" (p. 87). I do not wish to suggest that we turn our backs completely on the rational aspects of liturgy in promotion of the affective realm. Such an overemphasis would be as troublesome a situation as the present dilemma. What needs to be stressed is the harmony between the two realms, their balance and their cooperation. The new paradigm must go beyond the old dichotomies of mythic-symbolic versus factual-rational or intuitional versus cognitive. "The brain's two lobes, our twin sources of knowledge, can and must be allowed to function coordinately" (Slusser, 1979, p. 216). Not wanting to depreciate the importance of the intellect and reason, the human mind cannot know, as Westerhoff and Eusden (1982) suggest, without interpretation. Therefore, we must take seriously the intuitive way of knowing, the affective mode of thinking - all of which are nourished by the arts, for the participation in the arts is essential to the spiritual life (p. 120).

It is the scarcity of the arts in contemporary Church life that has served as the impetus for this study. Yet it must be remembered that the causes for the decline in sacred art and in liturgy are varied and complex, a labyrinth too intricate for a thorough investigation within the limits of this manuscript. Nevertheless, the situation is extreme enough to warrant at least superficial examination in hopes of stimulating further research. Essentially, the purpose of Part One of this study is: to conduct an historical analysis of the arts in liturgy, sacred art and architecture from the Early Church period to the present; to examine several theories
on contemporary art, culture and the Catholic Church in order to illuminate the causes of the decline in sacred art, and third, to speculate as to the renaissance of sacred art and its forms in the future of the Catholic Church.

The historical examination of sacred art is conducted parallel to the investigation of the Roman Catholic Eucharistic liturgy, the focal point and summit of community worship. The incalculable elements surfaced by the study of the religious and aesthetic experience demand that we circumscribe this study to manageable proportions.

It is, therefore, from within this Roman Catholic orientation that this work is written. The study may have implications for the whole Christian community, other non-Christian religious traditions and other scholarly disciplines yet its primary focus is on the Western Roman Catholic community. This religious conviction will undoubtedly color the purity of objective research just as the same material may yield different results when examined under other various points of view. Hopefully, the conclusions will not be contradictory but complementary to other research findings elucidating some material otherwise overlooked by a writer unfamiliar with the Catholic tradition. If, in my conviction, I appear biased or unyielding, I mean no disrespect to those who may not share my religious disposition. What I present is a single view chosen from many views that make up the whole.

Caught between the dualistic tensions of intelligibility and mystery, active participation and prayerful attentiveness, the
Catholic Church struggles to mend the gap that threatens to alienate a growing number of its worshipping community. As a counter action to the distance, unintelligibility and general decline of the Mass throughout the past centuries, the post Vatican II Church has acquiesced its aesthetic strand in favor of thematic liturgy. It is true that the liturgy is a mystery and has a life of its own, independent of ceremony or pomp. Yet it is also a celebration of the promises of Christ to the Christian community, meant to inspire as well as to instruct. In a sense, the liturgical rite has never been healthier; it is the liturgical-ritual realm which is depleted. Thematic or semi-sweet, our liturgies lack real triumph that bonds a people together. The other-worldliness, private and supernatural characteristics of the old Church not withstanding, there was revealed in such liturgies unparalleled reverence, mystery, awe and holiness. All of these elements combined to form enduring images that sustained religious fervor. What were the elements that evoked such conviction and unity? There are many influences of which only a few may be illuminated here.

The liturgy of the third century soon fell prey to gradual and lengthy abuses of the liturgical rite, causing the Mass to forfeit its original participation and intelligibility and succumb to a kind of liturgical inertia. It is my hypothesis that the arts of painting, sculpture and architecture, as well as the aesthetic elements presented in the liturgical-ritual realm, served to imbue this greatly weakened liturgy with enormous mystical powers, otherwise not made
effectual if left to the liturgical rite alone. In other words, these arts as well as the processions, chants, ceremonies of incense, candles, and pomp created an exceedingly strong affective arm of the liturgy. They succeeded in sustaining the religiousity of the worshipers over a period of prolonged degeneration of the original Eucharistic rite. I would be placing myself in a precarious position by ignoring the cultural elements and attitudes affecting both the liturgy and its people. Sacred art and liturgy did not develop within a void. Therefore, I will examine these cultural influences to determine the effect upon the forms that Catholic worship underwent. The criticism revealed in this study of the Catholic Church is meant to be a healthy one, intended to awaken its people to the need to alleviate the nearly insufferable strain of an aesthetically bankrupt liturgy. It is also an adjuration: first, for a balance between the affective and rational realms, and second, for an intense study of contemporary culture and art, even in their present mercurial dispositions, in hopes of reuniting the church with the arts that for so long enriched its life.

In an effort to trace the elements of the decline in both sacred art and liturgy, I will examine in each era: (1) the Mass as it was celebrated in each era; (2) the cultural context in which the liturgy and sacred art grew; (3) the manifestations of sacred art and architecture. I hope that such an investigation will affirm the hypothesis that the didactic-conceptual, the mystical-contemplative and the liturgical-ritual functions of sacred art sustained and enriched a liturgical rite that later fell into a deep and enduring process
of decline.

The terms "liturgy," "Eucharistic celebration," and the "liturgical rite of the Eucharist," are used interchangeably with the Mass. The investigation will also yield contemporary definitions of sacred art, religious art, and sacred-liturgical art based on the directives of the Second Vatican Council, and finally, the term "Church," while it may include from time to time the whole Christian community, will be used in reference to the Roman Catholic Church. It is also necessary to distinguish between the term "sacramental" and "sacrament". The sacramental principle, as explained by McBrien, (1980) is the fundamentally Catholic notion that all reality is potentially, and in fact, the bearer of God's presence and is the instrument of God's action on our behalf. A sacramental is a grace-bearing sign which does not fully express the nature of the Church and does not carry the guarantee of grace associated with the seven sacraments. In general, a sacrament, is any visible sign of God's invisible presence. Specifically, it is a sign through which the Church manifests its faith and communicates the saving grace of God. According to the National Catechetical Directory for Catholics (1981), sacramentals are sacred signs which bear a resemblance to the sacraments. Whereas, sacraments are symbols in that they somehow embody the reality they represent, sacramentals point to a reality outside themselves. Candles, palms, crucifixes, and medals make us mindful of events and experiences in Christian life; however, they are not ends in themselves. The Directory also speaks of icons, paintings,
sculpture and other holy images that have traditionally been regarded as sacramentals. It describes sacred art as an instrument "for expressing Christian values and truth" (article 146). The term "numinous" will denote the sacred, the holy, the mysterious and the incomprehensible. Van der Leeuw (1963) especially uses this term in describing an unseen but majestic presence that inspires both dread and fascination; a deity producing religious awe and ecstasy.

Finally, I would like to make a clarification in regard to the terms, Pantheism and Panentheism used in the last chapter of Part One and throughout Part Two of this document. Watts speaks of God as the Eternal Now who is present in our everyday life. "What we have to realize, therefore, is not the getting of union with God, but the not being able to get away from it. It is in, it is this Eternal Now...wherein God so lovingly holds us." (Watts, 1971, p. 95). The Spirit, this ultimate Reality is experienced as inseparable from the immediate content of daily experience, thus the erection of the theology of Pantheism or immanentism. It must be understood that while Watts uses the term Pantheism, it is not to be considered heterodox Pantheism which sees everything as God and therefore, destroys God's transcendence. Watts clarifies this notion himself when he speaks of the mystic's experience of God. There are times, Watts suggests, that we express 'Reality' as something immeasurably other than ourselves and any created thing; a "Being" infinitely great, holy and splendid. It is from this intuition that the
theology of transcendence is born. But there are also times when Reality presents itself to us as something so alive and intelligent that we feel ourselves to be in communion with another person. Still at other times, Watts describes how we can be so impressed with its infinitude and mystery that anything suggestive of this Reality being a personality seems an unthinkable limitation (Watts, 1971, p. 128).

Watts suggests that these apparently paradoxical elements all have their place in a truly complete mysticism, that is, in a full experience of union with God. His theology then, is parallel Creation-Centered Theology, which holds to an orthodox Panentheism, God is at the same time immanent and transcendant. It is this Panentheism that serves as the matrix for this manuscript.

The purpose of Part Two of this study is to reveal the strong parallel between the religious and aesthetic experience. While it cannot be postulated that the aesthetic experience is of itself a religious experience, or that aesthetic perception is religious perception, I hope to be able to conclude with certitude that their common dimensions serve as enormous threads which link them to each other in process and in function. The procedure will be three-fold: first, to establish the sacramental dimensions of the aesthetic experience in terms of aesthetic perception and enjoyment; second, to determine the different between implicit and explicit religious experience within the matrix of Creation-Centered Catholic Theology; third, to suggest as an example, that the non-representational work
of Kandinsky is implicitly religious in nature. The remainder of the work will be delivered over to an investigation into the artistic realm, that is, the examination of the relevance of works of art to the religious experience. The writings of Dixon, van der Leeuw and Tillich will be surveyed in order to determine some classifications of religious and sacred art.

In order to support the hypothesis that aesthetic experience, as in aesthetic perception, is a sacramental experience, I will: reveal the panentheistic elements of Creation-Centered Theology as a sacramental perception; examine Maslow's psychology of Being-cognition in peak experiences and reveal its basic sacramental character; identify aesthetic perception as Being-perception and therefore, sacramental perception. From here I will turn my attention to analyzing the work of art itself, in order to determine the degree of religious elements.
Part One

Chapter 1

From the Early Church to the Early Middle Ages

The Early Christian Mass

The first Mass, as described by McMahon (1977, chap. 1) was on Maundy Thursday, the Jewish Passover meal. Essentially, it is the Paschal meal with the words of Christ at the time of eating the bread and drinking the cup. Usually the father of the household broke the bread and passed it around as a sign of communal celebration. After the meal, the father took the cup and raised it and said a grace. It was at this point that Christ said, "This is my blood of the New and everlasting Covenant" (p. 28). The Lord ended the Last Supper by saying, "Do this in memory of me." McMahon cites that a full account of the early Mass has come down from the year 150 A.D. Before that date we have only slight hints from various references in the Gospels (70 A.D.–100 A.D.) and three references in the Acts of the Apostles. We know that the name of this event was called "The breaking of bread" in which the believers still joined in worship at the temple to listen to the scriptures but then followed it by breaking bread in their homes (Acts 2:46). We cannot be certain, but it appears that this early Mass was usually in the context of a meal combined with the essential sacramental rite which Christ conferred upon it. Gradually the meal setting
was abandoned due to the prayer of thanksgiving which became not one thanksgiving but two and because the gathering became too large for domestic table-gatherings at home. Soon the meal character gave way to the Eucharistic celebration which alone required only one table for the celebrant.

Now that the meal was separated from the holy Eucharist, the people were free to meet anytime. Therefore, the custom grew of meeting early on Sunday morning in memory of the Risen Christ. An earlier hour was also necessary to avoid notice. Gradually the tie with the Synagogue was broken, requiring that the Scripture readings be added before the Eucharist. And so the Mass pattern began to take on its present shape.

The first full account of the Mass in the year 150 A.D. was described by St. Justin, philosopher, martyr and layman of Rome. The Deacons distributed the food and wine to all present, then, thanks was offered. This Eucharist was considered a communal celebration in which the memoirs of the Apostles or the writings of the prophets were read. Great emphasis was on "giving thanks", and hence the name "Eucharist" from the Greek, "to give thanks" was ascribed. There was a sense of oneness between priest and people. Flexibility was a quality still characteristic of the Mass of the first three centuries. Although there was a unified order, the priest was able to use his own words. The priest used the language of the people and wore no special clothing. The ordinary meal or agape before communion was discontinued and the number of those present greatly increased.
It was about the year 250 A.D. that Greek, the original language of the Mass, was replaced by Latin, then the vernacular. Christian worship in the very beginning presupposed full participation of the people. Although the priest led the service, the readers, choir and servers all took part. The faithful were involved in both the offertory and communion processions, and many of the prayers were a dialogue between the people and the priest (p. 38).

What were some of the cultural influences of the Early Church that affected Christian liturgy and behavior? First of all, the initial followers of Christ were submerged in a period of martyrdom and holocaust (Crione, 1960, vol. 2 p. 4). Persecuted and defenseless, they were forced to worship in their homes. Not only that, but all Christian worship called for complete disassociation from pagan temples - thus the Domestic Church. Many of the well-to-do Christians who provided a place for worship in their homes also permitted excavation of underground tombs. These "catacombs" were not used for worship as many people think, but for communal burial places dedicated to the pope or martyrs.

**Sacred Art and Architecture**

The development of the arts and architecture in the church was gradual. Christian art began by adapting the styles of Hellenistic art using these to reinterpret the symbols and motifs of the new religion. It was not simply a process of borrowing pagan symbols for convenience (Calvesi, 1962, p. 8). The art of the catacombs as described by Dixon (1978, chap. 3) were visual prayers. Because the catacombs were intended only for small, private and brief acts
of worship connected with the dead, the art works could not be intended to teach, inspire or present. They were prayers and only prayers. The catacomb paintings, therefore, sometimes appear to be done by amateurs. The only intention of the painter was to make the prayer present and enduring on the wall (p. 61). Their purpose was to make Christ present in the now. "So time, once invoked, is collapsed into the present, and the impression of art suggests the passing of time while holding it carefully before the worshiper for contemplation" (Dixon, 1978, p. 64).

Dixon continues to describe how the Romans, especially those of the lower classes, were accustomed to images as part of their lives because of their piety in ancestor worship. Portraits, done in wax or many of terracotta and stone, called to mind the sacred memories of one's relatives. Because they were already receptive to images and symbols, the new Christian art began haphazardly by adapting late Roman representations of Apollo. The earliest dominant image of Christ is the Christ in glory and judgment (Getlein, D., & Getlein, F., 1961, p. 15). An example of this early Roman adaptation can be seen in the interior of the burial vault of the Julii, originally a pagan sacellum and converted into a Christian tomb. It shows the figure of the redeemer with the attributes of Apollo (quadriga and horses), also surrounded by vine shoots. The yellow ground is meant to convey an ascension and suggests the triumph of the resurrection (Calvesi, 1962, pp. 9-10). From the Orphic and Dionysiac cults, Early Christian art adapted other symbols such as the vine shoots and the Good Shepherd which was derived from Orpheus, and vested
them with the vision of Christ.

Thus, we see the first manifestation of Christian architecture in the small chapels or memorials built above the crypts or at the entrances of the catacombs. The best known are the celle tricore of S.S. Sixtus and Cecilia that stands at the entrance of catacomb of St. Callixtus (Chirone, 1960, vol. 1, p. 6). Another type of primitive church was the funeral chapel outside of the city used for the worship of the martyrs. These were often small and used for the worship of individual saints. These could be considered the ultimate development of the Etrusco-Roman family tomb.

In summary, we can surmise a close relationship between the priest and people of the very Early Church, full participation of the congregation, a sense of intimacy and familiarity in the Domestic Church, a dialogue of prayer between priest and people, an understandable language, a flexible liturgy in which the priest prays in his own words, and a sense of oneness and unity. There was very little ritual and ceremony; instead, the Mass was rather simple and informal.

The art of the very Early Church borrowed symbols and techniques from antiquity and reinterpreted them in the vision of Christ. The catacombs were not concerned with making works of art as much as visual prayers that made Christ present. In such a fashion, Christian art became a sacramental, by making present the one represented.

The Liturgy of the Early Middle Ages

By the fourth century, a class of priests had emerged who were both the repository and interpreters of the doctrine which by then had evolved into a very complex and orderly code (Chirone, 1960, Vol. 1).
The form of worship became more complicated and the participation of the congregation was reduced to singing. Ceremonies to the Madonna and saints increased and had to take place in an atmosphere of spiritual elevation and solemnity greater than that of the pagan rite. As the liturgy moved into the Christian basilicas, it achieved a level of magnificence and splendor unknown to even antiquity (p. 7). Along with the elaborate celebration, greater specialization of the priests, complex developments in the forms of worship, there was also a dramatic retreat of the altar-table from proximity to the congregational space. Still, the Eucharistic prayer was said facing the people and the congregation was free to move wherever they could see and hear best (White, 1980, pp. 87-88).

The Mass of the Roman Rite spread from such centers as Alexandria and Antioch together with stricter control over the worship. More and more of the text was written down (McMahon, 1977, chap. 2). There was also a greater emphasis upon sacrificial worship. During the late fourth century, at the time of St. Basil, there was a growing consciousness of sin and a greater emphasis on reverence. This led to fewer people receiving the Eucharist. This element of awe and reverence is very discernible all the way through the Middle Ages. God became a judge, and humanity became all to conscious of its sinfulness. The Dies Irae (Day of Wrath) chant sung at the Requiem Mass was a result of this overemphasis on sin and punishment. There appeared too, a wider gap between the priest and people, between the sanctuary and the nave. Participation was not even a consideration. What was important was that the unveiling of the mystery at the altar
was one of wonder and awe.

Greater emphasis then was placed on the use of incense and torches, prostration and bowing, and elaborate vestments and processions. The altar rail between the priest and people became more elaborate until the altar was completely hidden as a "holy place." We have very little research in reference to the West. All we know is that once the language of the Mass had changed from Greek to Latin, it remained in the Latin alone and gradually took on a fixed form until it developed into the present Roman Canon.

Cultural Influences

It was not until 313 A.D. that Christianity became legal under the decree of Constantine. Therefore, the basilicas were considered a triumphant affirmation of the church of Christ during the periods of calm and persecution in the third century. Under Theodosius I (379-395 A.D.) Christianity became the only legal religion and Catholicism the only orthodox faith.

The special ceremonies to the Madonna and saints and the need for solemnity and greater dignity was a reaction to several heresies that attacked the Church. The first of these to rock the Church was Arianism (336 A.D.), whose founder Arius, denied that Christ was God, saying that he was inferior to God the Father (Ripley, 1962). Macedonius (362 A.D.) founded Macedonianism which denied the Godhead of the Holy Spirit. Monophysitism denied that there were two natures in Christ and Nestorianism (451 A.D.) held that Our Lady was not the mother of God but only of the man, Christ. But these heresies were
were only contributing factors to the splendor and magnificence of the fourth century Mass. Not only was Christianity the only legal religion but also it was espoused by the emperor Constantine who showered magnificent gifts of the Church. Nine new churches were built in Rome, others in Jerusalem, Bethlehem, and Constantinople. Therefore, the worship in these magnificent buildings matched all the sumptuousness of the imperial court (White, 1980, pp. 86-87).

"The emperor's architects simply adapted a well-developed building type, the basilica or Roman law court" (p. 86). The bishop's throne replaced that of the judge and the presbyters took their places on either side of him. Constantine at court was now transferred to the Mass. Hence, the incense, candles, bowing, prostrations were introduced as marks of honor (McMahon, 1977, p. 33). But along with the splendor came a separation of priest and people. The heresies had made their mark. To emphasize the divinity of Christ there was an attempt to express the sacredness and aloofness of the mystery at the altar. The altar was moved to the east wall and at the same time the choir was increased in size. A screen marked the end of it. These heavy screens were designed to separate the clergy, not the altar, from the people (p. 105).

Arts of the Early Middle Ages

Passing from the ecclesial domestica to the small chapels and finally into the basilicas, Early Christians modified the Roman building to suit the liturgy. The vast halls and longitudinal colonaded aisles were designed to hold large crowds. The nave was very much the people's part of the church. As these were large
buildings in the center of the village, these basilicas were used for sacred plays, elections, courts and meetings (McMahon, pp. 112-113). It should also be noted that the nave was free of seats or benches that enabled mobility of the congregation. The *quadrirportico* or entrance to the building was vaguely reminiscent of the atrium of the Roman home that symbolized the passing from the profane world into the holy. It was here that the faithful purified the body at the font (holy water) that prepared them for religious union (Chirone, vol. 1, p. 7). Thus the features of the Early Church: narthex, vast nave and colonaded aisles, the sacred prescint, the apse and the altar, appear in tranquility and unity.

The walls, curving apse and arch of triumph glittered with mosaics and symbolized God in light and color. There were exquisite carvings on the ambos, plutei, capitals and doors, and on the low screen walls of the choir, often rich, imaginative, delicate and lace-like. Although the exterior was purposely quite and unadorned so that worshipers would not be distracted by extravagances, the inside was to manifest the triumph and glory of the Church. Thus, churches radiated with color, richly adorned with mosaics and sculpture and embellished with exquisite sacred vessels such as lamps of gold and bronze, crosses, chalices, and pyxis and statuettes of precious metals.

The mosaics of the Early Christians were vast and intricate, more complex, and on a greater scale than that of the Romans before them. In an account by Janson (1969, pp. 163-164), their material
consisted of tesserae made of colored glass which offered a greater range of colors and greater intensity than marble tesserae. These slightly irregular faces of glass acted as tiny reflectors giving an overall effect of a glittering, immaterial screen that made the walls appear thin and weightless. Such is the case in the Church of St. George at Salonica, completed at the end of the fourth century. Two saints stand against a massive architectural scene in which the illusion of a world beyond is clearly made manifest. The body consists of the same gold as the background so that the building appears to become transparent. This technique is clearly symbolic as it is meant to suggest the heavenly Jerusalem. Early Christian basilicas were adorned with narrative scenes selected from the Old and New Testaments. These mosaics made present the reality depicted rather than a story that happened long ago.

From the fourth century on, then, mosaics became the decorative element in architecture that expressed the triumphant Christ and His Church. Rich in color and light, mosaics illustrated the triumph of the faith and the glorious return of the Lord. They depicted the passion and death of Christ, and exalted the lives of the martyrs and saints (Chirone, 1960, vol. 1, p. 36).

Therefore, the universal language of painting was adopted as a means of visual instruction. Besides this didactic or narrative role, some of the subjects were mystical, intended to raise the hearts to contemplation.

**Byzantine Art**

It is very difficult to draw a clear-cut line of demarcation

It was in the fifth century that the Western Empire began to decline with the onslaught of the Barbarian Invasions (p. 173). Western civilization lost its unity which shifted the development of the arts. Meanwhile, in the East, the Byzantine style flourished and with certain modifications, maintained its greatness until the fifteenth century. The Eastern Church played a definite, almost principle role in the formation of Early Christian art. When Constantine transferred the capital of the Empire to the banks of the Bosphorus, and founded Constantinople, the influence of the East became paramount in many aspects of culture, trade and politics.

A new culture began to emerge. The fusion of the Graeco-Roman with the Eastern and Barbarian trends of Asia Minor, Syria and Persia Mesopotamia, resulted in a refined and magnificent culture that upheld the transcendental aspects of the faith. Byzantine art was hierarchical and liturgical with a taste for the anti-classical and unreal forms executed in pure color.

Not only was Byzantine art suitable for expressing the transcendent yearning of the Christian contemplative but also it was particularly able to express the sumptuousness of the court and the extravagance of religious ceremonies, rituals, and rites. The interior of the Byzantine church was a play of light and color. Instead of enclosing space with solid walls, the colors opened up to mysterious distances that provoked thoughts of the infinite. It
formed an atmosphere of spiritual contemplation and mystical visions. Byzantine architecture reached its Golden Age in the sixth century under Justinian. It was during this age that a feeling for space and atmosphere increased and the entire surface was decorated with screen carvings and glittering mosaics of gold and translucent marble.

The icon played a special role in the Orthodox Church and was also integrated into the liturgy (Weitzman, 1978, pp. 7-11). Icons were influenced by painted cult images rooted in Late Antiquity. The best known of these is the Egyptian mummy portraits. The clipeus or rounded, cult image of the Emperor Septimius Severus (193-211 B.C.) was used in Late Antiquity to render the transport of the soul to heaven. Also the busts of Sarapis and Isis, whose aloof gaze and hierarchic character is akin to the early icons of the Virgin and Christ were used for these purposes.

Literary sources make it quite clear that the earlier icons were largely used for private ownership but soon began to be used in the church. In the fourth century, Bishop Epiphanius of Salamis, tore down a holy image painted on a curtain (p. 7). Still, the desire to depict divine and saintly figures spread throughout the Church of the Gentiles after Hellenic culture had adapted to Christianity. After initial hostility and clashes, the Church itself, was turned into a treasure house of icons. In St. Catherine's Monastery in Mount Sinai, icons were hung in a row along the north and south walls of the basilicas in the sequence of the church calendar. On the feast day of a special saint, the icon was displayed to the congregation and the priest would bow and kiss the painting in a gesture of reverence (p. 14).
Dixon (1964, pp. 175-177) describes the purpose of the icon in Byzantine worship. "It might be said that the realization of the numinous is the major purpose of Byzantine art, the mystery of man before the holiness of God" (p. 177). The icon proceeds from a way of life and controls life. The painting of the icon is itself a holy act. It was done exclusively by monks, in a continuous fast, with paints mixed with holy water and relics (p. 174). The purpose is not to make a work of art but a likeness to the incarnation of Christ. For the Greek Christians, the image was and is a mystery, a sacrament, a vehicle of divine power and grace. The icon is not a mere archetype of Christ, but makes Christ present. Whoever looks upon the icon, sees Christ in it. It is a sacrament. It is not beauty that one sees when looking at an icon for icons are as far removed from reality as possible so that divine reality can be brought into human reality. As we shall see later, the holy is not always manifested in the beautiful.

At the center of the Byzantine heart was the intent to make concrete the relation of humanity to God in liturgical form, to be an act of service and praise to God (Dixon, 1964, p. 176). From this intention came the most elaborate liturgy the Church has ever known. From the private devotion of the catacombs to public worship, the icon became a highly developed structure, a highly developed formed language. The Byzantine did not describe the drama of the earth but approached the making of the icon as walking on holy ground. The numinous was powerfully represented as space fell away and was obliterated. The main intent of the icon was to overcome the materiality of the earth, to transcend that which stood between
God and the human. Space is transformed into gold, the most spaceless of colors, in order to lift the person up from the earth into the beyond (p. 176). All of this organization was basically sacramental and liturgical for it realized the primacy of the act of worship. Every icon presented the notion that God could be represented to humanity in the immediate and in the concrete. It was pre-eminently an art of surface, of richly colored surfaces that showed the inner life of the divine (p. 93). As we have said, icons stand in opposition to likeness. The iconostasis - the screen of images, soon completely hide the altar space that was behind it. Dixon believes that this was a "genuine adyton and unapproachable shrine where, in secret, the action of the mystery is performed...." Thus the screen is not a barrier....It is, rather a living creature, and indicates the presence within the Church of a divine world" (pp. 173-174). For those who stood beside the icons of Christ and the saints, a remarkable transformation in time occurred. They no longer stood separate from them but were transferred into the divine world where they participated in adoration and praise.

Because of the drastic change in the liturgy from its very early years until the fourth century, it is appropriate to pause briefly to summarize and draw some conclusions. We have seen that the Mass of the second and third centuries was a very flexible one, affording the people full participation in the liturgy. A tremendous shift occurred, however, in the fourth century with the evolution of a priestly class, a complex doctrine and a complicated form of worship. The young Church had triumphed over persecutions.
and heresies induced a greater emphasis on solemnity and spiritual dignity. These influences contributed to the magnificent ceremonies of the triumphant Church, the Church whose role was to be a revelation of the power and glory of God.

However, along with the majesty and splendor came a distancing of the people from the priest. The magnificent basilicas were excellent for holding large crowds but less conducive to intimacy. The priest assumed many of the parts customarily given to the people, and the altar was pushed farther away from the congregation. There was a greater emphasis on reverence due to the increasing awareness of sin and punishment, the results of which caused the liturgy to take on a sense of aloofness and mystery.

From the private art of the catacombs, Christian art advanced into public worship in the forms of frescoes, mosaics, sculpture and precious metal works. We see in Western Christianity a triumphant, glorious theme in frescoes and mosaics, full of majesty and splendor, color and light. There was a significant use of sacred vestments and vessels in the Early Church as objects of adoration and honor.

**Realms To Interpret The Liturgy**

I would now like to introduce several ways of interpreting the functions of these arts within the context of Christian liturgy and the place of worship: the liturgical-ritual: didactic-conceptual; and mystical-contemplative. All three functions are supportive to the liturgy of the Eucharist. It is my conviction that the Eucharistic celebration is most whole, most healthy, most effective when all these realms are integrated into one. As previously cited, the liturgy was
defined as "the officially approved and/or mandated cultic acts and sacramental celebrations through which the community ritualizes in word and action what it believes in the depth of its heart and consciousness" (McBrien, 1970, p. 28). Since liturgical theology interprets the faith as expressed in rituals and devotions of the Church (p. 57), ritual is indeed intrinsic to the celebration of the liturgy. However, the ritualized words and actions change and evolve over a period of time. Moreover, ritual is a symbolic phenomena quite different from the rational-conceptual realm. Therefore, it is necessary to investigate these two realms in order to define them adequately.

Recent brain research may provide clues as to the different functions of the ritual, conceptual, contemplative realm. Such research suggests that the left hemisphere deals with information analytically and sequentially, while the right hemisphere deals with information holistically and immediately, grasping whole patterns rather than discreet units (Lawler, 1979, pp. 168-177). Religion, theology and art might be seen as right lobe phenomena that deal in symbols whose meanings are grasped through intuition. They function not to convey what the Ultimate is but rather what the Ultimate is like (p. 172).

The opposite of the mythic-symbolic is the factual-rational (Slusser, 1979, pp. 206-217). This pole is discursive and logical. The terms used are expected to be universal and clearly defined, leaving no place for mystery or confusion. It usually deals with prose and formulae having one and only one meaning. In other words,
it is non-multidimensional. The symbolic pole is quite the contrary, with no clearly defined meanings and is multi-dimensional. It deals with deep and mysterious aspects of the psyche. Drama, ritual, art, myth and the holy belong to this realm. Here we have the two poles on the language continuum including the experience or the inner or psychic world on one end and the outer or physical world on the other. Myth is the inner world of the psyche. This inner world is not divorced from the outer world of the physical but it the inside of it. Reality, then is an interaction of the inner and outer world. Religion's ultimate goal cannot be found in the confines of the material or external world of rational fact because it belongs to the realm of the psyche, i.e., to the realm traditionally called the "spiritual" (p. 214). Neither is the psyche limited to the confines of the body, nor to facts and the absolute rational. "The experience of the Transcendent is inner rather than outer; the psyche is the agent for the manifestation of Transcendence" (p. 214). Mythic thought conveys meaning, purpose, delight, wonder, awe and ecstasy rather than control and prediction as in discursive thought.

The mythic-symbolic dimension cannot be understood by logic or intellectual analysis. It goes deeper than the mere presentation of facts and speaks in terms of mystery. Mystery, in turn is best grasped through the intuitional mode of consciousness (Westerhoff, 1979, pp. 22-24). The liturgy is essentially a dramatization of mystery itself. It is the activity of the community that unites symbolic action to the rest of life. Insofar as we neglect ritual we cut ourselves off from our source of inspiration. "Ritual is
a social drama which embodies the experiences of a community. It is through the repetition of these symbolic actions that we evoke the feeling of the primordial event...with such power that it effects a contemporary presence at that event" (p. 24). It is through our rituals, our social dramas that we experience the ultimate meanings and purposes of life. Without compelling ritual, liturgy becomes banal and incapable of expressing the numinous. Furthermore, since ritual makes present what it symbolizes, it functions as a sacrament. It reveals a more profound, richer world than concepts are capable of revealing. We apprehend in a deeper way the meaning of religious doctrine, for doctrine without ritual is dead. Intellectual assent, without affect, without conversion of the heart, is no conversion at all. Reimer (1963) has cited that aesthetic and religious experience "do not give information but an experience in the dimension of ultimate importance and infinite significance. This dimension is the dimension of the 'eternal'" (p. 263). In the aesthetic and religious experience our whole lives become saturated with meaningfulness, with a sense of unity, wholeness, beauty and peace. There is a sense of fulfillment and meaningfulness to life and this direction is eternally important.

There is a communal aspect of art and ritual. "Art in the community has a subtle, unconscious, refining influence. It practically means that the presence of good art will unconsciously refine a community and that poor art will do it incalculable harm" (Henri, 1960, p. 117). Dewey suggests that the communal aspect of art has a definite religious quality. Art, he says, is the extension of the
power of rites and ceremonies to unite us through a shared celebration. It also renders us aware of our union with one another in origin and destiny. (Dewey, pp. 270-271). Art functions as a sense of unity in that we are citizens of a vast world beyond ourselves in which we share together the crises of life, of birth, death, sickness, marriage and reconciliation. The realization of this common bond brings a peculiarly fulfilling sense of unity with others and with one's God.

In summation, we have briefly examined the mythic-symbolic and factual-rational realms and have concluded that: (a) ritual belongs to the mythic-symbolic realm and as a religious symbolic action provides insight into what transcends the human experience; (b) ritual deals with deep and mysterious aspects of the psyche and is grasped by intuition; (c) liturgy ritualizes or dramatizes mystery itself; (d) as a social drama, ritual evokes the feeling of the primordial event and therefore functions as a sacramental experience; (e) through ritual we experience meanings which are more profound than concepts are able to reveal and; (f) rituals have a communal function in that they are capable of uniting humans in origin and destiny through shared celebration.

The aesthetic side of religious experience then spans the domains of ritual, symbol and myths functioning as a lure into the religious dimension. Dewey cites the importance of aesthetics in ritual and worship, asserting that it was the art that was in them that made these religious ceremonies so compelling:

But the influence that counted in the daily life of the mass
of the people and that gave them a sense of unity was constituted, it is safe to surmise, by sacraments, by song and pictures, by rite and ceremony, all having an esthetic strand, more than by any one thing. Sculpture, painting, music, letters were found in the place where worship was performed. These objects and acts were much more than works of art to the worshippers...because of the esthetic strand, religious teachings were more conveyed and their effect more lasting. By the art in them, they were changed from doctrines into living experiences.


Dewey continues by stating that the Church was fully aware of this extra-esthetic effect of art and, in 787 A.D. in the Second Council of Nicea, it officially stipulated that the organization and arrangement of art belonged not to the artist, but to the clergy. Compared with the influence of the arts, things directly taught by word and precept became pale and ineffectual.

With this brief introduction into ritual and the mythic-symbolic realm, we are able to return to the several ways of interpreting the functions of art within the context of Christian liturgy and the place of worship. The liturgical-ritual realm includes any of the arts used in the contexts of the Eucharistic celebration itself or devotional services and the aesthetic use of ordinary objects for the purpose of ceremony and rite. Processions, pageantry, the use of incense, sacred vestments and vessels, candles, etc., are included
in this realm. The didactic-conceptual works function as narrative, instruction or as a means of visual communication and illustration. The mystical-contemplative aspect of art goes beyond the narrative to inspire, to bring to awe and reverence, to awaken a sense of the holy and the mysterious or to transport the behavior into the realm of the infinite. It would also be possible for works or art to overlap into several modes and to be co-functional. Such categories have clear limitations for there are many modifying variables. And as we shall see in part two of this manuscript, the religious and aesthetic experience has a great deal to do with the perceptual abilities of the behavior as well as the work of art. But let it suffice to say, that I shall make a limited attempt to bring to clarity the nebulous elements of sacred art. These functions shall be used throughout the study to provide us a measure of comparison.

When one examines the use of the arts in the very Early Church we can ascertain that the liturgical-ritual function was very modest and terse due to both the turbid circumstances and the youth of the Early Church. Catacomb art functioned within the liturgy itself and can truly be called a liturgical art. As it was meant to transport the behavior into the world beyond, it was more of the mystical-contemplative type than didactic. As the liturgy evolved into the early middle ages, however, the imperial court extended great influence over the rituals so that the concomitant ceremonies became reflections of imperial pageantries and splendor. Sumptuous services became a dazzling tradition that would continue through the middle ages and into the counter-reformation. These liturgical ceremonies
undoubtedly served to inspire its participants who triumphed over persecution and martyrdom. But along with the glorious rituals came elements of greater solemnity, reverence and corresponding distance. Still, the inclusion of prostrations, incense, torches, elaborate vestments and the like served as compelling images and powerful unifying forces. Let us recall that ritual evokes the feelings of the primordial event. Although impressive, it is dubious that these additions were truly relevant to the original meaning and intention of the liturgy. The argument that these imperial rituals were audacious intrusions is also tenable. Nevertheless, the resulting liturgical images were unequivocably impressive and efficacious to the unification of the Early Christians.

The Early Christian basilicas were adorned with narrative scenes from the Old and New Testaments and as such functioned didactically. Those who judge this function to be negative may feel differently if introduced to Islamic picture narratives for the first time. Early Christian works were triumphant and glorious, executed in elegant ornament as the mosaic of fifth century Church of San Giovanni in Fonte exemplifies (Chirone, 1960, vol. 1, p. 52). The Byzantine Icons, however, are much more than pure narrative. Seen as sacramentals that transport the believer into the realm of the Godhead, these are true liturgical works of art that may be classified within the mystical-contemplative realm. The numinous is powerfully represented in these works as the behaviors are transferred into the divine world to praise and to adore their God. We may conclude that the arts of the Early Church are functioning well within all three realms and are acting
as a lure into the religious domain. It is also tenable that as
the pristine intimacy and pre-eminent participation of the original
liturgy began to dissolve into more complex forms of worship that
tended to estrange the minister from the people, the liturgical-
ritual function greatly increased into magnificent and sumptuous
ceremonies. In other words, as the liturgical rite itself began to
decline, the liturgical-ritual function increased to fortify the
rite and enrich it not only aesthetically but communally.
Chapter 2
The Sixth and Seventh Centuries

The Liturgy

We cannot extract the liturgy or sacred art from the collective civilization. They function in the context in which they develop and evolve. The political structure which served as a model for the infant Church is now essential to it. The papacy of the sixth and seventh centuries became a great political as well as spiritual power.

It was not difficult, therefore, to have the same honors and rights of a king conferred upon the pope. Additional ceremonies which belonged to the Byzantine-Roman court crept into the Mass such as genuflecting, kissing, marks of honor and distinction such as candles and rings. Pope Gregory introduced the Gregorian chant that accompanied the entrance, offertory and communion processions, but because it was too difficult for the people, the clergy assumed the entire action (McMahon, 1977, p. 35). There were also complex developments in the roles of priests, lesser clergy and religious orders. Soon the retreat of altar was fixed at the furthest extremity of the building from the congregational space (White, 1980, p. 88). This action expressed aloofness and mystery. It was in the seventh century that the crypt was introduced. This was a space under the church in which the relics of the martyrs and saints were kept. Gradually, these relics as described by Chirone (1960, vol. 1, pp. 14-16), became
exceedingly important in so much as they were the focus of religious ceremonies and devotional services.

Cultural Influences

It is not difficult to understand how the Church grew to such political power and that this political element should manifest itself in the liturgy. Europe was swept by invasions until by the end of the fifth century, the Barbarians reigned. The Celts, Angles, Saxons, Merovingian Franks, Ostgoths, Visigoths and Lombards brought with them vigorous energies that nearly destroyed the original order, but in the long run provided the foundation of the Romanesque civilization (Chirone, p. 13). As stable groups formed into kingdoms, the missionary spirit of the Church entered into a period of intense conversion. Sometimes whole tribes were converted after the baptism of their leader. It was throughout this period of general disorder (from about the fifth to the eighth century) that the Church remained the sole bulwark of spiritual and civil values. There was a growth in monasteries as the Church found that monkhood was a great means of propagating the faith and keeping culture alive by building churches and monasteries. By the end of the seventh century and the beginning of the eighth, there began a revival of the humanist and classical spirit in Northern Europe under the court of Charlemagne and the great monasteries. France and Germany owed a great deal to the reconstruction and enrichment of their older, hastily constructed buildings to the Benedictines. Under the Lombards, the Comacine masters, who originated from Como, organized guilds and corporations of architects and sculptors
and spread throughout Europe (p. 16). Toward the end of the Romanesque period, the Franciscans and Dominicans began their work also (Chirone, vol. 2, pp. 15-18).

Architecture and Art

The influence of the invaders was clearly seen in the architecture. The basilicas and baptistries of the fourth and fifth centuries were still the chief models, but now a heavy treatment was applied, along with irrational decoration and a gloomy sense of mystery and obsessive fantasy. The external structures were decorated with geometrical designs of monstrously deformed animals. In Ravenna, there was a decline in Byzantine style of lightness and magnificence and an assertion of rough, heavy forms of primitive strength. The narrow openings changed the light and spacious interiors into an atmosphere of meditation. Rough square piers replaced columns and capitols and the churches soon reflected the sombre sense of mystery that developed into stark and gloomy places of prayer. In Italy, however, the Byzantine style predominated until the seventh and eighth centuries, partly because of the popes of Syrian and Greek origin. Nevertheless, the interiors of the basilicas became even lighter and the apse was adorned with mosaics of lovely colored marble.

The emphasis on the saints and martyrs was due to the pilgrimages to the East, whereby the custom of the adoration of the saints was introduced to the Western Church. This custom brought about the construction of new churches and also led to the erection of more altars that were dedicated to the saints. The apse of Saint Agnese in Rome (625–638 A.D.) is an example of this kind of adoration. The mosaic
is done in pure Byzantine style with three rigid, elongated figures in front view with flashing gold in the curving background. There are no naturalistic elements that would link these figures to earth. Their expressions are fixed and ecstatic as if they were drawn into the infinite, thus creating a mystical atmosphere in which one may lose oneself in the vision of the heavenly world beyond (Chirone, pp. 128-129).

The eighth century noted a clash between icon worshipers (icon-adules) and icon destroyers (iconoclasts) that shook the Byzantine Empire into a civil war that lasted nearly 120 years (726-843 A.D.). "The cultic use of images was interpreted as the immediate corollary of the incarnation of the Word, so that sacramental meaning was ascribed to the holy image" (van der Leeuw, p. 184). Under Mohammedan influence, Emperor Leo the Isaurian (680-740 A.D.) ordered the destruction of all images. The Church then accused him of heresy citing that whoever denied that images be vehicles of divine power opposes the revelation of God in the human form of Jesus Christ and places himself on the side of Mohammed. The orthodox Church reasoned that if the images are disregarded, damage is done to Christology for representation preaches the nature of the human Lord (p. 185).

John of Damascus asserted the Incarnation of Christ to fight the iconoclasts and finally the Empress Irene reintroduced the icon into worship and triggered an extraordinary proliferation of icons of all sorts for every Christian event (Weitzman, 1979, pp. 8-11). The Second Golden age dawned under the Emperors of the Macedonian
dynasty (867-956 A.D.) contributing to a lavish use of different materials and precious metals (pp. 14-15). At Sinai, there were discovered three great masterpieces from the sixth and early seventh centuries that revolutionized the thinking about early icon painting. A free brush stroke technique was used instead of the mosaics of the earlier periods. This stroke technique continued an uninterrupted classical tradition and testifies to the survival of the painterly style.

Within these few centuries, the mercurial and sometimes caustic cultural events had particular effects upon the Church and its arts. As the Church aggrandized its political and spiritual strength, it was able to manifest its sovereignty in a proliferation of monastic buildings and churches. The invasions gave great impetus to missionary zeal and enormous numbers were added to the faithful. The Church's propensity for imitating court ceremonies led to an amplification of liturgical-ritual forms that were nearly tantamount to the ceremonies of the imperial court itself. The epoch begins the age of the popes that will continue through the middle ages expressing itself in sumptuous services and devotions of all kinds. The pilgrimages to Jerusalem coalesced Eastern and Western traditions, and imbued the West with devotional piety in adoration of the saints. Thus, the liturgical-ritual realm had an unprecedented effect on devotional ceremonies outside the Eucharistic celebration and the sacramental rites.

The clash between the iconodules and iconoclasts, which first
appeared as a deleterious force, ironically strengthened its position and led to a proliferation of sacred images. It was through these icons that the mystical-contemplative function was preserved and fostered, especially in the Eastern Church. Mosaic decoration was still being used in basilican churches in the Byzantine style. The beautiful mosaic in the apse of Saint Agnese in Rome, executed between 625 and 638 A.D. is witness to the lack of naturalistic elements that withdrew the figures completely into the spiritual (Chirone, 1960, vol. 1, pp. 128-130). This mosaic and the mosaic of the image of Christ in the Basilica of Sante Prasside, Rome, Italy (817-824 A.D.) express the human yearning to transcend the human experience and glimpse the splendour of the Divine. It appears that the arts are very prosperous in the Church during this period as church construction flourished and travel became more and more popular, bringing the art forms and techniques of distant lands (Munro, 1961, p. 109).

The complexity and diversity of the arts cast a net much too wide for the purposes of this work. Each art brings new developments in every epoch that could demand a life time of investigation. My purpose here is to watch closely the particular relationship between the liturgical-ritual developments in the evolution of the Eucharistic rite and to determine some of the major cultural influences upon the liturgy. As we enter further into the middle ages we will observe a greater decline in the liturgy of the Eucharist from its primeval manifestation of intimacy, participation and intelligibility. Public worship recedes and private devotions increase.
The liturgical abuse notwithstanding, these ages are known and remembered for the compelling images of mystery and pageantry. I will continue to investigate the development of the mass, cultural influences and the support of the arts that created these powerful and impressive rituals and images. As the conclusion of the investigation brings us into the Romanesque and Gothic eras, I will attempt to elucidate the antinomies of distance and mystery accelerated during these centuries.

**Mass of Eighth to Eleventh Centuries**

In the time of Charlemagne, the Church and the State nearly became one. Charlemagne imposed Catholicism and the Latin rite on the entire empire. Along with the dictates came great reverence of the sacrament of the Eucharist, and it was about this time that the pure white wafers were introduced (McMahon, 1977, chap. 2). People then began to receive communion kneeling down, and instead of receiving it in the hand, they began to receive it on the tongue. The altar rail was now used to aid the congregation in their humility and piety. It also happened that some of the priests found the Mass imposed on them by Charlemagne too classical and arid. So they began to add their own prayers such as Psalm 42 and a number of offertory prayers. Signs of the cross and genuflections were also increased. The Gospel of St. John was added to the end of the Mass and so what began as private devotions soon developed into part of the official liturgy. By this time the readings were no longer intelligible to the many different tribes of peoples, and the priest recited the prayers with his back to the congregation. The offertory changes by having a great
number of prayers added to it, and the offertory procession was eliminated completely. It was also at this time that the canon began to be said silently. Having no means of circumventing the situation, the people surrendered their right to comprehend the liturgy and came, not to participate but to 'hear' the Mass.

**Art and Architecture**

One of the greatest achievements of the eighth and ninth centuries was the great flowering of the Celtic imagination in the Irish manuscript illumination. The Roman Christian Church had brought the monastic movement to the forefront and created an institution that was able to absorb the Celtic artistry. Dixon tells us that the psychic essentials of the Eastern mind cannot be grasped without meditating on the Lindisfarne Gospels or the Book of Kells. The Word is not simple discourse. It contains sacred power and can be presented properly in the ritual "only in the richest and most sumptuous form possible" (p. 82). It is the interlace that is a very early motif in pagan Celtic art and also dominant in Christian Celtic art. Beginning nowhere and ending nowhere, the interlace creates a network of continuity and transformation and interchance. All is movement, metamorphosis and energy. The interlace is infinity; it is transcendence; a screen between us and finite and the emptiness of infinity beyond. By its sheer energy, it takes the imagination out of this world and into another. The Celtic interlace entered the western imagination and was found on the doors of Romanesque churches and in the window tracing of the great Gothic cathedrals.
The Romanesque period again witnessed the construction of a
great number of cathedrals and immense abbeys in the 11th and 12th
centuries due to the continued development of religious communities
and the increasing economic prosperity of the period (Chirone, vol. 2,
p. 3). The architecture was characterized by square and geometrical
forms, symmetrical and regular compositions of volume and surface
with somewhat abstract design, heavy masses and closely defined spaces
and dense shadows that fostered concentration and meditation. The
sacred space was a fortress set apart from the fearful world inhabited
by enemies.

Romanesque sculpture was characterized by images of awesome
terror from a nightmarish world of semi-human forms (Dixon, 1964,
p. 124). The overall impression was one of severity, yet it was noble
and was suitable for great cathedrals or small parish churches. Its
chief characteristics are barrel or crossed vaulting, small chapels
opening off around the choir and richly sculptured doorways. Also,
the facade was usually exceedingly rich and sometimes imposing.
The sculpture emerged from the thick screen wall, locked into the
surface as masses or as themselves the interlace. Although the
figures never quite change into animals they are in the presence
of terrible beasts who are also compressed into the column. Many
times, these fearful creatures are set forth as subdued guardians
of the entrance to the church. These figures are not yet persons
although they possess individuality of feature. "They are statues
of the soul and every true Romanesque church sets out a different
mode of the soul; so, across Europe, there are displayed so many of
the possibilities of the human psyche" (Dixon, 1978, p. 88). Because the Romanesque Church was a transition between two worlds, between the dreadful dangers of the outside world and the shelter of the Holy City, its architecture interpreted the spiritual attitude of the epoch and the thought of St. Augustine Platonist theory of the separation of the ideal from the real (Chirone, 1962, vol. 2, p. 3).

To summarize the development of the liturgy, it is tenable that the original public participation depreciated into a gradual development of private devotions along with a general unintelligibility of the liturgy. The Latin rite prevented the use of the vernacular and the canon was said in silence with the priest's back toward the congregation. The liturgy received more and more a mysterious sense of distancing due to the absolute reverence for the Holy Eucharist and the erection of the communion rail. Not only was the liturgy itself more mysterious but also the decline of the Byzantine style with its characteristic of lightness and magnificent glitter of mosaics gave way to a heavy, primitive strength which reflected and evoked the mystery of the liturgy.

While it would be placing ourselves in a very precarious position to judge the religiousity of these people, it may be surmised that the period of intense conversion, accompanied by the increase in monastic communities and the building of churches, along with the pilgrimages to the East acted as powerful forces in shaping the religious fervor of the times. The images of light and color, the quality of the infinite gave way to another compelling image, that of mystery evoked by the gloom and semi-darkness of the church interiors.
The Gregorian chant, candles, genuflecting and complexity of the liturgy weaved an atmosphere of awe and mystery very different from the triumphant tone of the Early Church of the fourth century. The Church represented a fortress of protection against the world and thus the quality of protection was reflected in the architecture.

Images of the Holy and the Incomprehensible

The manifestations of the holy created in this era are very different from the early images of the fourth and fifth centuries. Light was given way to darkness, triumph to gloom, the weightless glitter of the mosaics to heavy and formidable forms and the glories of the heavenly Jerusalem have been replaced with obsessive terror. Compared with the Early Church, these manifestations can be classified as anti-liturgical in that they are the antithesis of the beauty and joy of the Resurrection. Yet there is an enigma here, for in these forms that distance and separate, there is an inexplicable revelation of the numinous. It is axiomatic that these medieval religious images are the quintessence of the holy. The phenomena of the holy have been a concern for many writers and especially evident in the work of van der Leeuw (1963) who traces the notion of the holy to primitive times. I will briefly examine several notions of the manifestations of the holy and then attempt to make some speculations about the elements of distance and mystery, and their compatibility with the liturgy. For purposes of illustration, I will include examples of art that are products of periods not yet investigated in this work.
First of all, van der Leeuw asserts that true religious art must be a revelation of the holy, as well as the beautiful. The notion of the holy image is traced back to primitive time when humans did not deal with the image as they knew it, but according to the meaning it had for them. The image was a cult image, the word "cult" means holy action or "force" (p. 160). It is presupposed that what is represented is powerful, so that pictorial representation is the reproduction of power, fixation and concentration of power. "The law is valid almost everywhere, that the least appealing and the least human and the least 'beautiful' images of the gods are meant to be the most holy" (p. 163). As a matter of fact, primitive images of gods seldom have completely human features and are commonly expressed in semihuman, non-human terms. This feature, according to our theorist, preserves the distance which separates the holy. The more the art work departs from reality, the more real and impressive is the notion of the holy. It is certainly apparent that the primitive minds do not make their gods in their own image. The bond between them is not realistic but magical.

It is not that impressionism is any more holy than realism; it is another kind of realism which brings us very close to the holy. Van der Leeuw asserts that the realism of Grunewald's Isenheim Altar is religious art in the highest sense. Although his work is gruesome reality, the holiness of his work is holy, not because of its reality but because of its unnaturalness. Another example lies in the icons of the Eastern Church. The iconostasis - the screen of images, completely hides the altar space behind it, thereby setting it apart as a genuine adytum,
an unapproachable shrine. In secret the action of the mystery is performed. Thus the screen is not really a barrier but is rather a living creature that indicates the presence of a divine world (pp. 173-174). The icon also has another function. As the people have the world of the saints represented to them, they participate in it as they are transferred into the divine world. Every icon presented the notion that God was represented in the immediate and in the concrete. But it was not a human presentation of God or the saints; it was not the representation of human feelings but of awe that brought the presence of God to his people. Awe was the protection against humanizing the holy. It was to preserve the intangibility of God. The icons protected themselves from becoming too lifelike, not because it is bad, but to suggest the inexpressible. "It is pictorial art which forgets the most important thing, the hint of the invisible" (pp. 178-179). The holy can never be described or represented only suggested.

Van der Leeuw (part 4, chap. 4) puts much emphasis on the "absolutely incomprehensible in the holy" and his aspects of the holy - the awe inspiring, fascination, the ghostly, darkness and semi-darkness, the human, harmony, the massive and the monumental, profusion, and emptiness - will bear this notion out. The awe-inspiring is that about the holy which excites fear (p. 190). It is ugly, even monstrous, as are many Indian deities. It is the threatening majesty of the Byzantine art, the "Christ with the Crown of Thorns" by Durer, or the God of Michelangelo's damned. Fascination is attraction exerted by the holy.
It can be expressed by color, through sunlight in contrast to darkness. This quality strongly fills us with a sense of the numinous. The ghastly, or the ghastly, as Grunewald expressed it, is in the terrible glory of his colors and impossible movements. As we look at his resurrected Christ, we are first gripped by fear. The "Crucifixion" on the Isenheim Altar causes us to tremble as we are seized with horror at the gruesome reality. But the mighty finger of John the Baptist points away from the human to the divine. We also approach the holy through darkness and semi-darkness, for it is in denying everything human and earthly that one comes closest to the nature of God. This does not mark the 'Spirit of Darkness', "rather the contrary - through the impenetrable darkness is indicated that the deity 'dwells in unapproachable light'", (p. 191). In the Far East, emptiness corresponds to darkness, for the divine can only be brought to expression in the negative.

The human also depicts the holy for it is fixed movement; the human face is set expression and can become expressive of the superhuman and supernatural. Stiffness is a non-human quality and difficult to avoid. But the great painters offer us the drama of the superhuman. Leonardo captures the infinite in his Christ; Johannine mildness; Christ is imbued with humility by Rembrandt and in the "Last Judgment" by Michelangelo. Christ is hero and Savior, the God of mercy and the one who stands as judge. Harmony is the most difficult quality to obtain. It is the relationship between the beautiful and the holy, and usually one dominates over the other. Van der Leeuw suggests that Rembrand, Durer and Michelangelo, Fra Angelico and occasionally
Van Eyck and Memling attained this harmony. The Massive and the Monumental are eloquent examples of the holy, letting mass speak for itself. The Egyptian sculptures, the Sphinx, the pyramids and obelisks and the monstrous pillars of Karnak are all superhuman gestures of the holy. Music also expresses the holy through its massiveness and monumental qualities. Mahler's Eighth Symphony is a breaking through of great power or Bach's organ works such as Fugue in D minor, or Fugue in G minor (p. 207). Numinous power and great strength are conveyed in these works. Profusion is a nuance of the massive and monumental and is found in Indian art. Endless rows, through repetition, express the holy. Thus the infinite is experienced through endless inclusion.

To summarize van der Leeuw's work, one can assert that the medieval, tenacious grip on the elements of awe and mystery are attempts to symbolize the evanescent divine form. The divine, the holy can only be hinted at or suggested, for it is ultimately incomprehensible. As van der Leeuw suggests, it is precisely through the preservation of the distance that the numinous is revealed. All of the elements described in his analysis can be seen in some degree in Romanesque architecture and sculpture. The massive and monumental Romanesque cathedral, its dark, meditative atmosphere, the ghostly semi-human forms, the elements of infinity manifested in the Celtic interlace and decoration, preserve the distance and protect against humanizing the holy.

Merton's Notion of the Divine

The notion that the holy is expressed through negative rather than positive elements is certainly known throughout the Church's teachings
of the mystics. The incomprehensibility, the unapproachable dimension of the divine is described by Merton (1961, chap. 21). There are strong anti-materialistic elements of his theological position expressed by the need to move beyond words, beyond pictures, beyond images to contemplate God directly and immediately in our hearts. Merton expands this notion by suggesting that it is not the "what" that we reach in contemplation by the "Who" - the mysterious ineffable Divine Presence. In art, he says, we possess the object, but in religious contemplation, we possess God. Art is the stimulus only. The reason we meditate on Jesus and reflect on his images is to be prepared. "If nothing that can be seen either be God or represent to us as he is, then to find God we must pass beyond everything that can be seen and enter into darkness. Since nothing that can be heard is God, to find Him we must enter into silence" (p. 131). We enter into an obscurity without images and without the likeness of created things.

One may be led into a completely simple form of affective prayer in which the will, with few words or none, is able to reach out into darkness where God is hidden (p. 219). Merton encourages us to keep our prayer as simple as possible, relaxed in a contemplative gaze that is peacefully aware of Him hidden in a deep cloud in which we may feel drawn. Pure mystical contemplation is not so much an experience of fulfillment as of defeat. The mind finds itself entering uneasily into the shadows of a strange, silent night (p. 236). As one attains habitual contemplation, there abides an obscure and mysterious awareness of God present and acting in all the events of life.
There are modes of contemplation, described by Merton, that amplify and elaborate the element of mystery (pp. 275-278). The first is the sudden emptying of the soul in which all images vanish, concepts and words are silent and the whole being embraces the wonder, the depth, the incomprehensibility of God. The second mode is the most usual. It is an entrance through the desert of aridity where one sees nothing, feels nothing, and apprehends nothing, only resting in the quietude realizing that it is God revealing Himself there. The third mode is characterized by a tranquility full of savor and rest, freed from the senses, imagination and intellect. It is deep, luminous and absorbing love. But in all these beginnings there is an awareness of oneself as being on the threshold of something more or less infinite. In the second, one is scarcely conscious of it at all - only a vague, unutterable sense that peace underlies darkness. In the third, the experience of God opens up a terrific emptiness, yet filled with love.

The knowledge in contemplation is too profound to be grasped in images, words or symbols. Poetry, music and art have something in common with the contemplative experience, but contemplation is beyond aesthetic intuition, beyond art, beyond philosophy, beyond theology. In the actual experience of contemplation, all other experiences are lost. It cannot be explained, only hinted at, suggested, pointed to. Contemplation opens itself out into mystery - into the mystery of God (Merton, pp. 2-9). Our whole life is mystery, where the known and unknown overlap. Faith is not just conformity, it is life itself. It embraces and penetrates the most mysterious, the inaccessible depths of God's hidden essence (p. 137). The unknown still remains
unknown; mystery still remains mystery.

This review of Merton's description of contemplation provides us with an important link to the work done by van der Leeuw in his description of the manifestations of the holy. In Merton's work we continually find words like vague, unutterable, emptiness, beyond, suggested, hinted at, darkness, unknown, incomprehensibility, silence, ineffable, nothingness, shadows, obscure, inaccessible and hidden. Van der Leeuw's description of the numinous is similar to Merton's in that the negative elements paradoxically and mysteriously yield to a revelation of the divine.

Liturgy of the Eighth to Eleventh Centuries

Let us return now to the celebration of the Eucharist of the eighth to 11th centuries. By this time, the chasm between the Mass of the very Early Church and Mass of these centuries is wide indeed, with little vestige of the original sacrificial meal. The alienation of the congregation in space and language, the silent canon, the private devotions during what was to be a public worship was liturgically speaking, indefensible. However, this is not to conclude that the congregation was not sharing in a sense of unity or that there was no sense of power and transformation inherent in the Eucharistic celebration. The Mass was still full of pageantry and procession, incense, candles, ornate sacred vessels and vestments, chanting, genuflecting and solemnity, all of which took place in a sonorous, monumental, religious edifice, ornate with sculpture and of impressive delight. It was a very powerful liturgical-ritual strand that transported the believers into the world beyond more easily than if the Eucharistic rite were left to itself. It was by the art in the liturgy that the
liturgy changed doctrine into living experience (Dewey, 1934, 1958). Although the liturgy was unintelligible, a sense of mystery and awe was brought into a meaningful, tangible experience.

Art and Architecture

It is interesting to note that the sculptures of these churches still functioned didactically as evidenced by the Last Judgment scene on the porchway of the Autun Cathedral (1132 A.D.), (Chirone, 1960, vol. 1, p. 247), the porchway of the Church of St. Madeleine at Vezelay, France, depicting Christ sending His disciples forth to preach, or the facade of St. Trophime, France (pp. 249 & 257) illustrating the figures of the Apostles. Yet, the semi-dark heavy and meditative atmosphere of the churches belonged to the mystical-contemplative realm. As we move into the Gothic era, the impressive images of darkness and fascination with the ghostly, evolve into splendid rays of light, color and ascending lines that soar toward the infinite.
Chapter 3
The Twelfth to Sixteenth Centuries

The Liturgy

During the Mass of the 12th to 16th centuries, the role of the congregation had been more and more reduced to that of spectators. The priest had taken over the roles of reader and cantor, and the Canon continued to be said in silence. Unable to enter into the liturgical meaning of all the priest was doing, the people began to attribute meanings to the external actions and gestures of the Mass (McMahon, 1977, chap. 2). Soon the five signs of the cross during the canon represented the five wounds of Christ, and the five turns the priest made toward the people were the five appearances of Christ. A contemporary heresy denying the real presence of Christ was corrected by placing emphasis upon the elevation of the bread and wine. "The people became obsessed with seeing the host and would rush from church to church as the outdoor bell signaled the Consecration; they would adore the host and then leave." (p. 36) Other devotions such as Benediction and processions and expositions of the Blessed Sacrament also arose from this overemphasis. The large dimensions and hard surfaces of medieval stone buildings required the practice of chanting in melodic form in order to ensure audibility." Usually the psalms were chanted in unison to plainsong melodies. This practice was effective in an acoustical environment where the sound would linger (White, 1980, p. 97).
This period saw the multiplication of Masses. In monasteries where there were many monks, there was erected a series of side altars where each could celebrate the Mass. The towns' churches had guild chapels for the various guilds and there were also Votive Masses of the faithful, particularly for the dead. Since the latter was not for the whole congregation but for a very few, they too, were said privately (p. 37).

The Jesuits had no need for choir space to recite the daily office together, so they led the way in building sumptuous churches where the Mass could be a dazzling spectacle (White, 1080, p. 90). They made the altar table once again obvious to the congregation without the intervening space of a deep choir. The church was the center of the village and the center of the lives of the people. The people also held a great devotion to the mother of God and there was a continuing adoration of the saints. The temple of God also served as a place for public ceremonies in the idea of oneness under the sign of faith (Chirone, 1960, vol. 1, p. 18).

Cultural Influences

By the middle of the 13th century, the Benedictine order owned 314 monasteries and after a half of century the Cistercians owned 500 (Chirone, 1960, vol. 1, p. 18). It is here that the Crusades received their religious impulse. The role of religious orders did not diminish with the advent of Gothic art. As a matter of fact, the chief promoters of the Gothic style in the 12th century were the Benedictines (Grodecki, 1976, pp. 28-34). The Benedictine efforts continued into
the 15th and 16th centuries. Also the military orders, the Knights Templars and Knight Hospitallers and others, constructed castles both in the Holy Land and on sites that marked stations along the pilgrimages to Jerusalem. The great enterprises of Vienna, Strasbourg and Cologne revealed technical drawings akin to the collective architectural legacy that was passed on from one generation to another.

The 13th century brought the mystical lore of St. Francis who was never divorced from the realities of this world. His aim was to make manifest his God through creation (Chiron, vol. 2, p. 4). Thus, he was instrumental in giving the physical, sensory world new importance. St. Thomas affirmed this theology declaring that the soul must use the knowledge of the senses to find God. Thus, there seemed to be an Incarnational element in Gothic thought.

The material of the world was irradiated with the glory of God and it was the true service of man to celebrate the glory of God in the material of his art. Thus Gothic art soars, not just in the conventional romantic reference of the architecture (not all of which soars to quite that degree) but in the sense of ascending with the sense of the glory of God and the radiance of the world. (Dixon, 1964, p. 124)

Along with this Incarnational element came an awareness of greater individualism. Lay culture began to form the universities independent of the Church (Chiron, 1960, vol. 2, p. 4). Furious struggles arose in Italy between Communes, principalities and Signorie, and the maritime republics, the Papacy and the Empire. While greater individualism and freedom of spirit paved the way to the Renaissance, monks,
theologians, and laypersons urged reform of the Church and stressed greater obedience. Nevertheless, the conception of humankind being oppressed by supernatural powers was being replaced by a sense of humanity's direct communion with their creator.

Art and Architecture

Each medieval church was itself a whole catechism, painted from floor to roof with sacred history (White, 1980, p. 107). The figures and scenes were a way of teaching the people their religious history, just as the sculpture on the west door of the cathedral was a 'sermon in stone' (McMahon, 1977, p. 113). During a period of general illiteracy, the church was able to be a source of instruction. The exterior and interior sculpted stone revealed the scriptures, the lives of the saints and allegories of human life (Chirone, 1960, vol. 1, p. 19). The theological, didactic, mystical and liturgical writing of the medieval thought frequently referred to the significance of the physical church, the House of God, the dwelling of his mystical person (Grodecki, 1976, p. 20). It was considered the material manifestation of God and the community of the Faithful or the Church Elect. Some even thought of it as the New Jerusalem and the temporal image of Paradise. This symbolism was not foreign to the Church but was effective in the Early Church and revived formally again in the Gothic.

The vertically high and narrow proportions were considered as fantastic or "sublime" as early as the eighth century (Grodeck, 1976, p. 14). The vertical sweep of the 12th, 13th, and 14th century cathedrals along with the exquisite flood of lights were symbol for
the grace of God and expressed the mystical qualities of Christian architecture. Refined, multicolored, luminescent, stained glass windows symbolized the previous stones of the walls of the New Jerusalem. The visions of St. John were made manifest in the towers and pinnacles. The cathedral became the universal image of the universal Church, a cosmic symbolism of mystical meaning. The real Gothic style is clearly defined in the renowned cathedrals of Chartres, Rheimes and Amiens. The walls are transformed and lightened by huge stained glass windows between buttresses (Chiron, 1960, vol. 2, p 61). The nave stands independent of outer walls and soars upwards between the flying buttresses. The entire interior is an interplay of the forms of the frame, which seem to multiply, lighten and grow slender. The house of God became taller and more fragile while the facade developed into ornamental spires and carved arched pinnacles. Fresh and light plant forms were introduced into the relief sculpture while the animal patterns of the Romanesque were abandoned (pp. 7-10).

Sculpture

A new serenity flowed into the sculpture which was still clustered around the great doors. The dreadful terror of the Romanesque facade which was once a strong barrier between two worlds was now one unified space. Now the outside world is also seen as a place with heavenly radiance (Dixon, 1978, p. 94). No longer fierce guardians, the saints and sacred figures stand in majestic serenity. "The essence of the
contemplative serenity of the Gothic is individuality. It is also true that the essence of that serenity is the lack of personality.... the problem of combining serenity with individuality was fully resolved in the high Gothic Sculpture" (Dixon, 1964, pp. 158-159). The portals of the Gothic cathedrals center on the calm and majestic Christ. Arranged on either side are the figures of saints, martyrs, apostles and confessors, each in their own characteristic form. There is no real tragedy in classic Gothic nor is there distinctiveness of facial gesture that would reveal the individual personality. Thus the calm, expressionless and serene faces corresponded to the great figure of Christ and combined to make a visual statement of the peace of God. This serenity of God was also a quality of the stained glass window in which scenes of the Old and New Testament were given extraordinary effect by the use of light.

Giotto was one of the truly decisive figures in the development of the Western mind, particularly in his development of the means to set out both inner emotion and outer involvement (Dixon, 1978, pp. 95-98). "The human body is the instrument for the revelation in inner emotions, feelings, desires....one of the most subtle, wide-ranging investigations into human psychology ever achieved by a human being" (pp. 95-96). For Giotto bodily action was under human discipline so that his style is characterized by restraint and dignity. Giovanni is also of the late Gothic period. Unlike Giotto, Giovanni is not concerned with specific moral issues but with the translations of the shape of
stone into the concentration of human energy.

The scale of this study allows for only a cursory view of this great era; let it suffice to summarize the following: (a) the role of the people has been reduced to spectators; (b) the introduction of Benedictions, expositions and Eucharistic processions evolved out of an obsession for reverence of the host; (c) this era marks the multiplication of altars and Masses; (d) the Church is the center of peoples' lives; (e) great devotions to the Virgin and the saints are expressed in private devotions; (f) monastic communities and knights promote the construction of churches and castles; (g) there is a greater awareness of individualism; (h) St. Francis promotes an Incarnational emphasis of the material world being radiant with God and; (i) the cathedrals are viewed as a material manifestation of God. We can conclude a further decline in the Mass and a sustained degree of artistic involvement in the three realms of liturgical-ritual, didactic-conceptual and mystical-contemplative with variegated shifts of emphasis. The arts function in the liturgical-ritual in more private devotions and services, now in devotions to the saints and the Virgin, and in extra-sacramental rites such as benedictions and expositions. Cathedrals are still sermons in stone and therefore, didactic but now moving more toward personality and drama, to be fully realized in the Renaissance. And the great cathedrals impress upon humankind another kind of compelling image of luminous color and soaring height. The cathedral is not meant to instruct, but to express, to symbolize the transcendent, and in so doing, functions in the mystical-contemplative realm.
Western Spirituality

These compelling images have so impressed us over the ages that many think of the middle ages as the great age of faith. I do not wish to debate such an assertion but will make a less audacious attempt to simply point out the private, sentimental and hierocratic elements of the medieval spirituality. It is difficult to understand the seemingly tremendous contrast between the Mass of the Gothic era and the artistic endeavors unless one comprehends the spirituality of the Western Church. Western spirituality has two different traditions: the fall/redemptive spirituality championed by dualists like Augustine and Bussuet and creation-centered spirituality of Thomas Aquinas and Meister Eckhart (Fox, 1981, pp. 2-4). The dualistic view of the world pits salvation history against history, supernatural against nature, soul against body, redemption against creation, sensual against spiritual and individual against society. Its over-emphasis on salvation and sin encourage private conversions and sentimental pieties and thus render sacraments and ritual trivial. Hierocracy, that is, clericalism, expresses and justifies this dualism. The hierarchy as such, performs an angelic function and is the medium through which the sacraments are dispensed (chap. 4). The Church hierarchy becomes hostile and suspicious of culture. The Christian individualism is really indifferent to the fate of human society and the world and exists to save its own soul but does not work for the transfiguration of social and cosmic life. The Church and the spirituality
it expresses becomes exclusively a religion of personal salvation. The Church seeks to protect itself from evil and from evil elements in the world. Personal salvation, indifferent to the fate of the world, rests exclusively on asceticism, not on the fullness of the Christian truth.

The West has been inculcated in the "Theology of the Pain of God" (Fox, 1977, chaps. 1 & 2). The God of Western civilization never suffered. God was indifferent and too sublime to glance down to earth. Thus the denial of pathos and passion resulted in an abstraction of God. This God was a far away transcendent God and contemplation, therefore, was a Neo-Platonic flight from the world. This quest for perfection and quest for success is characterized as Climbing Jacob's Ladder. Jacob's dream in the 28th chapter of Genesis was considered by the Jews to be progeny-oriented, land-oriented and a close-to-the earth dream, but it was taken by male Christian mystics to be a symbol of fleeing the earth to experience the up-like God (pp. 38-39). Augustine (430 A.D.) insisted on upness for the divine and down-ness for the demonic. The "up" motif was derived away from the body, earth, matter, the sensual and matter. This was also a theology that put Jesus on a pedestal so that only lip service was paid to his humanity.

The consequences of Jacob's Ladder were seen in the forms of worship: there was the Low Mass, the High Mass, the Solemn High Mass, the Pontifical Solemn High Mass and so on. Each degree of worship was another rung-like degree on the mystical ladder. Other consequences were pedestal piety: to look up and venerate the saints and heroes and up-ness that way true conflicts and courage of their
own lives never really interacted with their own. The God of justice and compassion became a God of Judgment and punishment. Spirituality became a game of competition, of winners and losers. Competition isolated, separated and estranged (p. 72). Religion became compulsive about working for salvation and so we see the compulsion of religious practices of devotions, adorations, retreats, and hero-worship. The compulsive mode demanded absolute obedience by means of punitive and restrictive control and was highly directive (Fox, 1981, p. 77). This compulsiveness gave freedom to "superiors" or to the groups at the top who dominated and ruled. Control and domination, the status quo, reinforced any basic inequality and was dangerously single-minded. The spiritual way then became a journey to subdue one aspect of life to gain another. To subdue the body to gain the spirit, to conquer the profane to gain the sacred. Finally, this spirituality is restrictive and elitist, hierarchical and violent, linear and ladder-like, Theistic or transcendent and private.

Jacob's Ladder and the Liturgy

Although this brief examination will later provide us with some understanding for the Church's response to contemporary attempts in sacred art and architecture as displayed toward the Church of Assy, the Church at Vence and the Chapel of Ronchamp, let us return to our former examination of the spirituality and liturgy of the Medieval era. First of all, while such an analysis of Western spirituality may provide parallels to our study of the liturgy and sacred art, I would be cautious to preclude that all of the material is tenable when applied to the arts and architecture. In other words, to
conclude that all manifestations of distance is pernicious or that all up-ness or transcendent symbols are unequivocally hierarchical, would appear to be rather pretentious. When we speak of the divine, we speak of the ineffable. No one style, no one form or element could pretend to exhaust it. The amorphous reality of the numinous is in-exhaustible and any attempt to manifest it is only partial. As Merton and van der Leeuw have suggested, the divine is imageless and the preservation of distance paradoxically yields a revelation of the divine. To assert that the giantism of medieval architecture is a product of this type of Western Spirituality appears to me to be monistic. It is indicative of some hierarchical elements but not exclusively.

The previous clarifications notwithstanding, such an examination does assist us in comprehending the medieval mind. The degrees of worship from the Low Mass on through the Pontifical Solemn High Mass, the preoccupation with the veneration of the saints, the terrible anguish of the Romanesque sculpture and the preoccupation with sin and punishment does appear in arts and architecture. However, the protective elements of the Romanesque period gave way to Incarnational elements of God manifested in the material things of the earth in the Gothic era. This quality too, is only one of many, and although we cannot qualify the degree without further study, it is safe to surmise that it did have some kind of influence as indicated in the effect of St. Francis on the Church.

Before moving on to the Renaissance and Baroque periods, we can speculate that the arts, architecture, and the aesthetic qualities
inherent in the Church's liturgies, had a lasting and significant effect in the unification of believers through the display of compelling images and rituals. These powerful images, not only grew out of their religious fervor but it also promoted the religiosity of the believers and fortified their faith. That is to say, that during the prolonged abuses of the Mass, the arts provided the Church with dominant images that nurtured the piety of its faithful, and that the arts and architecture began their acceleration in the fourth century just as the Church started to reflect imperial elements in its liturgical display. As the liturgy continued to weaken, the arts of the Church flourished. Up until now, art and the Church have been one and the same. We will begin to see a break in the Renaissance and then a continual removal of the arts from the Church until the present crisis of sacred art.
Chapter 4

The Renaissance, Reformation & Counter-Reformation

Renaissance Architecture

The style of Renaissance architecture was primarily the result of two men: Brunelleschi (1377-1446 A.D.) and Alberti (1404-1472 A.D.). Lowry (1962, chap. 1) discusses the interaction of these two great figures in forming the attitudes of the Renaissance mind. Brunelleschi was the inventor while Alberti functioned as the critic or interpreter who established the former as the foundation of a new style. Along with others, Alberti's notion that a rebirth of classical style had occurred in their time was seemingly confirmed in the ancient architectural elements - round arches, Corinthian capitals, columns, pilasters and window pediments - of Brunelleschi's work. Rather than gaining an impression of a building from its separate parts, the major impression of a building done by Brunelleschi was one in which the effect of any one part was subordinated to the whole. His buildings were composed of a series of identical units that helped the spectator sense and comprehend the whole. Each part was perceived with consistent clarity and precise delineation in such a way that the spectator was aware of the architect responsible for the design. This was not the case in the French cathedral that denied the spectator any sense of determining how its order was ever achieved.
The principle of both Renaissance painting and architecture was illusion. Both of these arts sought the same effect - the presentation of an image whose form was dictated by how it would appear to the human observer. Both Brunelleschi and Alberti made discoveries in perspective based on the excavating and measuring of ancient ruins. The use of the perspective system placed a premium on the work of art as the product of the mind and thus rescued art from its subordinate position of the medieval era. There was an admiration, in this period, for classical works of art, enjoyed for their own sake rather than for historical purposes.

The cool and static order of Brunelleschi's S. Lorenzo (Janson, 1969, pp. 319-323) presents to the spectator a particularly clear and convincing demonstration of scientific perspective. Seen as a grouping of abstract "space blocks," we can understand how revolutionary his work really is. With remarkable logic, he emphasized the edges of the units, without however, disrupting their rhythmic sequence. "Right proportions" was the concept that gave S. Lorenzo its beautiful integration, for the architect was convinced that proportional ratios, expressed in simple whole numbers, was applied to all significant measurements of the building. Thus, Early Renaissance architecture founded a standard vocabulary which consisted in the theory of harmonious proportions. Chirone (1960, vol. 2) describes Brunelleschi's famous cupola of the Church of Santa Maria del Fiore in Florence, the greatest architectural masterpiece of the Early Renaissance. The dome seemed to his contemporaries to defy the laws of gravity and although Gothic
feelings linger in the upward movement, the breath of proportion and the harmonious composition are pure Renaissance. Janson cites that Brunelleschi recaptured the ancient Roman principle of the "sculptured walls:" the dome was to rest on eight heavy piers. Wall and space were charged with energy and the plan records the balance of their pressures and counter-pressures.

The humanistic interpretation of Brunelleschi's work was set forth by Alberti in his writings of 1434 and 1443 A.D. for painters and architects. Using a system based on mathematical means, Lowry describes how Alberti outlined a system of perspective - of which the most preferred by Alberti for architectural proportions were those used in musical harmonies as well. He believed these systems to be divine in origin for it was from these systems that nature appeared in all its perfection. However, Alberti's ideals for church architecture did not necessarily assist the liturgy:

Alberti's ideal church, then, demands a design so harmonious that it could be a revelation of divinity, and would arouse pious contemplation in the worshipper. It should stand alone, elevated above the surrounding everyday life, and light should enter through openings placed high, for only the sky should be seen through them. That such an isolated, central-plan structure was ill-adapted to the requirements of Catholic Ritual made no difference to Alberti. (Janson, 1969, p. 331).

Between 1500 and 1525 A.D., the central plan became a vogue that reigned supreme in High Renaissance architecture. It is not pure
coincidence that Santa Maria delle Carceri in Prato, by Giuliano da Sangallo, began in 1485 A.D., was an early and fine example of this trend in central design.

Lowry asserts that it was difficult in the 1460's to find an architect who could create buildings of equal quality to Brunelleschi and Alberti. "Their few immediate followers working in the 'classical style' were either architects who simply imitated the appearance of the new buildings or were sculptors who simply draped a building in a richly carved garb of antique-like ornament and pictorial relief" (p. 30). Neither Michelozzo nor Rossellino showed any sign of understanding what motivated their predecessor's designs. Francesco di Giogio, Giuliano da Sangallo and Donato Bramante, however, had begun their work with different results. The Church of S. Bernardine by Francesco reflected the importance that he and his entire generation attached to the classical system of proportions. To these architects, the column seemed to embody the beauty and perfection of classical architecture.

Imperial Influences in the Church

It is interesting to note here that in 1503 A.D., Pope Julius II began the most grandiose building program in Rome since the Emperors. "These architectural works were intended to help create the image of a papacy equal in grandeur to Imperial Rome" (Lowry, p. 36). Donato Bramante was given the commission to which he responded, "I shall place the Pantheon on top of the Basilica of Constantine" (Janson, p. 354). And indeed, his design truly is of imperial magnificence.
The architect employed a huge dome, hemispherical like that of the Tempietto, along with four lesser domes and tall corner towers. Proving that his reference to the Pantheon was true, his plan dwarfs the surrounding buildings as well as every Early Renaissance church. Bramante died in 1514, with only the crossing piers being built. In 1546 A.D., Michaelangelo took over. Bramante did something very significant for the future of architecture, for he used any means that would increase the image's visual effect. The means used to convey this image became more and more those of the painter or sculptor. That is, contrasts between light and dark, between tactile sensation of various surfaces were the effect created by Bramante. The value of his approach, says Lowry, is that it leads to an expressive use of architectural elements that lend themselves to be experienced emotionally, through the impact of visual and tactile qualities.

This emotional impact upon the observer became more dominant in the architects after Bramante's death. After returning home from working with this great architect in his workshops, many architects traveled throughout Italy and Europe, spreading the new style. "As each architect conceived the ideal of the art of building in terms of creating an emotional experience for the observer the buildings of this time became increasingly characterized as the products of a strong personal style" (Lowry, p. 41). The qualities that were inherent to Bramante's work - the manipulation of space and the treatment of surface - tend to be exaggerated in his followers. Thus, the balance of his work is largely absent in these latter works. However, one element of his work was quickly absorbed by those who followed him: controlling the observer's
experience of the building through oriented space. Raphael seemed to use this principle in the Villa Madama. Lowry suggests that between the Renaissance and the Baroque, the work of Palladio seemed like an interlude between the emotional and dramatic works of Vignola, Michelangelo or Vasvari, and the powerful and theatrical work of Francesco Borromini and Giovannia Lorenzo Bernini. Yet even Palladio's work is an exaggeration of the more sensuous elements, for the effect of perfection and beauty is more sensuous than the buildings of Alberti or Bramante.

**Mannerism**

In the church of Il Redentore, Palladio's use of linear movement is achieved through illusionary devices, making the lines appear to arise from the body of the building rather than from the design. There appears to be a great deal of strength, serenity and grace in Palladio's very classical buildings that have a very powerful impact on the observer. Not so of all architectural work of the Renaissance which took on a Mannerist style. Although not a religious structure, the Uffizi in Florence by Giorgio Vasari is an example. Janson (pp. 383-387) describes the ambitions of Vasari to attain the power and expressiveness of Michelangelo's buildings. However, these are the very qualities Vasari lacks, for the architectural members seem to be devoid of energy and studiedly "artificial." The same is true of the courtyard of the Palazzo Pitti, by Bartolommeo Ammanati in which the overlay of extravagant pattern of rustication simply imprisons the columns and forces them into a passive role. But can Palladio be considered
a Mannerist? The facade of Giorgio Maggiore in Venice may give us a clue. It is an overall sumptuous and complex structure. The architect superimposed a tall narrow temple front on another low and wide one in order to reflect the different heights of nave and aisles. However, he found that he could not keep the two systems separate and still integrate them into a harmonious whole. "This conflict makes ambiguous those parts of the design that have, as it were, a dual allegiance; this might be interpreted as a Mannerist quality" (Janson, p. 386). It was only his genius that kept the conflicting elements from clashing.

A revolutionary approach to church architecture was achieved in the Church of Gesu, Italy, by Vignola and Giacomo della Porta. Its importance for subsequent church architecture cannot be overstressed, for it was the architectural embodiment of the spirit of the Counter-Reformation. Janson describes it as contrasting in every way with Palladio's S. Giorgia. Dominated by a mighty nave and illuminated by the abundant light supplied by the large windows of the dome, it has a stronger emotional focus than any earlier church interior of the period. This element strongly contrasts with the dim nave where the congregation is, as Janson describes it, "herded" into the one large, hall-like space. The congregation then becomes an "audience" whose attention is directed toward the altar and pulpit. This high emotional element, "theatrical" in the best sense - becomes a pre-Baroque building. Therefore, to label Gesu as Mannerist would be incorrect but it becomes basic to Baroque architecture. This hall-like church, suggests Chirone (1960, vol. 1, pp. 242-243), originated in the ideas of the Counter-Reformation that required that church buildings have a structure and
acoustic suitable for preaching and which sanctioned the return of the basilican plan. Architects of the following centuries were inspired by this model and almost an international style of aisle-less church was born. The passage from the semi-darkness of the nave to the glorious light shedding down from the altar expressed well the mysticism of the Counter-Reformation. Even the facade became the model, says Chirone, for almost all churches of the 17th century.

Chirone also suggests that one cannot speak of any one type of Renaissance church in a period that emphasized the work of the individual. Each church became the creation of the individual artists who went along solving problems in their own way. Thus the ideals revealed in churches of this period are those of individual minds (p. 17). This individualism stemmed from the theory of aesthetic idealism that predominated into the 17th century (Osborne, 1968, p. 148). The theory regarded a work of art, whether poetry or visual art, not as a reflection or mirror of reality, but a reality brought more into accordance with human desires than the actual world. Francis Bacon classified poetry as a branch of knowledge and all the arts as well. Since the major concern of the Renaissance was the discovery and development of the individual personality, the work was to manifest this sense of individuality to be considered part of the Renaissance (Dixon, 1964, pp. 118-124). The work of this period turned to the search for the reality of the world, the reality of the human mind and the autonomous individual yet seen. In and through the rational construction and control of space, artists sought to present the action of the human drama; not just a person as a
part of nature but the distinctively human element of the person in action or in function.

Painting

Giotto and Masaccio set the basic principles for much of the Renaissance development. With great intensity, they set out to state moral drama in visual form (Dixon, 1964, chap. 7). Giotto's work cannot be understood apart from the moral structure that lies behind it. In other words, not to note his subject is simply to misunderstand his work. Excelling as the master of gesture, his works give psychological insights grasped most immediately through the visual materials rather than by verbal account (p. 136). This psychological drama, first stated by this artist, becomes the major preoccupation of the significant Renaissance artists. Giotto's themes are exclusively of the Christian story; there is no hero except Christ and no grandeur or dignity except under the reflection of Christ. Through his work we see the full range of emotions which make up the human character and sense the fullness of ordinary humanity in all its dimensions, but only in the context of the redemptive act of Christ.

There is no such moral order in the work of Piero della Francesca. His figures are wholly self-contained and are the quintessence of Renaissance individualism, realizing their own actions with no other references. His 'The Flagellation', is the essence of human as well as divine agony. "The transfiguration of tragedy takes place not in drama or in rhetoric but in space and color, a pure harmony of each which transcends earthly experience" (p. 132). Raphael also found such
harmony of space in the action of his figures and produced probably the finest statement of the dignity and glory of the human body outside the art of the fifth century Greece. His figures of harmonious humanity are handled with grace and dignity that communicate an earth newly seen.

Michelangelo's work is the grandeur, majesty and the glorification of the human, not in an arrogant way, but as the proud bearer of the sense of dignity and order within it – an ordering with the divine. But as it became increasingly clear to him that matter could not so simply carry the divine, the body is given over to a passionate struggle and tragic despair (Dixon, p. 144). The consequences of his work is a gradual loosening of his tie with the materiality of this earth, a Platonic yearning to be free from this matter and to transcend the bonds of this earth. His work made possible the acceptance of the nude body as a proper object of delight and study. Titian best illustrates the sensuousness of the nude and are the finest statements of Renaissance sensuousness (Dixon, 1964, chap. 8).

Giovanni Bellini's masterpiece of "Saint Francis in Ecstasy" radiates with light and color making every object seen in perfect clarity. The radiance of the light that proceeds from the throne of grace. The only artist whose work contains a radiance to that of Bellini's is the Fleming, Van Eyck. In "The Adoration of the Holy Lamb," the whole of creation is under the judgment of God but the whole of creation also proceeds from the hand of God. Everything radiates with his glory. The clearest manifestation of the Renaissance and the greatest example of the scientific attitude of this period is Leonardo da Vinci.
The "Last Supper," celebrated as one of the most popular religious paintings is less religious than psychological. To the central event of betrayal, each of the apostles react in various psychological ways. Thus, the significance lies not in its Christian reference but in its human drama and emotion.

The preceding glance at Renaissance painting reveals that there is not a normative status in the Christian understanding of the arts. The Renaissance concern was rationality, science and control of artistic means. One of the most significant concerns if the portrayal of the human personality and human drama portrayed with either Christian subject matter, Greek mythology as in Raphael's "Galatia" (1513 A.D.) or pagan as in "The Tempest" by Giorgione (Janson, 1969, p. 371). Renaissance artists pursued their own interests, as they studied anatomy, perspective, and the sciences of color and vision, engineering and weights and counterweights in space (Munro, 1961, p. 131). The energy of the Renaissance brought to vivid brilliance the affirmation of the ideal images of the human, as adventurer, creator, and masters of their own lives.

While the Early Renaissance begins in Florence between 1400-1450 A.D. the Council of Florence (1439 A.D.) attempts to reunite Catholic and Orthodox faith (Janson, 1969, p. 586). By the time of the High Renaissance of Michelangelo, Leonardo, Raphael and Titian, Savonarola is burned at the stake for heresy in Florence in 1498 A.D. and the skies grow gloomy over the Church as the storm of the Reformation begins to brew. The High Renaissance extends from about 1500-1600 A.D. and overlaps with the full fury of the Reformation begun in 1517 A.D. with Martin Luther. It would not be until the late 16th century that the Church
would be able to rally its forces in enthusiastic church building of the Counter-Reformation.

The Reformation

It was during the Protestant Reformation (1517-1648 A.D.) that the "university" of the Roman Catholic Church was shattered beyond repair. It was an age of reaction to Church abuses particularly the selling of relics and indulgences and the corrupt lives of certain Renaissance popes. Martin Luther (1483-1546 A.D.) reacted to these abuses as did many in the atmosphere of an anti-clerical Germany and formulated the doctrine of "justification by faith alone." The Council of Trent in 1545 set out to define true Catholic doctrine against life and sound spirituality (McMahon, 1977, chap. 2). Because of the reaction to heresy, for the first time in the history of the Mass, ceremonies were prescribed down to the smallest detail. Rubrics told the priest every move and insisted on absolute uniformity throughout the whole Church. The Church struggled in safeguarding the Mass from personal innovation and individual exaggerations. In the meantime, the people were still unable to take an active part in this liturgical rite and began to express their own personal devotions in extra-liturgical services, such as novenas, devotions to the Sacred Heart, and forty hours devotions. Because these were allowed to be in the vernacular and hymns were sung, they appealed to the people in a special way.

Again, we see here a continuation of the sanctification of the individual in the private spirituality described in the preceding chapter. People attended Mass for the benefit of their own souls.
Even at Sunday Mass, a very public community affair, people were scattered everywhere about the church saying private prayers and devotions as the Mass went on at the altar. The Rubrics of the old Mass as they were fixed in the 16th century, excluded the people altogether and were exclusively concerned with the actions of the priest.

**Architecture and Mysticism**

The Baroque style was initiated in Rome in the late 16th century and spread across Europe during the next two hundred years. At first, it was a weapon of the Counter-Reformation. The Council of Trent not only initiated rules for the new holy war but also established new principles for the use of sacred art (Munro, 1961, p. 76). It left no room for the Humanist researchers or pleasures, or for scholarly private investigations. Instead, it asserted that art should have only one end and that was to stamp out heresy and bring the people back to the Church. "It should excite their hearts and minds and inflame their senses with color, shapes and sounds" (p. 176). And so the effects of the Counter-Reformation were highly emotional, mainly following the ideas of St. Bonaventure (1588 A.D.) whose doctrine of mysticism followed the thinking of the Augustinian theory of enlightenment and reached a peak in Christian mysticism (Chirone, 1960, vol. 3, p. 3). Following the teaching of Pope Leo XIII who formulated the notion that all intellectual and transcendent thought should converge towards mystical ecstasy, the driving force behind the preaching of the Counter-Reformation was both mystical and ecstatic.

The writings of St. Teresa of Avila and John of the Cross were
poetic and speculative and were again visual representation in Baroque and aesthetics. Reform of the Church, renewal of the interior life and the improvement of the priestly ministry were the essential matters (McBrien, 1980, p. 1068). The Church founded new religious orders, canonized new saints and began innumerable commissions for the building of churches (Chirone, 1960, vol. 3, pp. 3-7). These new religious edifices were created to become sumptuous and eloquent atmospheres where the liturgy could be heard amidst the exultation of the martyrs, the glorification of the Church's dogmas and symbols of praise. The Church had triumphed over Protestantism and this triumph was represented in the sacraments, the exultation of the works of mercy, the Immaculate Conception, the Rosary, indulgences and the solemn prayers for the dead. The catacombs were rediscovered and the mortal sacrifices of missionaries led to the visual representation of martyrs. The Baroque art, was in fact, the visual symbol of triumphant Catholicism and flourished in Catholic countries with a force comparable to the Romanesque. Churches exulted the faith and dogmas with incense, music and chanting and depicted saints in ecstasy, miracles, martyrs, the Virgin and the exultation of God.

Because the Baroque style developed in Rome, it attracted architects, painters and sculptors of foreign countries. These artists were as much responsible for spreading Baroque as the Jesuits. Not only churches, but also palaces and fountains and gardens gave Rome its new elegant style. Bernini and Borromini were the two great architects of this century and it was during this time that St. Peter's Square
received its famous colonnade. Renewed relations with the Orient in the 17th and 18th centuries influenced the pomp and splendor of the royal courts. The trend was toward richness, monumentality, abundant decorative plaster work, painting, sculpture, applied decoration and marble all of which could be described as spectacular (p. 5). These art forms which tended toward the irrational and highly emotional were well adapted to the spiritual atmosphere of the Counter-Reformation.

Overall, the grandiose expression of the Church was the Church triumphant. Never as in this period have all the arts fused so harmoniously into a sense of magnificence. Churches became "spiritual theatres" (Chironi, 1960, vol. 3, p. 5) conceived for imposing liturgical ceremonies and vigorous preachers who drew vast crowds. The interior of Santa Caterina at Magnanapoli is an impressive example of the Baroque with an abundance of gilded marble, fantastically enriched by a profusion of decorative plaster work of free design, with angels, and soaring cherubims amidst the figure of the saint in ecstasy (p. 76). The Church of San Martino in Naples, Italy is a severe 16th century structure smothered with exuberant and fantastic decoration of over-ornamented art (p. 73). The totally French Rococo Style evolved from Borromini and Guarini with easy grace and refinement. It is lighter more elegant and has more capricious forms that add to the naturalism of the period. This fragile and refined architecture spread throughout Europe alongside the Baroque, having exceptional success in Austria and Germany (p. 9).

In conclusion the greater enthusiasm of the Counter-Reformation had contrasting effects upon the liturgy and the use of the arts in
the church. While the arts expanded with vigorous energy, the liturgical rite itself narrowed; as the arts aimed to include the faithful, the rite of the Mass became more and more exclusive, rigid and formalized. Never before had the Church managed to blend all the arts so harmoniously. Once again, it knew the triumph and glory displayed in the sacred images of the Early Church. Without the manifestation of the arts functioning in the liturgical-ritual realm, the rite itself would have remained sterile and calloused to the needs of its believers. For as Dewey cites, it is the art that is in them that made these rites and ceremonies most lasting and effective (1958, p. 329). By this time, the didactic role of art itself was outdated. The images of the saints in ecstasy and the martyrs were meant to inspire. This period mirrored the mysticism of the time and the use of the arts in sacred architecture was to reach out into the infinite. As Europe became aware of rational severity, dignified and rational form contradicted the irrational forms of the Baroque. The notions of art as expressed in this style were perceived as tragic to those who no longer felt the passion of mysticism. Still, this period is the last era of intensive and wide-ranged use of the arts in sacred art and architecture.
Chapter 5

Religious Art Factories and the Decline of Sacred Art

The descendents of Baroque painting and sculpture of the 17th century were less skillful than their prototypes. The elegance and grace of the Baroque eventually turned stiff, sweet, doll-like, and sissified under the ecclesiastical art factories (Getlein, D., & Getlein, F., p. 13). The Council of Trent was an orthodox reaction that translated into conformism - not only in the liturgical rite but in sacred art as well. The Church endorsed the academic ideal which took hold especially in France after the Reformation and soon "acceptable" stereotyping of religious art ensued (Rubin, 1961, pp. 8-14). By 1850, technological advances caused a crisis in rural artisanship while the clergy had already turned wholeheartedly to manufacturers. In keeping with the industrialized society, there arose artists who were "specialists" in religious art. Liturgical schools developed to teach these artists and soon lost contact with the active and creative developments of society. The clergy came into contact with this group of specialists, and soon the relationship that had existed between artists and clergy dissolved.

The upper class embraced academicism and placed it in the service of a sentimental and pietism that also contributed to its decline. As a result of the continuing crisis for the Catholic Church that began
with the Thirty Years' War and ended with the French Revolution, there flourished a spirituality that concentrated on the individual devout soul to the exclusion of the older Catholic spirituality that brought the entire Christian community to worship (Getlein, D., & Getlein, F., 1961, p. 18). Spirituality, now driven from its communal role, expressed itself in intense and even dramatic devotional literature. Direct emotional response was very important in this type of sentimental spirituality. Traditionally, the highest sacred art of preceding periods gave the whole sequence of events of scripture. The new piety focused on a single incident, usually a highly pathetic one, and manipulated the work in such a way as to evoke emotionality in the spectator. Usually color and light were used as emotional triggers to lead the spectator into predetermined emotional responses.

**Kitsch Art**

Spirituality entered into a period of pious ancestor worship that distorted the view of the past and enfeebled its worshipers to deal with the present. "It is the Catholicism of withdrawal that is commemorated in those rolling eyes and gasping plaster lips" (p. 21). Meanwhile, another symptom of past-Renaissance decline of sacred art can be traced to the spread of a cheap and gaudy religious ornament known in Germany as Kitsch (Rubin, 1961, p. 9). It is found in Late Antiquity, but its direct influence was the fussy, flamboyant forms of the Baroque church. Another kind of Kitsch - the so-called "art of Saint Sulpice," was produced commercially in series. The original and the commercially made art were indistinguishable.
Heinrich Hoffman, who died in 1902, created the images of Christ that are most familiar (Getlein, D., & Getlein, F., 1961, p. 25). Hoffman did not create the pseudo-religious body of sentiment, just gave it visual expression. It was a private dream world that was stripped of the real duty of Christian charity. "The kingdom of Heaven become a child's holiday to which mankind might aspire if elected by God or as the reward for obeying in personal, private life, a handful of rather simple rules of conduct" (p. 26). Hoffman's "Christ in the Temple" depicts the boy Jesus as a bright student sweetly demonstrating his brilliance to his elders. His "Christ in the Garden of Gethsemane" uses stage props such as a spotlight on Christ's head. The Lord appears more like a glorified man in restrained distress (p. 27).

A Frozen Liturgy

The academies and doctrines that froze the liturgical rite and the creative impulses in painting and sculpture were also absorbed into architectural formulae. "The triumphal arches, colonades and peristyles which sprang up all over Europe are able to arouse a certain degree of emotion....but they convey none of the liberating and transcendental power of genuine works of art" (Chirone, 1960, vol. 3, pp. 11-12).

Church buildings took on traces of Greek and Roman Antiquity. The Church of San Francisco diPaolo, in Naples, the Church of the Magdalen in Paris and many others are simply cold, repetitious and monotonous. This rational severity froze all warmth of emotion, and the vibrant mysticism of Christianity was forgotten. There began a measure of eclecticism that was heralded the chaos of styles that characterized the 19th century. Churches copied Early Christian, Romanesque, Gothic,
Renaissance and even Egyptian and Babylonian architecture. This "patchwork" was an empty art form of feeble impulses and weak forms. It was during the century following the Reformation that the Church abdicated its position as chief patron of art in the West. For an extended period, art continued to be attached to the power centers of the new society (Getlein, D., & Getlein, F., 1961, p. 2). "For two centuries even the most advanced clergy never sought a dialogue with the artists of their time, but rather those who represent neither their time - nor even art" (Rubin, 1961, p. 14).

Meanwhile, from Pope Pius X (1900) until Vatican II, the Church began to take the first few steps that finally led to the major liturgical reforms of the Vatican Council. One of the greatest of these was a decree in 1905 encouraging the return to the practice of receiving the Eucharist (McMahon, 1977, p. 38). Once again, Holy Communion was seen as an essential part of the Mass and people were encouraged to receive it weekly. In 1929, the first uniform text of all the prayers that were read in common were published and this step led to what became known as the "dialogue Mass." Gradually parts of the Mass that the choir assumed were given back to the people. Despite this papal decree there were other elements of the Church which made change very difficult. A group of the extreme right wing of clergy and laity called the "Integrist" held to the concept of the absolute "integrity" of the structure of faith through detachment of the Church was the Modern World (Rubin, p. 17). The Integrist, convinced that Catholicism is a total, fixed and absolute ideal, compromised nothing and worked for a dogmatic unanimity and consistency which they believed
existed in the Middle Ages. Fr. Regamey, a French Dominican, described the times as having a character of spiritless celebration of the liturgy and profound liturgical decadence. Many of the clergy no longer thought of the liturgy as a celebration in the mysteries of Christ, but as the dismissal of a debt (McMahon, 1977, p. 38).

Eclectic Architecture

Historical survey shows that the churches built throughout the 19th century were almost exclusively Medieval (Pichard, 1960, p. 34). Sculpture has also been limited to various historical styles and has never been better than mediocre. The Church of Notre Dame of LeRaincy by Auguste Perret in France (1922), is one of the better churches which, according to Pichard, satisfied the three functions of religious, functional and visual. All attention is concentrated on the altar and everything leads to it. The floor raised to it, the series of curves of the vault lead to it, and the glass becomes progressively lighter nearer the altar. The altar comes nearer to the congregation and the walls dissolve into a honeycomb of cement, forming the gleaming pattern of colored glass. The whole interior is light and open; there is a high simplicity, and the church is informed by a sense of liturgical function (Hammond, 1961, pp. 53 & 57). Although infinitely superior, critics such as Frederick Deburpt (1968) would not really call this church, nor even Saint Anthony's Church of Cologne (1929) by Otto Bartining, modern, for they still belong to the 19th century. Notre Dame du Raincy is still a cathedral in miniature.

Dominicans and the Sacred Art Movement

It was in France that the Dominicans became the nucleus of a highly
spirited Liturgical Movement which tried to reform the lifeless rite. However, there was conflict both within the group, and of course, conflict from many of the clergy who resisted any change. Some disputes arose from within the movement when Jacques Maritain, through association with Rouault and Serverini, contrived a neo-Thomist theory that argued that Christian art would be best produced by Christian artists (Rubin, 1961, pp. 20-29). Good intentions not withstanding, the Catholic modernists movement, on the eve of the Second World War, had produced no outstanding works. It was Fr. Couturier (Dominican) who decided that lesser artists would never suffice to launch a resurrection of sacred art. He began to explore a more daring move. He collaborated with architects and artists such as Navarina, Leger, Chagall, Dali, Stravinsky and others to launch plans for four churches: the convent Chapel at Vence, the Church of the Sacred Heart in Audincourt, the Pilgrimage Chapel at Ronchamp and the Church of Assy.

The Vence Chapel (1951) was the last major work undertaken by Henri Matisse. Matisse, of course, was not an architect, and the building is foremost a worship space designed to be decorated by the painter (Getlein, D., & Getlein, F., 1961, pp. 116-117). However, the decorations are most impressive. The windows are filled with colored glass in flowing shapes that suggest the grace of the world, the motion of water, leaves on tress and the gentle wind. Matisse personally attended to every detail of the glass, the narrative ceramics, the crucifix and the chasubles (Chirone, 1960, vol. 3, p. 269). The light penetrates the interior and heightens the vivid ceramic representations
of the Stations of the Cross that add a note of suffering and anxiety to the chapel. The chief decorations are the great and beautiful, simple line drawings on the tile of St. Dominic and the Blessed Virgin. There is an overall grace and freedom created very strongly by the whole arrangement (Getlein D., & Getlein, F., 1961, p. 117). Serenity and light are expressed very well in the interactions of forms, and his work is imbued with a sense of purity, simplicity and joy.

The Church of Audincourt (1850) by Novarina is a parish church built for the workers who make up the population of a busy industrial town (Chirone, 1960, vol. 3, pp. 270-271). Artist, architect, parishioners and clergy worked together to erect a building of serenity and strength. The French painter, Fernand Leger, decorated the clear and joyous stained glass windows that are thoroughly integrated with the rest of the building (Getlein, D., & Getlein, F., 1961, pp. 115-116). The sanctuary gently curves and is the focus of the interior. The powerful colored windows surround the sanctuary and congregation with blocks depicting the events of the Passion. The artist focused on the fragments of the scenes rather than the full scenes themselves using events of the passion and symbols of those scenes. By using traditional symbols he reduced the scenes to their essentials, i.e., the blood spotted hands of Pilate over a basin. Leger also painted a large, portable mural for the back of the altar on which are painted large and stylized grapes and wheat growing in a field and a pair of fish. These Eucharistic symbols are against brightly colored bands, and the whole mural suggests the flow of life itself - a constant reminder of the sacramental bread and wine offered in communal worship.
The Chapel at Ronchamp (Notre Dame du Hart, 1955) by LeCorbusier, was built as a pilgrimage chapel to which people would travel long distances to come to rest. The chapel, therefore, emphasizes the thickness of the walls as a solid security, cave like, or castle-like structure. There is a strong over-all unity to Ronchamp, a synthesis of all the arts. Notre Dame du Hart rises like a medieval fortress from the crest of the mountain; its roof seems to float above the massive walls by some unseen force. LeCorbusier abandoned the geometric purism of the "international style," and used a sculptural, irrational design that defies analysis (Janson, 1962, pp. 565-567). The evocation of the dim, prehistoric past was quite intential as he was asked to create a sanctuary on a mountain top. The doors are concealed so that one must seek them out. Once found, it is as if entering a secret, sacred cave filled with divine light. The interior has a strangely disquieting quality, a nostalgia for the past when faith was unquestioned. The strong, medieval overtones of the twilight interior function to create an atmosphere of pious devotion, silence, peace, prayer and inner joy (Van Moos, 1979, pp. 103 & 253). The system of "light-funnels" in the wall, irregularly arranged, are composed of the "modular" system and work to unify the whole (Pardo, 1971, p. 26). The colored glass in the openings causes a play of light which unburdens the concrete weight of the wall, rendering it spacious and intriguing. LeCorbusier manages to integrate the exterior with the landscape which is called to participate in the liturgical rite. The altar, pulpit and other liturgical objects stand in the open air chapel and become part of the landscape while the landscape itself participates
in harmony with the worshipers in giving glory to their creator. It is to the architect, a finally realized dream of a "sanctuary dedicated to Nature" (Van Moos, 1979, p. 254). Poetic and cosmic, its forms are reminiscent of archaic and Early Christian architectural rhythms. From a distance, Ronchamp looks like a fortified, yet spiritual refuge, rich in mystery; it is romantic and Baroque (Pichard, 1960, p. 76). Its greatest strength is that it breaks down the borders that traditionally separate architecture from sculpture and sculpture from painting for, the chapel is a painted sculpture on the scale of a building (Van Moos, 1979, p. 280). Painting and sculpture remain perfectly autonomous within the larger whole and each has their own poetic function. The symphonic harmony results in a "total work of art" (p. 285).

**Sacred Art Crisis of Assy**

The most controversial church is Notre-Dame-de-Toute-Grace built on the plateau of Assy by Novarina (1950). This church imitated a practice during the Renaissance of finding the most eminent and most representative artists of the period, irrespective of their religious orientation, and asking them to work for a church. The decorations of the Church of Assy were composed by Lukcat, Leger, Matisse, Braque, Lipchitz, Chagall, Rouault and Richier. This church was the first ambitious attempt sponsored by the Dominicans led by the Sacred Art Movement. Jacques Lipchitz, a Jewish artist, made a bronze sculpture, Notre-Dame-de-Lusse, that was originally intended to crown the baptismal font. Keeping the congregation in mind throughout the creation of his work, he strove for "readability" (though not at first glance) and pressed for realism as far as his
aesthetic sense permitted (Rubin, 1961, 129-132). The Virgin emerged from the center of the tear-shaped form. But the sorrow is transcended, and the tear progresses to the association of a flowered bud. The over-all associations of growth, spring and budding are natural to the idea of the Mother of God, and Lipchitz calls the dove, a symbol for the "feeling of happiness." The entire work contains an intense concentration of symbols, especially represented in the Lamb. The wings of the archangels below the figure of the lamb are simplified so as not to detract from the major symbol. The lamb is arranged so that it is turned toward the Virgin, eyes closed and neck outstretched as at the moment of sacrifice. Still, the sculpture stands as a transformation of sorrow to joy and optimism.

The tapestry by Jean Lurcat was based on the apocalyptic vision from the 12th chapter of the Book of Revelation. Its decorative colors and tasteful stylization make for easy readability. Lurcat, who was a Communist, was at first reluctant to accept the commission. And when the artist remarked that he would not be able to represent God convincingly in the Paradise panel, the priest replied, "Leave Him Out" (p. 10). Instead, the Christ scene was changed to the Madonna conquering the dragon and is represented as the Madonna in majesty. The huge mural, which hangs behind the altar, is visually exciting, strong and impressive. There is a flat, decorative boldness and simplicity, and a certain grandeur and primal freshness.

The stained glass window by Rouault of the head of Christ, has been criticized for its lack of luminosity. The suffering Christ looks exactly like a translation into glass of an oil painting by
the artist, and something is lost in the translation (Getlein, D., & Getlein, F., 1961, pp. 112-113). Rouault, of all painters builds up upon his canvas, layers upon layers of pigment. Therefore, light falls upon his paintings and is reflected from varying degrees of intensity. Any of his works are primarily a subtle arrangement of light reflection. Stained glass is the opposite; it transmits light. The visual effect of the windows of Assy are visually disappointing.

Because of the different artists, some critics have pointed to these masterpieces as too overpowering and divergent to form a homogenous unit. As a matter of fact, Pichard cited that the church is turned into a museum more than a place of worship (1960, p. 63). However, he and others have also affirmed the attempt as a manifesto—a breaking of the petrified state into which the liturgical arts had fallen into. These aesthetic criticisms are well founded and justified, but the overwhelming attack brought on by the Church itself to this first attempt of integrating the arts into the sacred liturgical building was much more severe and threatening. It not only condemned these initial efforts, but it also had consequences for the churches of Audincourt, Vence, Ronchamp, and ultimately any future undertakings of sacred art and architecture.

The year that marked open hostility was 1950, when a conservative group aimed an attack on the "internal heresy" of modern sacred art (Rubin, 1961, pp. 45-54). The Papal exhortation, Menti-Nostre to the clergy, attacked the Church of Assy as the "mania of novelty," and the integrist called the participating artists "dangerous moral idiots" and dismissed modern art as fakery. Fr. Regamy observed the
profound divorce between modern art and a large part of the public but
believed that real advances could be made with the Catholic public and
especially the clergy through education. However, it wasn't long
until the emphasis on education became distorted. Some theologians
saw themselves as the sole vehicles through which the artist could
be fecundated with religious spirit, thus making the whole problem
a question of theology. By 1950, the educational program was hope-
lessly bogged down.

Some of the more specific criticisms were that the windows of
Rouault were unliturgical, anti-social and sorrowful. Liturgy cele-
brates the dogmas of faith. It is joyful, and it is communal. Litur-
gical art should be inspired by the good news. His Christ was devoid
of joy (Rubin, 1961, p. 97). The tapestry by Lurcat was criticized
as having no compositional arrangement which clearly demonstrated the
triump of the Virgin. Lurcat admitted that this resulted from his
unwillingness to accept the implication of making the woman larger and
more central. The binary rhythm was criticized as the balance between
good and evil, not the triumph over evil (p. 103). Finally, the cru-
cifix by Germaine Richier was condemned as absolutely unliturgical.
The Dominicans preferred artists of genius - regardless of faith - to
the devout but untalented ones. They even argued for the essential
spiritual character of all great art. But despite Dominican efforts,
the Vatican condemned the practice in December of 1955 in the Encyclical
Musical Sacrae. Disciplina, by Pope Pius XII also condemned the gen-
eral activities of the Sacred Art Movement (quoted from Rubin, 1961,
p. 71 from Pius XII, Musical Sacrae discipline, Encyclical letter
of December 25, 1955). Fundamental to the Vatican viewpoint is that faith is primary in questions of artistic inspiration and legitimacy. But Rubin cites that there are contradictions in the art of the Great Middle Ages - a question which we will look into later. The effects of the Vatican attack freed reactionary members of the clergy and lay Integrists to attack modern art as a Communist, Protestant, Masonic, Jewish plot against the Catholic Church and to ridicule Christ. They described modern artists as wicked, mad, enemies of God and pagan; modern art was considered sacreligious, insidious, deceitful, repugnant, dangerous and scandalous, to name but a few qualities. "Tradition" was affirmed, frozen since the Counter-Reformation (p. 60).

To summarize we have observed the troubling effects of the ecclesiastical art factories, Kitsch and Saint Suipice art upon the state of sacred art. The flamboyant forms of the Baroque degenerated in the hands of lesser artists into sweet and pleasantly pious religious forms. Finally, Hoffman perpetuated the pseudo-religious body of sentiment and gave it lasting visual form. The effects of the Council of Trent froze the liturgical rite and created groups of Catholics who worked not only to crystalize doctrines, but also to stifle creative impulses. This academicism was hardly liberating and to some extent was responsible for the eclecticism of 19th century architecture in that these architectural forms captured the faith of those by-gone centuries. Attempts to liberate the Church and unite it once again with great sacred art have met with severe criticism and condemnation by the Vatican and has raised several major questions. First, what is
the primacy of the liturgy? Second, do non-Catholic artists have anything to contribute to sacred art? Third, how can the Catholic population and clergy be educated to modern art, and can modern art find a place in the Catholic Church? Finally, are there any signs of a reunion between artists and Church in the 20th century? Each of these questions is of major proportions and to do justice to them would be beyond the scope of this work. However to round off the study and to attempt some speculations, the most pertinent question would be the first. Therefore, the next chapter will deal with the proposals of Vatican II and an investigation into the new liturgical orientation.
Chapter 6

Vatican II and the New Liturgical Rite:

Implications for Contemporary Sacred Art

We have traced the decline of the liturgical rite from the Early Church until the pre-Vatican II era. During the Second Vatican Council in 1963–64, commentaries of the new liturgy paved the way for a new Roman Catholic Church design according to contemporary theological notions. Essentially, this was an attempt to return to the form of Early Church worship in which the congregation was given full participation. The Mass was in the vernacular and the prayers were in the form of a dialogue between priest and people (McMahon, 1977, Chaps. 2 & 5).

The rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, as well as the connection between them, may be more clearly manifested, and that devout and active participation by the faithful may be more easily achieved. For this purpose the rites are to be simplified, due care being taken to preserve their substance. Parts which with the passage of time came to be duplicated, or were added with little advantage, are to be omitted. Other parts which suffered loss through accidents of history are to be restored to the vigor they had in the days of the holy Fathers, as may seem useful for necessary. (Flannery, 1975, p. 17).
Simplification of the Rite

The Council also stated that the "active, intelligent and easy participation of all was the purpose of the reforms" (McMahon, 1977, p. 41). New emphasis was placed on the dignity of the individual Christian and that the person is the basis for all liturgical reforms, meaning that the liturgy is for human beings, not vice versa. The whole rite was to be simpler, with fewer genuflections, fewer signs of the cross and kissing the altar. Just as the Early Christian rite was simple, unadorned and confined to essentials, so too was the new rite to have a noble simplicity. Worship can take place anywhere a holy people are gathered before God, for they are the temple of the Holy Spirit. It also asserts that it is the liturgical worship that must govern the architecture and not vice versa. The altar is the Sanctuary, the "holy" part of the church and must be distinguished from the rest by a raised floor, special shape or decoration. Everything should converge at this point. McMahon cites that it should be the focal point rather than the central point. Round churches tend to provide more problems than they solve and are unsatisfactory to proclaiming the scriptures and preaching. It is also of great consequence physically and psychologically to be able to see what is going on and also to be in touch with it.

Acceptance of Modern Art

There were many hopeful decrees regarding sacred music and sacred art. The Vatican documents stated that, "In addition to the commission on sacred liturgy, every diocese, as far as possible, should have commissions for sacred music and sacred art" (Flannery, 1975, p. 16).
The documents encouraged the use of sacred art affirming their use to serve the dignity of worship (p. 34). They also stated that the Church has not adopted any particular style of art. "The art of our own times from every race and country shall also be given free scope in the Church, provided it brings to the task the reverence and honor due to the sacred buildings and rites" (p. 35). They should also seek noble beauty rather than sumptuous display. There seems to be some ambiguity to the statement which directs bishops to ensure that "works of art which are repugnant to faith, morals, and Christian piety, and which offend true religious sense either by depraved forms or through lack of artistic merit or because of mediocrity or pretense, be removed from the house of God" (p. 35).

The Church claims the right in judging artists and their work by "deciding which of the works of artists are in accordance with faith, piety, and the laws religiously handed down, and are to be considered suitable for sacred use" (p. 34). Works of art are for the "edification of the faithful and to foster their piety and religious formation" (p. 36). The documents also directed clerics to be taught about the history and development of sacred art, and the basic principles which govern the production of their work. In regard to the use of modern art the documents encouraged the diocesan committees on liturgy and sacred art to undertake detailed studies so that "Churches and oratories, church furnishings and vestments should be examples of genuine Christian art, including modern art" (p. 45).

From these statements we can ascertain a deliberate openness to
to modern art, a promotion of sacred art through education and possible adoptions of particular styles of art in the use of sacred buildings. Although the Church still claims the right for its clergy to judge works of art to be suitable for liturgical use and the right to instruct artists in the liturgy, it does in no way describe what "depraved forms" or "repugnant" means. As a result, particular works of art may be ill-judged due to personal tastes or preference. In comparison with the disparaging criticisms that descended upon the artists and clergy of the 1950 Sacred Art movement, these Vatican documents display an abdication of their previous position, and judiciously affirm modern art. As far as the liturgical rite is concerned, the documents emphasize participation, dignity, intelligibility and simplicity. Architecture should afford active participation, and it can be asserted that the stipulations regarding sacred art, i.e., styles, education, judgment, equally apply to sacred architecture.

**Good Liturgy is More Than Laws**

In the criticism of the work of Rouault, the term "unliturgical" was used. Although the preceding description affords us with some information regarding sacred art, we need to look further for what would constitute "liturgical art." The Mass is a commemoration of the paschal mystery of the passion, resurrection and glorious ascension of our Lord by which he destroyed our death and restored our life. "For it was from the side of Christ as he slept the sleep of death upon the cross that there cam forth 'the wondrous sacrament of the whole Church'" (Flannery, 1975, p.3). In the liturgy, we "proclaim that the Son of
God by his death and resurrection had freed us from the power of Satan and from death, and brought us into the Kingdom of his Father" (p. 4). In this statement we ascertain a strong element of triumph over death and freedom from Satan's power. As we celebrate the Eucharist, it is the victory and triumph that is made present. The documents are beautiful testimonies to this glorious triumph and read more like poetry than the prose of dogma:

In the early liturgy we take part in a foretaste of that heavenly liturgy which is celebrated in the Holy City of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God, Minister of the holies and of the true tabernacle. With all the warriors of the heavenly army we sing a hymn of glory to the Lord; venerating the memory of the saints, we hope for some part and fellowship with them; we eagerly await the Savior, Our Lord Jesus Christ, until he our life shall appear and we took, will appear with him in glory. (p. 5)

This surely is a magnificent testimony of the glory, the joy, the final triumph that we await. The liturgy celebrates this belief with great anticipation and unfailing hope. It is sorrow transformed; never fully tragic, never suffering to the point of despair. Again, the Church affirms the real "celebration" of the liturgy and reminds the Christian people that they are "a chosen race, a royal priesthood, a holy nation, a redeemed people" (Flannery, 1977, pp. 7-8). Of particular interest to us is how the Church describes the responsibility of
the liturgy to "move" the faithful and to set "them aflame with Christ's insistent love" (p. 6). The documents insist on each party doing their part:

But in order that the liturgy may be able to produce its full effects it is necessary that the faithful come to it with proper dispositions, that their minds be attuned to their voice... Pastors of souls must, therefore, realize that when the liturgy is celebrated, something more is required than the laws governing valid and lawful celebration. It is their duty also to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite and enriched by it. (pp. 7-8)

This statement has several salient phrases: "to produce its full effect," and "more is required than the laws," has much to do with how the liturgy is to "move" and to "set aflame." It certainly makes clear that simply abiding by the new rite will not be enough to stir the faithful, to inspire them, to change their hearts. But neither does it say that the liturgy is a performance. It is a ritual, and rituals can be performed many times before the mystery of the rite is revealed to the participant. Dewey describes how the arts are controlled in certain times by conventions of rite and ceremony, "yet they do not then of necessity become barren and unesthetic, for the conventions themselves live in the life of the community. Even when they assume prescribed hieratic and liturgical shapes, they may express what is active in the experience of the group"(1934, p. 152).

Liturgical Requirements and Contemporary Thought

Since the publication of the Vatican II documents, many theologians,
architects and others have written about liturgical requirements. I would like to briefly examine a few of these for any additional elements. First of all, as already stated, religious art may not be liturgical art. White describes the broad category of religious art to include illustrations in Sunday school literature, Van Gogh's landscapes and some abstract art. (White, 1980, pp. 104-105). It is precisely the religious elements of all art that we will be examining in Part Two of this manuscript, but let us continue with these distinctions. Liturgical art is defined more by its use, though its subject matter is usually the divine or those through whom God has worked. It has the "power to penetrate beneath the obvious and to convey the divine" (p. 105). White cites that when painting and sculpture simply reflect naturalistic reproductions of the appearance of persons or of objects, they fail to penetrate beneath the surface. We need a further explanation:

Strictly speaking, there is no such thing as liturgical art, as the name is applied to painting and sculpture. Liturgical music is such because it is used in liturgy, whether it is Gregorian chant or the masses composed by Renaissance and modern musicians. Liturgical poetry is drawn chiefly from the Psalms and from other portions of the Old and New Testaments. Liturgical art has so far, been nonexistent, although the icons of the Church in the East came pretty close to such a concept. In the West, there had never been anything remotely resembling liturgical art. (Getlein, D., & Getlein, F., 1961, p. 9)
Their definition is a more proper one, but for the purpose of this paper, we will not use it in the strict sense.

Another aspect of liturgical art is its communal nature. "What is projected is not the individual experience of the artist but the insights of the total community" (White, 1980, pp. 105-107). It doesn't mean originality in subject matter but the capturing of the experience of the community. White asserts that beneath all the diversity, there is constancy in returning again and again to the same basic contents that link us to other Christians of different ages.

Liturgical art uses visual symbols, some are fixed and permanent, others are seasonal or for occasional use only. Symbols also die when they become esoteric codes, for symbols are meant to be used because they reflect the realities of compelling importance for the lives of the community.

Regarding architecture, fuller participation demands that there be a feeling of intimacy and belonging, not estrangement. Gieselman has suggested the terrible "inhospitable" character of our cities. We have learned the values of standardization and packaging from our technology societies so well that we have become of non-importance. Dogmatic systems don't matter as much as the supremacy of the human (Gieslemann, p. 10). This human elements is so important that it is replacing the transcendental element of past eras. Gieslemann agrees that the feeling of belonging is more primary to the mystery of ancient churches. A superhuman scale is no longer recognized in worship. "We no longer see the might of the Church ecclesia triumphantly manifested in the Church building....we already have secular
mamouth buildings" (p. 20). This notion suggests that we need to recover the qualities of intimacy and hospitality in our worship again as in the homes of the Early Christians.

Utility is another modern concern. We have no need for monuments for tourists to admire. The current revulsion against monument-type buildings is a healthy sign, says White, as architecture is meant to serve the community, not dominate it (White, 1980, p. 96). According to Underhill, worship should be profoundly personal. 'Christian worship is speaking and touching in God's name" (p. 22). This requires that people be physically close. As a matter of fact, there are strong doubts as to the effectiveness of architectural design. The Eucharist can take place essentially anywhere a holy people gather together in fraternal congregation. The space may be any room, in a lounge, a private chapel, in the open, a multi-purpose room (Gieselmann, 1972, p. 20). The distinctions between liturgy and life, between the sacred and the secular are out-dated. If church design is to be open to the people on all occasions, the design calls for further modifications. A social area should be linked to the church that would be not unlike Frank Lloyd Wright's Unitarian Church. This room serves as a foyer, parish hall, porch and on certain occasions, an extension of the Church itself. A further step in the multi-purpose church interior would be to design for other activities such as council meetings, art exhibitions, concerts, and celebrations of other kinds. This trend to multi-purpose churches has two reasons: economic mentality of our time, and the modern adversion against "institutionalism." In England, the Anglican Church promotes a hall used for public worship as well as for
theater performances and dances. Ottohar Uhl, an Austrian, has designed the "mobile" church that adapts to the mobility of society (p. 20).

To summarize the additional elements of liturgical art, it was said that subject matter usually represents God or those through whom he works; enduring Christian symbols or other visual symbols represent compelling realities of the community; it has the capability of penetrating beneath the surface and; it has a communal, universal character. In regard to sacred architecture, we found: an emphasis on intimacy; hospitality; the supremacy of the human; anti-monumentality; serviceability to the community and; multi-purposeful design. To include the qualities implicit to the Vatican documents that would apply to both the visual arts and architecture, we can discern the following: triumph over death; restoration of dignity; hope of final glory; joy over the "good news"; foretaste of heavenly bliss and praise, adoration and glorification of God. With these elements now in mind, let us return for a re-evaluation of the four Dominican churches of Vence, Audincourt, Ronchamp and Assy.

A Re-evaluation of the Dominican Enterprises

To begin with the Chapel at Vence, the lightness and simplicity, the symbolic representation of the grace and the flow of the world and the purity and serenity of the over-all atmosphere, make the chapel a manifestation of joy. The symbols are certainly enduring Christian symbols reinterpreted in a fresh, simple and direct way. The freedom of movement suggests our own energy released and transformed through the celebration of the Eucharistic meal. Although it doesn't shout
triumphantly, there is a dignity and reverence that makes this chapel truly a liturgical building. Its small size, also makes it intimate and welcoming.

The Church of Audincourt has none of the qualities of serviceability or multiplicity, but there resides a strength that reflects the character of its working population. Supremacy is given to the altar and the colored glass which continues from the back wall of the sanctuary and down both sides of the congregation, tending to unite the spaces with brightly colored bits of light. The use of Christian symbols, again are understandable to the congregation, visually exciting and bold. It is not ecstasy but simply joy and hopefulness that is suggested in the interior, where the congregation is close to each other. Although it doesn't appear to be overly hospitable, it is welcoming in a formal kind of way. The mural by Leger is completely suitable for the celebration of the paschal meal, symbolizing the bread and wine, its transformation from the flow of life itself. The windows and mural affirm life and creation and are wholly liturgical in their statement of the celebration of life.

Ronchamp is more controversial and its purpose of a pilgrimage church must be kept in mind at all times, for its purpose would not reflect the same considerations of a parish church. It is monumental yet very secure and intimate. It is not as communal as private; not as much for celebration as for meditation. Because it is built as a refuge, it is very hospitable, warm and very much aware of the human. It reflects the peace, serenity and inner joy of the worshiper who is lost in reflection and prayer. No work of art can do
all things. All works are partial and can only make one particular statement. For the purpose of a pilgrimage church it has served its function with integrity. As a communal art it unites the faithful under the open skies, calling on God's creation to join in the act of adoration, and stands as an integration of nature and the human with the divine. Recalling van der Leeuw's elements of the holy, it also conveys mystery by its semi-darkness and monumentality, the floating roof seemingly held by God's own hand. It is poetic and lyrical and is capable of functioning well in private worship and in communal prayer. It is really only medieval in its quality of darkness for its sculptural shape is wholly modern.

Although the Church of Assy does not act as a harmonious unity as these other churches, the charges leveled against it were rash and vindictive. Actually, the art work of Assy looks relativley tame compared to some contemporary art. To begin, the bronze sculpture by Lipchitz is splendidly liturgical in its joy, quiet triumph of the Lamb, and promise of fulfillment symbolized in the growth of the bud-like tear. This work is a living testimony to the ability of non-Catholic artists to contribute to Catholic sacred art. Lurcat's gesture of good will is ecumenical and an example of successful collaboration and interdependence of artist and Church. The emphasis on "readability" increases the congregation's interaction and active participation. It stands as a wonderful reinterpretation of a fundamental doctrine with insights that reveal the depth of the sacred event.

The tapestry of Lurcat, in my opinion is liturgical, although the
Madonna becomes the focal point where usually the Christ in triumph is represented. This criticism notwithstanding, it stands as an exciting, stimulating representation of the triumph of the Lady, despite the so-called binary rhythm. The symbols of the decapitated, fallen heads of the dragon are evidence alone to determine a triumph and final victory. The stars around her head give further suggestion of her importance, and the over-all effect is triumphant and glorious.

The mural's excitement contrasts with the sorrow of Rouault's head of Christ. But it is sorrow in the anticipation of joy and transformation. In White's critique of Rouault's head of Christ, he completely contradicts the criticism of his work being non-liturgical, for we do not see just the human nature of Jesus, but the sensitive treatment makes us aware that we are standing before the suffering God. Dixon (1978) sees Rouault grapple with contradictions of life. But Rouault does not see tragedy as an end but a rent in the wholeness of creation, the consequence of sin but the seed of hope (pp. 197-199). The liturgy celebrates our waiting in hope, yet we have not arrived. The head of Christ is also that of the Cosmic Christ who represents all humankind. He waits and he patiently endures, but he also heals and renews and rejoices. The Cosmic Christ does not wait passively but with power (Getlein, D., & Getlein, F., 1961, p. 57). Beneath the obvious suffering in the bent body of Rouault's Christ, is patience and hope. As a representative of us all, we also wait patiently and hope for the final victory. It is true that the diversity of masterpieces does not have the harmonious unity of the proceeding Dominican enterprises. All of these churches prove to be exciting
structures that "awaken" the faithful to the vitality that is intrinsic to the liturgy, to the affirmation of all of life and creation, and the glory and energy of communal celebration. We owe these artists and these promoters a great debt for attempting to bring back compelling images again in the union of the Catholic Church and modern art.
Chapter 7

Modern Sacred Art and Architecture

We have already mentioned that liturgical art has been non-existent with the exception of the icons. But sacred art has performed different functions in the life of the Church. As the didactic function of art no longer became necessary as the "bible of the illiterate," sacred art did not disappear. Our brief and superficial examination of the history of Christian art reveals intentions and achievements totally irrelevant to simply illustrating the Bible. The events and persons are seen as a point of departure for meditation and contemplation much like scripture is used in prayer. Sacred art seduces believers and leads them to prayer and reflection in the mystical-contemplative realm of sacred art. Therefore, to be consistent with our definitions, we will continue to speak of sacred art as any art used in connection with a church, any other sacred architecture such as chapel or shrine and any art used within the liturgical rite itself (possible though not probable).

From this point on, we may only suggest and speculate about the elements of sacred art that would make it liturgically proper. The Vatican documents are not at all specific and the styles of modern art have an exceedingly wide range. Subject matter may be realistically represented though it need not always be so, nor does the art work
have to be objective, as some abstract art may be completely acceptable. The major objective for sacred art is the glorification of God and the edification of his people. It would be dangerous to become prescriptive in determining precise rules for sacred art. We can only suggest.

**Sacred Painting and Sculpture**

The purpose of this next section is to briefly survey the developments of sacred painting and sculpture of this century and then speculate as to their liturgical suitability. In order to do this effectively, however, we cannot rely on the traditional terminology of sacred art but need to develop our own qualifications based on the new liturgical directives. As we shall investigate later, it is entirely possible for some sacred art of past centuries to be determined as non-liturgical. Therefore, I would like to suggest that the term *sacred art* be used to connote art which is liturgically suitable for a place of worship, expressing the essential qualities of: triumph, joy, hope, glory, bliss, praise and adoration; the overcoming of despair, sin, suffering and death in the anticipation of final victory and bliss. Since any work of art is only partial, it is reasonable that it could not possibly convey all these qualities but only a few or a single quality.

Art with religious subject matter that is not liturgically suitable will be referred to simply as *religious art*. Sacred art which is used not only to support the religious environment, but also used explicitly in worship will be referred to as *sacred-liturgical art*. The distinctions raised here are not meant to demean art in any way nor to suggest
a hierarchy of religious arts that attaches more value to some works of art while depreciating others. It merely suggests that some works of art are more suitable for Catholic liturgical worship than others. The same works that may not qualify as liturgical arts may be more suitable for personal meditation and contemplation rather than community focus. And most important, it is best to be directive regarding these categories, rather than dogmatic; specultive rather than prescriptive.

Therefore, based on the directives of the Vatican documents on sacred art and architecture, we may surmise that sacred art should be imbued with the qualities of triumph, joy, glory, hope and eternal peace. This is not to say that it may not also be expressive of sorrow and suffering, but that these elements are transformed and radiant with hope of final glory. Tragedy that leads to despair could not be liturgically proper since the Eucharistic liturgy celebrates with great anticipation and unfailing hope the coming of the Lord when all of creation shall appear with him in glory. Since it is a communal action, sacred art should also be communal, celebrating the insights of the Christian family and the final unity of all peoples.

The determining of these elements in a work of art is not an easy task. There are many variables such as "readability," style, purpose, location, and the attending members of the church to be considered. For example, a mural for the sanctuary would have a different purpose than a mural for the baptismal font or entrance way. The liturgical function, therefore, will be the determinant in the use of sacred art, not vice versa. In the selection of artists commissioned
for sacred art, they need not be Catholic nor even Christian. Their artistic capability is not due primarily to their personal religious orientation but to the close collaboration with liturgical requirements which take precedence over their own ambitions. Some other aspects of religious art will be examined in depth in Part Two of this manuscript. But for now, let us return to our examination of religious painting and sculpture of this century.

Emil Nolde and Karl-Schmidt-Rottfuss

At the turn of the century, Germany marked the site of the development of the super-sweet devotional art of Hoffman, but it is also the proud bearer of the modern Christian art of Emil Nolde. Nolde belonged to the borderlands of Germany and Denmark and studied art in Munich and Paris (Lynton, 1980, p. 41). During 1911-12, Nolde painted a nine-part polytych of the "Life of Christ." The clergy was appalled and raised accusations of its insistent cruelty and harshness. As an expressionistic painting it was not suitable for delivering messages or information, nor was that its purpose. The work done by German Expressionists was to portray the reality behind the surface of reality. Nolde’s work, especially reveals an immediate concern with the spiritual meaning rather than the look of the subject. The acrid, compilation of sharp colors and bold forms of the polytych depict scenes from Christ’s birth to his resurrection in which Christ is the central figure. There is a strength of human spirit and dignity in his figures and suffering transformed, confusion overcome. The "Holy Night" is part of the polytych that awakens the authentic and fresh human joy that "A Child is Born." It represents a fresh look
at old material discarding the conventions that dim over visions from the event of primeval (Getlein, D., & Getlein, F., 1961, p. 31). The child is described with its closed eyes and high pink coloring, as truer to the reality of the newborn than the fully developed features, blue eyes, sweet smile and cream complexion of the manufactured Christ. A genuinely joyful representation and humanly real revelation is the "nowness" of the gospel message. One of his greatest religious works was "The Great Gardener" (p. 31). There is no doubt that the hovering hand and face of the old man is the God of creation portrayed here in his splendid and gentle care of his created works. It is the quintessence of providence not only at his world but of each person. This work is indeed a sacred art piece that resounds with the final theosis (actuating the seeds of divine life) of all creation.

Karl-Schmidt-Rottuf painted the "Pharisees," a composition of four angular faces against a dark ground broken by sweeps of green (p. 30). The blue beards give a certain unharmonious quality to the work not unlike the hypocrisy of the Jewish elders. As a reminder of our own brokeness and disharmony, this painting may be suited for personal reflection in preparation for the Sacrament of Reconciliation but would not be appropriate as a focus in the sanctuary unless accompanied by other scenes such as has been observed in the windows of the Church of the Sacred Heart, Aundincourt.

If Nolde may be said to eliminate the space behind the canvas surface, it was Georges Rouault who not only flattened out the space behind the canvas but brought his characters up to the surface by layers
of pigment, composing a nearly sculptural surface of color and reflected light. Born in Paris in 1871, he represents a man of pantheistic vision who was infused with the sense of Christ's presence among the oppressed of Paris society. "By casting the light of his art upon the dregs of bourgeois society, the prostitutes and clowns, and upon the most frightening embodiments of bourgeois justice, the judges of the petty courts, the artist showed by contrast the shadow of an absent Christ" (p. 51). His work reflects the reality of our lives on earth, the incompleteness and journeying. Tragedy and sorrow are of the mysteries of life, but not without hope for the Christian. While particularly worthy of our religious focus, especially in confronting us with the sense of Christian justice, these works are not yet imbued with the presence and work of Christ that would make them appropriate for the liturgy. However, they are religious in nature even though not explicitly of traditional religious subjects.

O'Keefe, Congdon, and MacIver all employ religious subject matter, but it could not be suggested that their work belong to the category of sacred art. Georgia O'Keefe's "Black Cross" (Getlein, D., & Getlein, F., 1961, p. 198), is a comment on the Christian heritage of the peoples of New Mexico and recalls the spirit of the Spanish missionaries that became a vital historical part of New Mexico. William Congdon's "Notre Dame" is a painting of a great sacred edifice and a memorial to an impressive Christian heritage. "Votive Lights" by Loren MacIver is a lovely close-up of five rows of lights of all the same color. It is stripped to its essentials and exercises a nearly hypnotic effect on the viewer. "All these individual points of light merge into one
and compel the mind to the self-surrendering contemplative that is practiced before the originals" (p. 201). This work is especially effective as a devotional work meant to stimulate, to move one to prayer.

All three of these painters were not concerned with the religious experience or sacred persons or events of Scripture but rather with already existing religious objects or symbols. Kelly Fearing, on the contrary, involved himself more directly in the religious experience of saints and figures portrayed in the scriptures. The "Saint Patrick" painting penetrates the lonely condition of Patrick in Ireland surrounded by the strange and scattered organic structures of a weird landscape (Getlein, D., & Getlein, P., 1961, pp. 201-202). "The Place of Tobias and the Angel" depicts the young Tobias on his mission of finding the fish to restore his father's health. The scene is a harsh structure of rocks, plants and grim terrain. The stones crack, however, revealing the faint and almost invisible angel sent to protect the youth. Fearing has caught the spirit of the Old Testament event that is a magnificent reminder of the constant and enduring love of God for each of his children.

Abraham Rattner also roams over the Old and New Testament for his material. Rattner uses bold, swinging strokes and thickly piled textured paint in his compositions of religious themes (p. 204). The painting "Moses" of the religious figure descending the mountain clutching the tables of stone and the Pieta also portray the inner religious experiences of sacred figures. In 1954-56, he painted his two most ambitious works, "The Valley of Dry Bones" and "The Last Judgment."
The latter is eight feet high and twelve feet wide and at first glance is pure chaos. Gradually forms became visible in the whirlwind of fury. The end of all things and their chaos is transformed by the vision of the painter to an imposed order that reflects the same kind of ordering at the hand of God (p. 208).

Sacred Art as an Architectural Problem

Based upon the criterion formerly developed, "The Last Judgment" could make a convincing argument for belonging to the realm of sacred art, in its dynamic transformation and deification of all earthly things to form the newness of the eternal creation. "Saint Patrick," "The Place of Tobias and the Angel" and "Moses," "because they are reflections of our own inner religious experiences, can also be considered sacred art, although none of them could themselves be used as the focal point of the sanctuary or the altar, usually reserved for the Christ triumphant.

However, we are now talking about an architectural problem as well, for paintings have traditionally taken the form of frescoes, mosaics, murals, stained glass, not usually individual painted canvases. In addition, this space is usually planned for in the architectural design. The point here, is that the subjects portrayed are done so that they are liturgically appropriate. Portraying hopefulness, providence, patience, peaceful endurance, God's fidelity, they would function within the mystical-contemplative realm meant to inspire, edify and lead into meditation. The "how" of the visual representation is another problem.

Before moving on to sculpture and crafts, we need to emphasize
that these themes hardly manifest a major preoccupation in the professional lives of the artists. O'Keefe and Zorach are rare examples of a life time devoted to professional work. Rouault, Nolde, and Rattner have presented their work to the public chiefly as private religious expressions without benefit of the clergy. These artists give witness to the availability of artists within this century to be given commissions in sacred art. It is largely up to the clergy to pursue contemporary artists' talents and insights.

Sacred painting has always been on the edge of the physical setting for churches, while sculpture has been used throughout each epoch. Both on the interiors and exteriors, sculpture flooded Gothic and Baroque churches and was highly significant in sacred art. In Epstein's "Christ," we see a dignified figure in the attitude as teacher (Getlein, D., & Getlein, F., 1961, pp. 136-142). The hands and feet are marked by wounds made by the nails, and it is realized that the suffering and death on the cross constitute the lesson being taught. It is the transfiguration of death to life manifested on the calm countenance of the Lord. The German sculptor, Ernest Barlack completed a powerful bronze piece in 1927 called "The Hovering Angel." "The figure is daring not so much in its monumental simplicity as in the position for which it was made. The angel 'hovers' as it was intended to, guarding the spiritual graves of the dead soldiers" (p. 140). His "Flight Into Egypt" is a moving tribute to St. Joseph who appears in his role as protector and guide to Mary and the infant Jesus. Epstein's "Christ" constitutes sacred art and could easily be used as a central figure in the Church's interior or exterior. The "Flight Into Egypt" is
sacred art in its compassionate portrayal, but we are confronted with the same questions as in painting - where do we place them so that they do not become the focal points, yet that they may function in their mystical-contemplative realm.

Crafts in Sacred Art

During the last thirty years, more signs of hope came from the crafts rather than from painting and sculpture. Although many examples tend to be didactic as they are silent visual instructions in the church's year rather than intense revelations of inner religious experiences. Nevertheless, because of their illustrations they are liturgical and beautifully alive. The altar-piece of Gerald Benney uses traditional images and figures of vines, growing things and harvest as a testimony of God's glorious creation. Symbols and religious emblems have always been appropriate to religious crafts more than to painting and sculpture and so lend themselves very well to modern interpretation. Else Mogelin's tapestry of the wise and foolish virgins combines the letters alpha and omega into the weaving with stylized figures of the virgins (Getlein, D., & Getlein, F., 1961, p. 106). Coming from the scriptures it is both didactic and mystical as it lends itself to inner conversion. Louis Le Brocquy designed a tapestry called "Eden" using the symbols of the Fall, the serpent and the apple, in a bright design that could have never been achieved by a relatively representational picture (p. 107). It is strong and vibrant as it commemorates the act of choice in our redemptive history.

To summarize our findings, all of the examples were of a high degree of "readability" and form a narrow range of expressionistic
and surrealistic styles or the combination of these styles. They frequently used traditional Christian figures, events and symbols expressive of inner religious experience or illustrations of scripture. We have described the differences in religious art, sacred art and sacred-liturgical art in broad, normative terms based on the documents of the Second Vatican Council and have pointed to the implementation of painting and sculpture as related to architectural developments. Finally, we have given evidence of several artists who have presented religious art to the public in a totally personal way, that is, without being commissioned by any church to do so. The responsibility, therefore, since these works are potentially liturgically useful, rests on the clergy to find artists to work for the church.

**Seeds of Hope in Modern Church Architecture**

As previously mentioned, the 19th century was characterized as a period of eclecticism of both good and bad sacred architecture. Unlike the decorative styles of the past, modern church architecture shows a taste for simpler forms and purity of line and volume. There have been some very exciting churches built in recent years that combine function with aspiration capable of lifting up the mind and heart of the worshiper through the arrangements of mass and space. The Taivallani Church, Helsinki (1969) is an example. The church was blasted out of bed-rock surrounded by tenement houses. It is a circular space, covered by a flat dome. Daylight enters through windows on the roof between the ribs that support the flat, copper-lined dome (Gieselmann, 1972). An underground passage connects the church
with the parish and service rooms are accessible from the main entrance. The altar is coarsely cut and the traces of the blasting operations and drills holes in the walls are deliberately left unsealed. Here the space is used not only for worship but for secular activities as well.

The Church in Neviges, Germany (1968) by Gottfried Böhm is monumental but very modern. The pilgrimage church is an enormous sculptural construction and a variant of a cathedral with an irregularly shaped roof. The variegated interest provides for the various experiences of the pilgrimage celebration of not only Mass but singing, concerts, dances, plays and performances as well. The lighting scheme and the dimensions of the room witness to the mystical interpretation emphasized by the colored windows. Within and without, there is a convincing harmony and blending with its environment. The irregular roof is related to the adjacent houses in a rustic manner. Like the church at Ronchamp it is made of reinforced concrete and the face is sand-blasted. The church is versatile, visually exciting, liturgically adequate and mystical (p. 60).

Konzilsgedächtneskirche, Lainz, Vienna (1968) is one of the first Roman-Catholic, hall-type churches built after the Second Vatican Council. The interior is column-free with a symmetric layout oriented towards the altar zone in the center. The architect, Josef Lackner used an unconventional composition of materials: waffle-type ceiling, pulpit, confessional and pews are white-varnished steel sheeting; the walls are smooth cast concrete and precast concrete blocks that contrasts with yellow floor carpeting and hassocks. The community
is intimate and visible to one another from all sides. The textures are varied and very pleasing and altogether a very successful sacred structure.

In St. Louis, there are several churches worthy of mention. The Church of the Resurrection of Our Lord immediately shows it liturgical, symbolic and visual advantage over traditional designs (Getlein, D., & Getlein, F., 1961, p. 216). Every sphere rolls directly to the sanctuary and is arranged in orderly rows around the altar. There is a liturgical vitality to this church for the Priory of St. Mary and St. Louis, a Benedictine school for boys (pp. 217-218). There is a spectacular use of the parabola that are arranged in a circle surmounted by another circle surmounted by an elongated open tower surmounted by a cross that radiates out to three hundred and sixty degrees.

Like Christ’s command to be the light of the world, this sun-like structure acts as religious poetry. It is also at another Benedictine establishment (St. John’s Abbey, Collegeville, Minnesota) that Marcel Breuer has achieved one of the most impressive monuments of 20th century architecture and one of the most spiritually alive churches in a long period of ill-fashion (p. 218). "The church is approached through a great four-way arch that sweeps up from the ground in a three-dimensional figure, carrying the visitor’s spirit along" (pp. 219-220). The church narrows as you approach the altar. At the sanctuary, the arrangement for communion is a deliberate effort to suggest the Old Table of the Lord’s Supper. The most impressive mark of the church is the quickening
rhythm of light from narthex to sanctuary in perfect integration with the narrowing of the church (p. 220). The visual and kinetic rhythm functions two ways: one is a psychological funneling toward the altar, the other is a sense that out from the silence of meditation and prayer, the community centers around and celebrates Christ together as a community. It is liturgically exquisite and visually impressive; an extraordinary realization of communal worship of God.

These churches are reflective of the refined liturgical, mystical awareness in modern sacred architecture which points to new hope in architectural design. Nevertheless, except for St. John's there is almost a total lack of painting, sculpture, or crafts in these modern buildings that may be indicative of any kind of revival of sacred art. Many of the latest churches show the artists contribution almost wholly disappeared. We may surmise from this evidence that there has been no official climate of modern art used in the Church in any extensive way and that commissions for sacred art have been infrequent and haphazard. Even with the meager rise in sacred textile arts, the Church has been satisfied with mail order religious art and the perpetuation of mediocrity in official church art.

Lack of Ritual in Contemporary Liturgy

Along with the disappearance of sacred art there is a corresponding lessening of ritual and ceremony within the liturgical rite. Stripped of its long heritage of elaborate and moving liturgies, our modern day Eucharistic rite is dying the "death of dullness" (Padovano, 1979, p. 19). Thematic, discursive and colorless, our liturgies have lost their power to inspire. We have put aside poetic demonstrations and have become
excessively cognitive. "Many Sunday celebrations are very much akin to the scholastic's thesis. Once stated, it is argued, supported, and defended throughout various parts of the liturgy as if worship were more a disputation than an experience of prayer" (Meltz, 1979, p. 90). The liturgy is not a celebration of an idea but a prayerful remembrance of the person, Jesus Christ. When over-thematizing occurs, worship becomes heady, cold and removed from human emotion and sentiment. Another modern characteristic is "sacramental minimalism," a kind of sacramental synecdoche in which we rely on the smallest possible unit of the ritual symbol (81-93). We use a few drops of water, the sacramental minimum, rather than full symbolism of immersion. Or instead of experiencing the power and the beauty of the symbol directly, immediately grasping the whole through intuition, we weaken the symbolism through explanatory praise. We opt for intelligibility alone instead of integrating it into an affective experience. The liturgy is a living mystery. One cannot explain mystery, one needs to experience it.

As the Vatican documents called for active participation and the simplification of the rite, "unadornment" and "noble simplicity" has degenerated into banality and lifelessness. By stripping liturgical-ritual function, we have forgotten that it is ritual that inspires, supports and sustains religious action. More importantly, we have taken the Vatican documents at their bare minimum and have changed the rite but have neglected to study the spirit of the decrees. In the previous chapter, we quoted from the documents the notion that in order that the liturgy may produce its full effect, "more is required
than the laws." Liturgy must "set aflame" and "move" us. It is not enough to simply stir the mind; it is to stir the hearts that also matters. I am not advocating an opposite move toward emotionality and a flight from intelligibility. We need both. Worship is a means of keeping alive the vitality of the religious dimension of life. "Where wonder, reverence, awe, and the sense of duty coalesce, religion remains vital" (Miller, 1979, p. 114). Our religious ceremonies must be a revelation of that which stands beyond. "Liturgy is not so much a celebration of life-as-we-know-it as it is a celebration of the mystery of life we hardly suspect" (Searle, 1981, p. 30). It makes explicit what is hidden, reminds us of what was forgotten and impresses these things upon our hearts and spirits, transforms our lives.

In the first chapter, we explored the essential character of ritual as imposing meaning the realities that transcend human experience and as supplying not facts but insights into reality that lies beyond comprehension. As a social drama, it conveys the meanings and purposes of the community with wonder, awe, delight and ecstasy. The contemporary depreciation of the liturgical-ritual realm marks a crisis in the Church's capacity to unite its people through enduring and powerful images that inspire, motivate and sustain religious life.

In summation, we have described the basic liturgical decrees of the Vatican Council; illustrated the Church's encouragement of the use of modern art in church art; defined the terms liturgical and non-liturgical; re-evaluated the four Dominican churches in light of the notion of liturgical appropriateness; re-defined sacred art, sacred-liturgical art and religious art; selected several works of religious
painting, sculpture and crafts and evaluated their appropriateness for sacred art; and selected and described several sacred buildings of the 20th century that are liturgically effective and visually exciting. In conclusion, we have observed a continuing disassociation of art from the Church and a hopefulness in sacred architecture. In addition to the environmental banality, the Mass is characterized as overly cognitive and deprecating in ritual. The environmental and ritual barrenness constitute a continued crisis in Catholic worship that is more and more a lifeless, colorless and dull liturgical rite nearly totally lacking in aesthetic force. Even though the liturgical rite itself is very healthy and there is increased intelligibility and participation, the mystical-contemplative function of art is dangerously low and in many instances, non-existent. The liturgical-ritual and even didactic-conceptual realms of art are also nearly totally absent, resulting in a lack of mystery, and an exclusion of delight, meaning, purposefulness and appreciation of Christian communal worship.
Chapter 8

Theories of Contemporary Culture, Art and Church

In the previous chapter we have criticized the Church for not attempting to establish an official climate of sacred art and for its perpetuation of mediocre and mail order art. Leveling such a criticism and holding the Church completely to blame would be insolent and totally inadequate. Just as we have examined each period for contributing cultural influences, so too must we include an examination of modern art and contemporary society, however superficial an assessment it may be. Certainly, the variables are much too diverse and complex to examine thoroughly. Nevertheless, I would like to briefly consider both culture and art and their responsibility in the decline in sacred art.

The purpose of this chapter is four-fold: first, to examine the affect of the rapid pace of avant-garde art movements upon the Catholic Church and contemporary culture; second, to investigate how our cultural transformation and mass media has effected contemporary symbols and iconographics; third to follow the parallel studies of Walsh, Fowler and Watts in regard to cultural developmental stages; and fourth, to consider the implications for sacred art and liturgy.

Avant-Garde Art Movements

Since the late 17th century and accelerating in the 20th century, there has been an increase in avant-garde art movements so rapid that we now witness a continuous series of new artists and arts.
In a provocative essay, Arnold (1979, pp. 18-21) asserts that during the 50’s and 60’s, American art avant-garde movements went from abstract expressionism to pop art to colorfield painting and minimal sculpture, to conceptual art and sharp-focus realism. At least in the 50’s, one movement simply replaced the next, but the 60’s saw the emergence of a pluralistic avant-garde that continues to the present. Because of this rapid pace, Arnold speculates that most people have failed to comprehend the meaning of contemporary art and have, therefore, cut themselves off from an important source of knowledge. But pacing is just one difficulty; complexity is another. The essential problem of avant-garde art is that it is often very difficult to deal with, simply because it pushes the boundaries of acceptability and perception. It even challenges our basic ideas about the nature of art and its relationship to life.

Arnold reveals how Duchamp challenged the world with his ready-mades that divorced the artists from expressiveness and selectism. Rauschenberg shocked the public with all his white and all black canvases and Pollack’s drip technique developed into using string, cigarette butts, etc. in his art work. The impact on the world was tremendous. The possibilities for art were limitless, all and everything was opened to the artist. From process sculpture and painting of the late 60’s to sharp focus realism of the 70’s, the artist becomes the thinker rather than object maker. The attitudes of avant-garde art open the possibility of anything being art and art being everything.
Art today is no longer permanent, precious, extensive or beautiful. Like life, Arnold concludes, it can be temporary, easy, quick, automatic and fun. "The art of today is profoundly different from most of the art of the past, and as such, is uniquely capable of giving us knowledge about our lives today and in the immediate future" (p. 21). Arnold suggests that art educators be the mediators between the art world and the layperson, requiring constant research in keeping up with the pace.

The implications of Arnold's study is rather obvious to our discussions in that it points to the general cultural confusion and frustration in understanding the rapid rise and fall of the avant-garde styles. The Church is just another party in the general chaos in understanding modern art and its applicability to the purposes of sacred art. Although this rapid pace and resulting confusion does not dismiss the Church from its responsibility in seeking clarification through constant research, it does allow for contemporary art to share in the burden of blame.

**Cultural Alienation**

If our art is quick-paced and generally fragmented from the public and its life, it is only a manifestation of the fragmentation, mechanization and alienation of contemporary society. Smith reviewed the work of Dewey, Clark, Fadiman and Barzun in suggesting that part of this alienation is a detachment from a common iconography, that is, compelling images that make visible the invisible world of spirit. We have evidence of what these images, symbols and iconographies were
in the great ages of art, for each set of symbols, each art revealed the network of beliefs characteristic of the society in which they were made (Smith, 1976, pp. 4-9).

The spiritual life of a society must be strong enough to insist on some sort of expression through acceptable symbols and images in as much as no great social art can be based on physical sensations and material values alone. When the spirit is strong, we have an art of convincing import. When the spirit is weak, a qualitative change occurs; there is a preference for an art of luxury which is used mainly for purposes of status and display and which tends to satisfy only individual taste. (p. 9)

The decline of universal religion has made the creation of a common and acceptable iconography even more difficult to acquire. If we turn to 20th century film to find compelling images, we find images of absurdity and alienation reflecting unhealthy relations with society. It is a paradox that in a highly visual age, the visual images have little spiritual potency. Rather, as Smith suggests, it underscores the fact that our times express a spirit which is weak, confused and anxious. It isn't even clear if we want compelling art. Contemporary artists don't seem to know if they are portrayers of life, revolutionists, or pranksters. It appears that the avant-garde art fosters the notion that art is no longer important and that the institution of art that tolerates anything in the name of art, has lost its will to discriminate and make distinctions (pp. 6-7).

The cultural transformation we are undergoing is dramatic and more
thorough than in the past. In Sorokin's categories, the new culture is sensate, technological, secular, hedonistic and especially efficient. What this results in is competition among signals. And since commercial mass media treats audiences as potential customers and not as learners or appreciators, we get "images," not truths, false reality and not the real. Barzun suggests that since the beginning of the 500-year period, we have been entering a cultural dark age. Artists no longer believe the function of art to be what it was - to enhance human life, to make it livelier. When artists, says Barzun, decided to do away with the idea of art using systemic inversion and incessant novelty they first let go of subject matter, then drawing, then composition, then color, and texture, and finally surfaces themselves. Style and iconography have vanished and taken with them standards of judgment. Even the creation of conceptual art is only a juxtaposition that means nothing, for there is no transformation of subject matter into significant form, only mild interest.

We will not have a new art until a new person emerges, one who can judge. The task is to reconstruct judgment. But there are too many conditions militating against the creation of compelling art. Our era is one of mass phenomenon and mass communications. Art as a mass media isn't used to communicate meanings and their consequences, but rather to create images of "what is not" or so it seems for the most part.

This analysis further complicates the issue by determining art itself is not even capable of judging itself. It is indicative of a spiritually weak society that has lost its capacity to discern things.
Art has become for the elite not for the society at large and goes as far as to promote anti-art. Society itself stands in tremendous competition of images or signals, one institution competing with the next, producing an image-confused, value-confused society.

**Transition Period for Catholic Church**

The suggestion of competition of signals and images is very consistent with the work of Walsh (1981) in which the contemporary church is at a loss for its "thick symbols" that made up a solid foundation of the faith. Such things as the Latin Mass, Gothic churches, the black Mass, gregorian chant, incense and processions, novenas, nun's habits and Friday abstinence, made up the Christian community and tied it to social action and reform. This loss is indicative of a shift in culture as a whole and in Catholics as well. Walsh cites Fowler's six stages of faith maturity (Fowler & Keen, 1980) to illustrate a major shift from stage three - faith from environment, to stage four - personal responsibility for personal faith system. Up until 1965 most Catholics, religious and clergy, moved and lived up to stage three and had a full spiritual life. This stage was expressed by the pope, cardinals and bishops, and Catholics simply had to obey the rules, i.e., Easter obligation, confession before communion, etc., in order to authenticate their faith. Following the rules has disappeared, and therefore, many are lost.

This passage from stage three to stage four constitutes a dramatic opposition of forces from stage three people who stand against stage four people as those who have broken the mold. Indeed, the move from stage three upwards is a great breaking of images. In the Middle Ages
the whole known world was Catholic. The Church developed fantastic doctrines of all sorts that assured them that they had all the answers. Then whole new worlds were discovered, ancient writings of antiquity were unearthed, and science proved the sun as center of the universe (Walsh, 1980). It is highly likely that we are facing a cultural upheaval today that has not been experienced since the Renaissance some 400-500 years ago. Walsh suggests that the religious psyche of the world is on a pivotal point. There is dangerous confusion, yet it is also an exciting time. The implications are that everyone must attain stage four to match the "psychic envelope" of the globe. Stage three people never looked over their own fences, never concerned themselves with issues of justice. Stage four people, however, can think in systemic changes and ask what are the political, religious, social structures which are bringing this injustice about and sustaining it (Walsh, 1980).

What are the implications of these categories to our research? Up until 1965 we had great coherence. The Church had the most sophisticated doctrine which gave the monolith extreme stability. It didn't have to worry about motivation because everything was under the pain of mortal sin. It had everything in a neat theological package. Symbols were very important to stage three people as pre-illiterate people live in symbols. Jesus, too, told parables. But stage four is the demythologizing period and because of this quality, it is a very difficult age. As one passes from stage four to five there is a rediscovering of myths and symbols, of the ineffable and the mysterious (Fowler & Keen, 1980). Seen under this matrix, I may suggest that the
Early Church and Medieval Church were composed of stage one and two people who learned by stories, symbols and myths. This accounts for the tremendous importance of the didactic-conceptual role in art as the "teller of stories" and religious tales and also corresponds to Kohlberg's pre-conventional stages (stages one & two) in which the person or culture is motivated by fear. Hence, the terrorizing images of the Romanesque churches and the emphasis on fear and punishment. It was spiritual terror with cruel, barbarous, judicial understanding. Stage three was indifferent to the fate of human society and was oriented toward personal salvation. It was a protection against an evil world. It was asceticism, and exaggerated humility.

We can readily see the correspondence in the personal devotions of the Church, the emphasis on private worship and the adoration of the saints. Because the Church was still sustained by symbols and enriched by them, the liturgical-ritual realm was able to flourish while the liturgical rite reflected a private orientation. Today we have lost our images, yet we are no longer concerned with ourselves alone. Intimacy and justice are the big issues here reflected in our church architecture. Even the concern for economics is a concern for simplicity, a desire to put money into people's mouths not into buildings.

**World-Wide Cultural Shifts**

Now that the psychic envelope of the world is changing, the "thick symbols" of the former stage are no longer compelling to those who have moved ahead. But seen under this model, the present confusion, although very painful, is pregnant with hope of further advancement.
toward the rediscovery of the myths and symbols of stage five.

Of all the theories of contemporary culture thus far examined, the one of greatest hope is that of Watts, which parallels in many respects the theories of Walsh and Fowler. However, Watts also offers us more direction in future liturgical developments and sacred art. As a matter of fact, his theory has profound consequences for a re-evaluation of our conclusions and for further research. Watts (1971, chap. 1) asserts that the stages of Western culture are fairly easily distinguished. The period of infancy lies between 900 and 1400, wherein our culture received its thesis and particular mythology which was medieval or Gothic Catholicism. Between 1400 and 1800 there occurred the adolescent antithesis, the revolt against the parental tradition, manifested in Protestantism and Humanism of the Reformation, the Renaissance and the Enlightenment. The era of physical maturity began about 1700 to the present and with it the usual decline in spirituality and the domination of materialism. Near the end of this era there begins the sense of frustration and spiritual hunger. Watts sees this as a prelude to the Second Religiousness and spiritual maturity.

Medieval Culture as Child

As a child the medieval personality lived under two mothers - Mother Nature and Mother Church. These people lived close to the soil but rarely had an eye for its beauties. Flowers, trees, stars and nature were observed, not for their beauty, but for symbolism of moral and spiritual principles. Until late medieval times, Watts suggests that art had no perception at all of natural or human beauty, and now through
our eyes it radiates with supernatural beauty. It was time that mellowed the crudely cut precious stones into its present loveliness, softening the original polychrome of cathedral statues, screens and pillars of gaudy loud color. Even the Gothic arch was no imitation of the natural arch of the forest but rather a practical device designed to save material. It created greater window space and eliminated the inflammable wooden roof (pp. 34-35). Symbolism was the center of medieval life, and people of this age grasped certain essential principles with little understanding of their inner meaning. Their religion was mythological — that is, they apprehended spiritual realities in concrete, external symbols, but not, except for rare cases, in interior events of the spirit. God was the majestic old man seated on a golden throne. Heaven was literally the golden city of saints encircling the Almighty. Hell was a place of physical fire.

The center of medieval spiritual life was the Mass, and the host was the object of awe. The infrequency of Communion was a symptom of the fact that these people did not receive the mystery of the Mass into themselves, did not grasp it interiorly. The miracle was of transubstantiation of bread and wine into the body and blood of Christ and was a thing that happened externally at a distance, upon the altar. It was a time when the primacy of God’s transcendence goes hand in hand with a mythological religion in which God is worshipped at a safe distance.

Reformation as Adolescent Culture

The adolescent revolution of Protestantism could not see that Catholic sacramentalism was not purely and simply magic and superstition.
The medieval mind had indeed used the sacraments magically. Because they were children, they mistook the concrete symbol for the whole truth. They could not see that the supreme truth behind the Mass, the Incarnation and the sacraments was that union with God was given to creation here and now and did not have to be attained by human efforts. Watts further suggests that they could not see this because, for their childlike minds, the gift stopped in its particular symbols; it stopped on the altar; it did not extend from there into their lives and experiences. (p. 40)

Watts warns that the awkward age of adolescence seen in Protestantism and Humanism, although seemingly barren and unattractive, must not be condemned as a tragic historical mistake. For the mythos is like a nut - a shell containing hidden fruit, a hard, concrete symbol that contains a spiritual truth. The task of Protestantism was to break the shell.

In art, Giotto and Fra Angelico were still concerned with the human only as a symbol. Michelangelo, Botticelli, and Raphael shift the center of interest to the splendor of the human form. The Renaissance is the expansion of human powers, of science and secularism. The Church's loss of position leads up to the modern conceit that there is no problem too great for human reason. It is the age of the worship of the human (p. 42). With the onset of rationalism, the whole Christian system of symbols was attacked and Catholicism retired into obscurantism. The urban person became busy, busy - but the underlying emptiness was veiled by the thrill of new sensations. Humanism ended in the
disappearance of the human mechanism (p. 49).

Present Day Adult Culture: Influence of Mysticism

At the present, Watts suggests, more people are becoming aware of the exhaustion of Humanism, the shallowness of rationalism and the absolute analytic view of life. Yet, the crisis is that the old forms of Christianity are not even attempting to meet the needs of the contemporary person. The presence of all kinds of small mystical and pseudo-mystical groups and movements indicate a spiritual hunger. Watts (chap. 3) describes five factors which will predominate in forming the Second Religiousness of Western culture: 1) the collapse of Humanism and secularism and the bankruptcy of all political and economic substitutes for religion; 2) the growing conviction that the basic doctrines of Catholicism are intellectually respectable and furthermore, essential to sanctity and reason; 3) the impossibility of Catholic doctrine to be widely acceptable on the purely symbolic level. The development of the Western mind has made it impossible for the modern mind to be satisfied by mere ideas, past events and the ritual actions. What is demanded now is that the mythos of Catholicism be understood inwardly and mystically as well as historically and theologically; 4) the development of mutual understanding on the basis of the interior life between persons of different races and religion; 5) the growing influence of Oriental culture. Watts cites that in Buddhism alone there were, as late as 1939, over 2,000 works written in the English language. Many others were produced by England, France, Germany, Holland, Switzerland and other Western countries (p. 52). Up until
1970, however, it has made little impression on Church Christianity where it is seen as dangerous and competitive. What can be predicted as the next stage in Christian theology due to the influence of Hinduism, Buddhism, Taoism and perhaps Mohammedan sufism?

The nature and work of the period will be, firstly, the synthesis of former trends, and secondly, the interior understanding and mystical interpretation of the original mythos - the translation of symbol into living experience. The factors at work imply this direction, the needs demand it, and the general patterns of the growth of cultures make it highly probable. (p. 53)

What are the trends demanding synthesis? There exists today opposition of transcendentalism and immanentism, between official theology versus mysticism, spiritualism versus sacramentalism, traditional Catholicism versus Humanism, Manichaeism versus the religion of the Incarnation (p. 54). Thus far, Watts has suggested that the solutions offered have been more of a compromise rather than synthesis. Theology alone will never solve these dichotomies; it can only succeed in so far as it is an instrument of the mystical life - that is, of the realization of union with God. "There remains, then, the supreme work of the epoch that lies ahead - the interior understanding of the great Christian symbols that the divine life which they contain may become conscious that the Catholic mythos may reveal the secrets of the union with God" (p. 55).

Watts cautions that the terms "symbol" and "mythos" do not imply
that Christian dogma is mere symbol and mere myth. What he is suggesting is not that the literal interpretation of the Faith should be replaced by a mystical interpretation, but that the mystical must develop out of the literal and exist along side it. The whole purpose of symbols and mythos is to lead to God. God gives himself to us in symbols and sacraments, but to be truly lived, that life will not be confined in those forms. It will use forms to express itself but will not be held in forms. The symbols, when wrongly used, does not reveal God but hides him. When religion holds God in conventional spirituality, good deeds are divorced from real life - from everyday, ordinary experiences of working, playing, eating or breathing. "Instead of laying ourselves open to full mystical possession by God the reality, instead of trusting ourselves to the living Spirit as he gives himself to us in every moment, we cling desperately to these symbols and idols" (p. 58). Although this statement sounds shocking to the literalist, to the idolater of symbols, for many, those symbols must die or have already died that they may bear fruit and release the life of God in them.

These symbols are destroyed for us in order that we may not rest with anything less than his divine essence. And more importantly still, when the time comes for their destruction, the opportunity is altogether missed if we grasp for new symbols. For dogmatic symbols are destroyed so that they may rise to a higher level of meaning. Watts asserts that it is highly probable that in the epoch to come, God shall be thought more and more as the Holy Spirit. for mystical religions is the province
of the Holy Spirit.

The whole mystical notion of Watts is simply this: God, the infinite life, cannot be grasped in forms. When one understands the reality behind the symbol, the symbol itself appears confusing and unessential (chap. 2, part 1). When, however, the inner reality is seen the symbol once again appears meaningful although its function changes. All of this insight rests on the discovery of the Incarnation, for there are two ways of finding the heavens. One is to travel upwards in a quest of an ever-receding firmament; the other is to realize that we are already in the heavens. Neo-Platonism stressed the arduous ascent of the human to the divine where the soul attempts to swallow God. It is a religion of constant striving. But such religions of Mahayana Buddhism, Hinduism, early Taoism and Christianity tend toward panentheistic theology, that is - they state that union does not have to be attained but realized, because it is already present. The simple meaning of the Incarnation is that we do not have to attain union with God, but rather, appreciate and give thanks for it. And more startling yet, is that there is nothing that can be done to escape from this union for, God permeates all things. Holiness is the consequence and appreciation of this truth. A gift not appreciated is a gift not enjoyed.
Chapter 9

Implications: Age of the Holy Spirit

The implications of the previous material has great consequences on Christianity, for to be complete, Christianity must be both sacramental and mystical. "When the sacramental side of religion is followed exclusively, there comes a time when it obscures truth instead of revealing it" (p. 89). All figures and images of God are means to an end. They exist to give us courage to venture beyond figures and images to Reality itself. At first this realm beyond symbols appears arid and terrifying, but what is really happening is that the Church's dogmatic and doctrinal symbols of God are being shattered so as to reveal the inner content. Doctrines, holy books and images, sacraments, creeds and churches are useful only as long as they approximate and point to God. But when we try to possess him within them, they soon become dead weights about us.

Considering the preceding description of Watts' theory, one may naturally wonder just where sacred art and architecture would fall in his purposes. Watts asserts that religion has two functions:

For those who cannot at present understand anything beyond forms, it is a way of speeding up and intensifying the attempt to possess God until they become quite convinced by experience that he cannot be possessed. In addition, it imparts a symbolic, analogical knowledge of God which, as we have seen, gives them courage to venture
into the Reality beyond symbols. For those who can go beyond forms, it is a way not of getting but of expressing, of making incarnate and concrete, their spiritual realization and its effects. It is language and grammar at the disposal of inner meaning. (p. 104)

Religion must be both sacramental and mystical. Watts points out that the characteristic way of teaching Zen is to demonstrate the Eternal Now from everyday life rather than from philosophic explanations. Zen too, uses externals such as ceremonies, scriptures, images and symbols, but there are times when it thoroughly departs from them. Watts believes that while the historic and formal sacraments will remain the centers of the process, the process itself will expand to art, literature, music, athletics, eating, drinking, talking and play - to every single aspect of life. And as for a consequence for sacred art, Watts declares that:

The Western world has not thus far evolved a Christian art at all. That is to say, it thinks of religious arts in terms of liturgical art - painting, literature and music have formally religious subject matter. There is no conception yet of painting a landscape, a group of flowers, a portrait, a street scene, in a Christian and incarnational way. (p. 113)

As we have seen in our preceding examination of poor sacred and religious art as demonstrated by Hoffman, Saint Sulpice art and Kitsch, Watts too, would argue that our spirituality has been contaminated by bad imagery. However, there is a way to get rid of the bad
associations and that is by going behind the images in order to get right at the heart of religion. This process will yield an image of God with emphasis laid upon the Holy Spirit who will show us the meaning of the Word made flesh in the events and actions of our everyday lives. This new emphasis has compelling and provocative consequences and implications for sacred art, for it essentially implies a break with traditional symbolism and an opportunity for the emergence of abstract art. Why? Because Watts cites the symbols of the Holy Spirit as wind, fire and water, symbols of life and Eternal Movement.

"The Holy Spirit is the breath of God's life, the flame of his glory, and the stream of his love. In its elusiveness, it is God's mystery; in its liveliness; it is his playfulness and beauty; in its inescapable presence, it is his faithfulness" (p. 173). Words such as breath, life, flame, elusive, mystery and playfulness suggest not objects but actions, and as we shall see in Part Two of this manuscript, can be conveyed powerfully through the mystical elements of some abstract art.

Another impressive inclusion that Watts may make to our investigation of sacred art is the whole notion of playfulness. We have seen the majesty in God the Father, the triumph in the Son, but now we learn that the heart of God is absolute joy in the Holy Spirit of love. Whereas the historic Church had unyielding reverence and awe, we may now express worship in the realm of laughter and dalliance. God did not create out of duty but out of inexhaustible desire to share his joy with all his creatures. He is the Eternal Peace.
Thus far, we have been concerned about the implications of Watts' theory upon sacred art. Our attention turns now to the liturgy. Watts (chap. 4, part 2) emphasizes that the life of worship and meditation is not the getting but the enjoyment of union with God and therefore, consists of praise, thanksgiving and adoration. That is, the Church needs both the formal and informal means of prayer as adoration and thanksgiving:

Formally and sacramentally this is expressed in the liturgy, the corporate worship of the Church. Informally, yet still in a deeper sense sacramentally, it is expressed in everyday life. By this means both liturgical (i.e., formally religious) actions and everyday actions are turned into contemplation - into that enjoyment and perfection of union with God which is man's true end. (p. 227)

Because of the patterns of normal growth in spiritual life, we have seen that symbolism is an important phase. Therefore, symbolic religion comes before mystical religion, that is, worship through liturgy is the first kind of worship. Watts describes three characteristics of Christian liturgy: it is corporate; it employs formal words, that is, a ritual because it expresses formally religious thought and because liturgical worship is something God does through us; third, it involves the mind, but with the whole person, mind and body.

"The Christian liturgy is therefore the formal and corporate celebration of union with God in mind and body" (p. 228). And, when
properly carried out, Watts suggests that the liturgy is an act of symbolic contemplation, not meant to edify the people nor even to unite them by mere presence of one place. "Its purpose is to concentrate thought and action upon God so that the group realizes unity through corporate self-forgetfulness in God" (p. 228). Watts goes on to suggest that:

Liturgy is at its best contemplative in spirit - a corporate forgetting of human personalities in the adoration of God. Its mood is therefore, impersonal, quiet and simple; it is completely ruined by self-conscious dramatics and by the intrusion of ministerial individualism. Liturgy is thus the concrete witness and symbol of everyday life lived as the contemplation of God, and of union with God given to us in the midst of everyday life. (p. 236).

And while the Church will always express itself in liturgical form, Watts views the more incarnational type of contemplation in the enjoyment of the union of God found in what he refers to as secular actions. In this type of contemplation, the focus is the Eternal Now of daily life. The method of adoration is not the still gaze but the desire to give oneself wholeheartedly to the present moment. In this way, contemplation differs from mere living in the present. First, the awareness of union with God is a constant undertone; second, all experiences and events are not just passively received but actively willed. This process differs from the longing of the soul for God and the striving after him as if he were not already present.
The implications for future theology and spirituality are that in the mature Christian, the grand way of contemplation will be the one and the same with the life of action. The ordinary everyday life will be understood as a part of the divine playing of God. Thus far, the aspects of Christian sacramentalism have kept the life of the spirit confined to the forms from which it was meant to spread into the sanctification of all created things. The process of transubstantiation with the bread and wine does not stop on the altar, but continues out into all of creation. This new understanding of the Incarnation, says Watts, affords material for a new Sum of Theology and will be the work of many minds, until the mystical life is not lived only by a few special vocations, but lived by immense numbers (p. 249). However, he also cautions that a mature understanding may not be immediately possible for the mass of people, but it is by no means beyond the grasp of the intellectual and spiritual leaders of the day. Most importantly, we cannot contemplate a return in toto to the methods of Early Christianity. We are not only different, but also because Christianity too, is a living thing: it is itself different in many ways. Therefore, Watts asserts that civilization must be approached at its highest level, suited to the intellectual and spiritual level of its best minds.

To summarize, we have seen how the rapid pace of the pluralistic avant-garde art movements have resulted in a general cultural confusion regarding the arts, the Catholic Church being only one major institution caught in the web. We have also observed how this artistic
confusion is only a manifestation of the overall fragmentation and alienation of contemporary society. But unlike some critics, Walsh, Fowler and Watts suggest not a decline in culture to a less civilized state, but rather an advancement upward toward a fuller stage of cultural developments. Seen under their matrix, the symptoms of confusion, value crisis and tension between polarities is a healthy sign indicating growth. This upward or fuller stage will be an age of a Second Religiousness; a period of spiritual and psychological maturity of old age. The new era will be made manifest by the Holy Spirit and will thus be the era of the Holy Spirit. Western civilization and the Western Church will more and more be imbued with Eastern mysticism and spirituality and will no longer hold so tightly to dogmatic symbols but will allow the destruction of doctrinal symbols for the sake of a deeper meaning of the Incarnation - the apprehension of God Himself.

**Church as Sacramental and Mystical**

Since the Church will become both sacramental and mystical there will always be a place for traditional symbolic representation of images in the Church, hopefully interpreted in a fresh way. These symbols will work to speed up and intensify the attempt to possess God by those who still cannot go beyond images, and will serve to incarnate and express the spiritual realization of those who have already moved beyond forms. In this way, the Church may preserve its traditional iconography, but it must offer more - more for those advancing toward the mystical. The possibility of abstract forms functioning in the mystical realm will be discussed in Part Two of this manuscript. Let it suffice to say
for now that the Catholic Church should provide art reflective of the non-concrete, mystical realm.

Still another possibility is seen in the strong panentheistic elements present in Watts' theory. Essentially, this pantheistic awareness is the act of appreciation, praise and thanksgiving for the fact that God is everywhere. The sacramental life will flow first from the sacraments themselves, and then outward into the inclusion of art, literature, music and all aspects of life. Religion is no longer an isolated action. Indeed it is the transformation of the ordinary, the familiar, the mundane into the very life of the Holy Spirit shaping us here and now through our unique life experiences. The possibilities and implications for sacred-liturgical art are great, for just as Watts suggested, the traditional symbols must yield to the representation of everyday life to the inclusion of portraits, landscapes and flowers. Lastly, the triumphant, joyful, reverent notion of sacred-liturgical art also incorporates the laughter and playfulness of God. The God of the Hebrews was a long way from the frozen rigidity of the Neo-Platonic and Aristotelian type (Watts, 1971, pp. 164-165). Although the Hebrew God is the embodiment of true manliness, there was also contained a subordinate feminine element, for He was above all a creative artist and the great symbol of his presence was not the rock but fire - the burning bush of Horeb. The God of the Hebrews was inexhaustible life and being - not a mathematical and abstract God. Whereas the Greek sense of unity is found to rest, the Hebrew God is free to both move and to rest. Watts suggests that there is no reason why
He should not play the flute like Krishna or dance like Shiva.

Finally, we may summarize the whole historical investigation into four modes of spiritual life (Westerhoff & Eusden, 1982, chap. 8). We have seen that the intellectual, speculative, sensate mode of spiritual life consisted of meditation on the Scripture and mental prayer leading to insight, and tends to the heresy of rationalism with its excessive emphasis on reason and right thinking leading toward dogmatism. Second is the volitional, speculative, nonsensate mode consisting of active prayer and moral actions leading to witness. Its heresy is moralism and excessive concern for right actions. Third is the affective, emotive, sensate mode consisting of affective prayer and pious devotions leading to presence whose heresy is pietism, anti-intellectualism and excessive concern for feelings and right experiences. Fourth is the intuitive, affective, nonsensate mode of contemplative prayer and of emptying leading to mystical union whose heresy is quietism and the neglect of the social world. It must be remembered then, to seek a balance and integration. Each mode must work to counter its heresy.

Hopefully, our research into Watts' sacramental world view has prepared us for a further investigation into the notion of sacramentality of the world to be presented to us in Creation-Centered Theology. Basically, it is a refusal to separate the seen and unseen, the material from the spiritual. "Together we affirm that the spiritual impinges upon us in the material and the material is the medium of the spiritual. This sacramental view of life affirms that there is one reality that has material and spiritual dimension" (Westerhoff & Eusden, 1982, p. 131).
Part Two

Chapter 10

Creation-Centered Theology

We have seen that through a Platonism that has run through Western Christianity, we have dichotomized God from his material creation. By placing Him spatially as a transcendent, up there God, we have forgotten the essential mystery of the Incarnation. There is a trend in contemporary theology to revive the teachings of the Greek mystics (Maloney, 1978, chap. 2), who emphasized the pursuit of God "inside" of matter, within the materiality of one's daily life in a material world.

To briefly summarize the direction of this second part, along with the investigation into the theology of the sacramental world view, the purpose of this section will be: to investigate the strong parallels of the religious and aesthetic experience; to establish the sacramental aspects of aesthetic perception; to investigate the mystical elements of Kandinsky's work and to strongly suggest his work as being implicitly religious; to survey the writings of three contemporary art theorists, two of whom hold to a sacramental world view, and explore their classification of religious and sacred art. Within this section, the implications of liturgical art as being concerned about the everyday aspects of life will be developed in Dixon's Arts of Creation category. Finally, we will conclude and draw implications about sacred art and liturgy.
To begin, the purpose of this chapter is to: (a) explore the dimensions of Creation-Centered Theology and establish it as the theological premise of this study; (b) determine the theological terminology that will be used throughout the investigation. It is important to note that this chapter will provide the basis for our intentions to parallel the aesthetic experience with the religious experience, and to suggest that aesthetic and religious perception both belong to higher levels of cognition.

A great champion of orthodox panentheism was Meister Eckhart, a German Dominican (1260–1327) who described a fourfold journey of the Christian life: (1) creation; (2) letting go and letting be; (3) the breakthrough and (4) giving birth to God (Fox, 1981, chap. 7). Eckhart took the position of realized eschatology found in Johannine Theology and the late theology of St. Paul, that eternal life begins in the present life. He insisted that all is in God and God is in all. Jesus Christ did not enter human life primarily to redeem sinful humankind but came to remind us of our divine origins, forgotten through the Fall. For Eckhart, redemption means reminding. Christ is the Word, and the nature of the word is to reveal what is hidden.

Path I: Creation as Grace: Our first experience of God is in creation itself. God is profoundly present in creation for He is the essence in all things. Our task is to apprehend Him in His creation. It demands our everyday awareness of the holy that is all about us. God Himself, finds ecstasy in creation. He enjoys all things and savors Himself in all creation because creation is good. God is
especially found in the inner most soul of human beings whom He fully impressed with his image. The element in Eckhart's spirituality that is of particular interest to us is that ecstasy is found in the mundane, that is, in our everyday lives, and that the created world awaits our penetration into its mysteries, not a flight away from it.

**Path II: Letting Go and Letting Be:** Creation is not the only experience of God, and of itself and in relation to the creator, is nothing. However, full of God, it still depends on God wholly for its isness. Eckhart describes the concepts of isness and nothingness, not as a dualism, but as a dialectical process, as an appreciation of both ends of a tense, vital, life-process. Exploring nothingness will yield a profound eschatological revelation: that in the depths of our desert as dependent beings, God gives birth constantly to God. The dialectic is a journey in which we ourselves become the process - we embody isness and nothingness, inner self, outer self, emptiness-fulness. Fox (1979, pp. 76-85) elaborates on this process by emphasizing that ascribing to a dualistic spirituality is psychologically immature and that we need to learn to live dialectically. The truth is that we are dialectic. We, like the world, are interconnected. The Christian faith itself is full of stories about dialectical events. "Incarnation stories about God becoming human. Grace, a story about humans becoming divine. Good Friday and Easter Sunday, stories of death and rebirth. Pentecost, a story about Christ gone and the Spirit coming." Our spiritual journey is a learning to move between darkness and light, mystery and clarity, doubt and certainty, unknown and known, hidden and seen. It is between
forgetting and remembering, letting go and clinging, grace and nothingness.

Letting go is to stop clinging and to re-enter reality which is so full of God everywhere. It is an entering into solitude where we seek to get beyond noisiness and busyness for wholesome forgetfulness which leads to remembering. This solitary journey is not away from the world but is a profound penetration into things to find God there. It is in the things of this life, in the events, the people, the universe, that letting go leads to God (Fox, 1979, p. 94). This emptying is clearly the opposite of control, clinging to, grabbing or hoarding that characterizes much of our ordinary experience. There is a profound antimatertialistic strain in Eckhart's spirituality when he tells us to let go, not only of all objects, but of all images of God so as to unite ourselves with the being without form (Fox, 1981, p. 229).

This letting go gives way to a letting be. "Letting God be. Letting ourselves be. Letting disturbances be. Letting joy be. Letting pain be. Letting beauty be" (Fox, 1979, p. 90). Letting be is reverence and respect, what all true worship is. It is letting mystery be mystery. It requires "deep listening," "acute wakefulness" and "keen watching." For it is only when one lets all things be that one finds great wonders. By letting things be, we declare the holiness of all things. For when we praise holiness we are declaring that it needs no changing, that it is good, and that it is holy. Letting be is an act of deep reverence that emancipates us to see the holiness of God everywhere.

Part III - Breakthrough and Path IV - Birthing God: The process of letting go reaches a climax at the point of stillness. It is in
stillness that birth is allowed to happen. Creation is flowing out and results in only partial God-likeness, but breakthrough puts an end to our separation and dualism between us and God and allows us to enter spiritually into Him. Here is where deification truly happens, for we become more like God and less like creatures. The soul then becomes as noble as God and our divine origins are revealed once again. Eckhart takes literally that we are children of God, for the ultimate result of our deification and our letting go is a giving birth to God's Son in ourselves. We and God then, become one in the process. Eckhart's spiritual journey is a verb-oriented, transformation-oriented way of life. It calls for living in the world of re-creation. Without our hard work, God is not continually reborn.

For realized eschatology to be real, it needs to be dialectical, otherwise, one who believed heaven to be here on earth would be blind to the hell that surrounds us (Fox, 1981, pp. 233-240).

We are able to give birth to God because of the central idea of theosis found in the spirituality of the Eastern Fathers. St. Symeon understood Christian mysticism as an enlightenment and transfiguration, as the divinization of all creatures, as the overcoming of a "closed creation," one in which we are isolated from God (Berdyaev, 1981, pp. 124-131). It is within this transfiguration that we are called to be creator and participator in God's work of creation. As creator and participator we are compelled to reject a spirituality that perpetuates a kind of numbness toward all life and creation. Such spirituality denies the real love of creation that is the essence and fullness of life. "Into the way of my salvation enters love for animals and
plants, for each blade of grass, for stones, for rivers and seas, for mountains and fields" (p. 127). The kingdom of God is the transformation of the cosmos into the fullness of existence. Human creativity then, in all varied aspects of knowledge, art, invention, and the perfection of society for the realization of God's plan for the world, is a quality of spirituality that is the revelation of the god-like nature of humanity.

Participation is what theologians call grace. The division between subject and object, I and you, matter and spirit is broken through. Revelation occurs. God is now and we are God. This incarnation becomes our healing and our redemption (Fox, 1979, p. 131).

**Spirituality is a Way of Life**

The process of seeing God in all creation, of letting go and letting be, of breakthrough and birthing, was not meant to be a religion but rather a spirituality - a way of life. The Early Church called itself the "Way." It was a way of living for spiritual people (p. 25). According to Hebraic understanding, spirituality is understood as coming alive, aware, spirited (Fox, 1972, p. 110). Prayer then is an attitude of falling more deeply in love with life. It is being stepped in mystery and prophecy. "Christians who call Christ the Word welcome him as revealer of what is hidden, as one who came to make the unconscious conscious, the forgotten remembered, the unknown known, dreams reality, the hidden less hidden, and perhaps the familiar and readily known a little bit less known" (Fox, 1981, p. 6). We are prophets. We, like Christ, are to reveal what is hidden. We are to be reminders of our divine origins. We, like Christ, are to pray in response to life's mysteries, life's
unknowns. Prayer is a radical response to life. It is not meant to
direct our attention away from the mundane but towards it. God is
everywhere, all the time. We are to seek him everywhere.

By radical is meant a commitment to be changed at a deep,
root level. It is qualitative. Radical has to do with the roots of
our lives where mystery resides (Fox, 1972, p. 71). A radical response
does not flee from the paradoxes of life but becomes more fully mystery
itself. We are called to be prophets, to remind and awaken the capa-
cities to respond to life as mystery, not as a problem to be solved.
Prophets are those who are awake to the mysteries of other persons,
of love and evil (p. 33-44).

The essence of prayer or even of mystical experience is the way
we are altered to see everything from its life-filled dimension, to feel
the mysteries of life. Prayer is the process of becoming alive (p. 78).
Fox develops four areas of prayer: awareness, freedom, appreciation
and attitudinal conversion (pp. 78-92). Awareness is our capacity to
be alert to enjoyment and wonder, awe and beauty, goodness and peace
exactly where they are. It is of the "Now" - enjoying the "Now" and
being sensitive to the pathos of the present time. It is being open to
the greatness of life. It is this response to the mysteries of life
that free us. It is called, letting go. It is trusting our freedom
in the presence of the mysteries of life. Prayer is an appreciation
response, one of thankfulness and enjoyment. It is the belief that
life is grace-filled and that every creature is a goodness to be un-
covered, discovered, revealed. It is a passionate response to life and
a passionate love of life (p. 85). An attitudinal conversion means a change that attacks our basic attitudes. Prayer is not a moment but a process, a day by day change of heart. Jesus increased awareness to see not new life but to see life in a new way, as the spirit constantly breathing life into mystery.

Just as prayer is a way of life, creativity too, is a way of looking at the world. Fox characterizes the creative process as: matter plus form yields energy. "If a painter paints a picture that turns people on, has them examining self, others, nature, or God - then energy is the proper name for that picture and not object" (Fox, 1979, p. 126). Energy has a human name - Ecstasy. At the heart of the creative process is the act of seeing connections, searching for interdependence, seeing relationships between matter and form. Prophets walk the way of what Fox calls extrovert meditation (p. 133-134). It is the process which revolves around activity and birthing.

As a potter concentrating and communing with the clay, or a musician with notes, scales and sounds, or a dancer with body and body movement and space, or a poet with words, or a lover with one's beloved, or a baker with dough. Such acts of utter communion are communions based on activity and birthing. (p. 132)

The bodiliness of extrovert meditation is holy, as holy as incarnation itself. Prophets also insist on inner moral conversion. Prophesy is an attitude one takes toward the enemies of life. Because prophets enjoy and appreciate life so fully, they work to improve it so as to give others the opportunities of savoring life and the mystery inherent in it. Meditation is about becoming aware of the
mysteries of life and our relation to them.

Maloney (1978) also describes the dichotomy of God from His creation and our need to re-establish the mystery of the Incarnation. "Creation is unfinished but is to be fulfilled by our creative response to the inside presence of Christ in all of matter" (p. 24-25). All of our action, whether monotonous or seemingly "profane," can contribute to the fulfillment of the world. Rather than conceiving of our actions as secular, they should be seen as a meeting place with God's loving, re-creating energies. The whole universe then, becomes a sacred place in which we struggle to find the face of God within all matter.

Spirituality of God's Presence

Maloney gives five steps in developing a spirituality of presence that allows us to see God in the material world and in our activities that make up daily existence (p. 87-89). The first step is to become aware of the Divine Immanence in all things. The second step is not only to contemplate God immanently present in all things, but to surrender to God who actively holds all of life together. Next, we see God's presence as energetic love, constantly creating the world. God is dynamically involved in motion as He creates the world through the efforts of human beings. The fourth step is to recognize by faith that God is indeed transforming, deifying, loving energy, moving us and the world into oneness. God is no longer the One on High or the "within" of things, but He is also the "beyond." Such a faith vision heals the division between the sacred and the secular. This sight which unites the passion of the earth with the passion of God is the fifth level of
a spirituality of Christian worldliness. It is true mysticism of work and prayer and sheer gift given to those who seek to possess it through greater faith, purity of heart and fidelity to God’s presence.

Again, we find an antimaterialistic element in the Greek mystics who converse with God not with words or with images or pictures but who descend from the head to the heart. Growth in prayer is a process of growth in consciousness of the abiding sense and presence of God. Mystical contemplation is an immersion, an assimilation into God’s own being. St. Gregory the Great gives us the teaching that the advanced stages of such knowledge is not for an elite, but the grace of contemplation is available to all persons. This kind of mysticism does away with the notion of infused contemplation which was supposed to be real mysticism. Now, mysticism is again restored to the living processes of life. This is the beginning of mystical contemplation, what St. Maximus calls *theoria physica*, the contemplation of God in the created world. It is here that the average person can find Jesus Christ present in the material concerns of each day and live according to God’s inner harmony found in each event. Such mystics live in a deeper plane as they look at the sense objects in this world and see only God at their heart.

Maloney suggests that the beauties of nature, intelligent persons, works of art and music can all lead us to God and to knowledge of His divine mind in all of His manifestations of love (p. 41).

**Thomas Merton**

Merton (1961, chap. 4), the great contemplative, has written, "Everything that is, is holy" (p. 21). Detachment from things does not mean that we set up a contradiction between the world and God.
We do not detach ourselves from things, but we become detached from ourselves so that we may use all things in and for God. This is a perspective that the ascetic fails to see. There is no evil in anything created of God nor can it separate us from union with Him. The obstacle is in our self, that is, our external, egotistic, false self. "Do you think that the saint's love of God was compatible with a hatred for the things that reflect Him and speak of Him on every side?" (p. 22). Merton goes on to explain that it is because the saints were absorbed in God that they became capable of appreciating created things. Neither does a saint have to make any formal reference to God and is indeed capable of loving created things without any explicit reference to Him. For the saint knows that the world and everything in it is good, while those who are not saints either believe that things are unholy or else they don't care at all. When we are one with God's love we make creation a sacrifice of praise. Finding God everywhere, far from defiling us, purifies us and plants us more in the contemplation of heaven. The turmoil we find in things does not come from the objects but from the disorder of our desires which attempt to worship ourselves by means of His creation rather than worshipping Him.

Contemplation, as described by Merton is being fully awake, fully alive, fully aware. We are meant to respond to Him, to echo Him and even in some way to contain and signify Him. This process corresponds to former processes of birthing, divinization and participation. Contemplation is an awakening, an enlightenment, an amazing intuitive grasp of God's dynamic intervention in our daily life. Every moment,
every event brings the germs of spirited vitality. But unfortunately, most of these perish because people are not ready nor prepared to receive them. Every expression of the will of God is therefore a "seed" of new life (pp. 1-14). Also, to live in Christ is to live in mystery equal to that of the Incarnation (p. 158).

We have seen that the dialectic process described in Eckhart's spirituality and amplified by Fox is also contained in Merton's theology. Contemplation is question and answer, a journal between life and death, an overlapping of the known and unknown, a dying to the "false, outer self" and a rising of the "true-inner self." It is coming to our own infinite being at the roots of our limited being. The known, superficial "I" gives way to the hidden, unnamed, unidentified "myself" in existential mystery. And for every gain in certitude, there is corresponding growth in superficial doubt (pp. 3-27). It is a process of learning to let go of the familiar and the usual to arrive at what is unknown to me. One must leave the false self to find the one who dwells within every creature.

Parentheistic Awareness

Upon examining the spirituality of Brother Lawrence (France, 1611-1691 A.D.), we are able to trace the same parentheistic awareness and the same keen sense of God found in everyday business (Winter, 1971). Techniques of prayer and set times of prayer are useful discipline for beginners. But God is no nearer to them during their quiet times that during their work, whatever it is. Prayer is no more real when it is said formally than when it is said informally. Set times of
prayer are valuable in order to form a habit of conversation with God. But it must be remembered that the end is God, being in His presence and living under His control. One cannot do that if the prayer time is rationed to twenty minutes twice a day. In describing holiness, he says that it doesn't depend on changing our jobs, but in doing for God's sake what we have been doing for our own. This level of contemplation is arrived at slowly and by continual acts of thanks and worship, reminding oneself of his goodness, love and holiness in the middle of our daily activities. Beginners need to think of God as often as they can. They need to cultivate the habit, by degrees, of turning consciously to him at every opportunity, no matter how brief. And as already found in the previous discussions, contemplation of this kind is not only for the elite but for everyone.

Before we go on further, it is necessary to summarize what has been discussed thus far. A creation-centered theology focuses God as "inside" matter and establishes a panentheistic view of creation. All is good, all is holy because God dwells in the essence of all things. Jesus and the prophets are reminders of our forgotten divinity – they reveal what was hidden from our eyes, they uncover or dis-cover the holiness within and they call us back to our true selves. It has been pointed out that although everything is holy, and that every moment in every event is spirited vitality in germ, many of these opportunities perish because of our unpreparedness. Thus, the ability to receive these "seeds" of new life, demands profound penetration, deep listening, acute wakefulness and keen watching. The process is usually slow and gradual but is available to everyone. Human beings participate in God's
creation, and their participation is holy when it is done for the building of the kingdom on earth, the realization of the fullness of God in the world. It is by human endeavor that we continually give birth to God. Human creativity then, is a quality of spirituality that reveals the god-like nature of humanity. I would like to emphasize at this point the notion that when we act as participators and creators we are rejecting a sense of numbness to life and creation, and that this capability to participate is called grace, for it is His life and energy working through us.

There are anti-materialistic elements to this mysticism that requires one to go beyond words, beyond images and to contemplate the God who is beyond all. It has also been pointed out that in essence, the spiritual journey is a dialectical process and that Creation-Centered Theology does away with any type of dichotomized relationships. The dialectic is an appreciation of both ends, an and/both, not an either/or process of life itself. It is in life itself that we experience the movements between the known and the unknown, the hidden and the revealed. Mysticism is not just prayer at certain times, but is a life style - a way of looking at life.

**Terminology**

It is necessary at this point to elaborate upon the notion of implicit and explicit experience of the holy, and implicit and explicit participation. Let us recall Merton's statement that a saint does not have to make any formal references to God and is capable of loving created things without any explicit reference to Him. There is contained
in this statement, material that can be potentially misleading. Do we assume that because one apprehends the sacredness in created things that one is a saint? And is apprehension of the holiness of creation the same as the apprehension of God? It was William Johnston (1971) who has suggested that a person may know completely and ponder thoroughly all created things and God's works too, but not know God Himself (p. 54). The ultimate end of the spiritual journey is not the good feelings we get by contemplating the spirit in the things of this world, but God Himself. Mystical contemplation is a conscious awareness, immersion, assimilation into God's own life. This conscious, concentrated awareness of God is what I shall now refer to as an explicit-religious experience. The apprehension of the holiness, the sacredness of creation without any overt, conscious reference to God is what I shall refer to as implicit-religious experience. Both are holy acts. Both are good acts. Both require a degree of awareness that can be called religious.

The same rule will be applied to the notion of participation and creation. Participation that is a conscious manifestation of one's desire to please God and to help bring about His fullness here on earth will be referred to as explicit-religious participation. The act of creation and participation that aim at the perfection of society, the fullness of the human spirit and the good of all humankind, but without conscious reference to God will be referred to as implicit-religious participation.

Before going on to answer the second question, I would like to take the responsibility of clarifying several terms. Our discussion
has included several words such as "prayer," "meditation," "extravert meditation," "spirituality," and "mystical contemplation."

I will continue to refer to "spirituality," as a way of life in which one becomes more alive, more aware and spirited. The difference between the explicit and the implicit spiritual life will again depend on the conscious and overt reference to God. Although we recognize the essential oneness and universal character of religious experience regardless of one's theology of God, and also keeping in mind our ecumenical oneness, for the purposes of this study I shall take our definitions even further. And since Creation-Centered Theology is centered around the mystery of the Incarnation, the reference to explicit-religious experience, explicit-participation and explicit-spirituality will depend on the conscious apprehension of the Trinitarian life of the Father, the Son, Jesus Christ, and their Holy Spirit. So then, the explicit-spiritual life will be defined as the process of becoming aware of, awake to the continued development of the Trinitarian life within oneself and all creation.

The difference, I would speculate between religious experience of either type and the spiritual life is that the latter is a life-long journey, an accumulation, so to speak, of many religious experiences, whereas the religious experience is a glimpse into the holy, with a definite beginning and end. Implicit-spirituality will be defined as the process of becoming more aware of, more awake to the mysteries of creation, the sacredness of life and of the self without overt reference to the Trinitarian life, or for that matter, any God. It
appears to me that extrovert meditation can take the form of either type of participation. And finally, prayer, as described by Fox, appears to be more likely referred to as implicitly religious in the first three phases of awareness, freedom and appreciation, and explicitly religious in the fourth step of attitudinal conversion if that is taken to mean the embodiment of Christ's vision.

Theology of the Sacramental

The question now arises that if these processes described above are considered to be holy and good acts that partake in the developing of God's kingdom on earth, regardless of whether they are done consciously or unconsciously, then are they not consistent with the theology of the sacramentals? Padovano (1979, chap. 1) submits that the sacramental experience deals with the physical world but beneath the surface appearance. It reveals the glory within an otherwise unexceptional experience. "We encounter the familiar as charged with mystery" (p. 3). Grace is described as a sensitivity to presence or mystery which allows persons to see what is there and then submit and surrender to it. The sacraments both bring grace and evoke grace by enabling us to see beneath the surface and to encounter the heart of the matter. Grace makes manifest the beauty and meaning beneath the surface of life and summons the behavior to seek a world of purpose that gives glory to the holiness of life. The theologies of God share one thing in common: God is the most ultimate and universal experience. And whatever the theologies of grace, they too share a common element: grace is the experience of the ultimate and universal in life. "Concern
for the ultimate requires the grace of sensitivity to it. The grace of self-forgetfulness or of self-transcendence makes the ultimate worthwhile to the person who seeks it" (p. 5). This brings us to the question of sanctity. Believers bear grace in their hearts that enables them to experience the ultimate. But they are also expected to incarnationalize and live out the vision in their personal lives. This is the additional conversion of heart in which the believer embodies Christ and gives birth to Him in the world.

Grace then, is the sensitivity to see beneath the surface to grasp the glory within the unexceptional, the ordinary and the familiar. It is not only sensing the glories within the heart of matter, but it is also seeing it permeated with mystery. Grace enables one to perceive what is ultimate in life by means of self-forgetfulness and self-transcendence. The sacramental experience then, is essentially one of revelation; it is grace that makes possible this revelation within the individual. Let us recall Fox's description of Christ and the prophet. They are ones who remind us of our forgotten divinity, who reveal what is hidden, make known the unknown, uncover and discover the holiness within. Persons who reveal what is hidden, do so because they bear grace in their hearts. And the experience evoked from their revelation is the sacramental experience. Let us recall that Creation-Centered Theology is one that celebrates God as "inside" matter, inside the ordinary, inside the mundane; thereby it constitutes all of creation and all that "is" as holy. The revelation of such goodness and holiness is then a sacramental experience. In addition, any world view that "reveals a world straining to becoming more than it is"
(p. 3), constitutes a sacramental worldview.

In conclusion, we have several points now which will serve as a basis for our further development in the parallel between the aesthetic experience and the sacramental experience: (a) God is in all and all is in God; therefore, the material world is good and holy; (b) not all people are able to perceive the holy; those that are able to perceive it are bearers of grace; (c) implicit-religious experience participation and spirituality, because they reveal the holy and the good are, therefore, sacramental experiences; (d) the explicitness of any of these sacramental experiences is dependent upon the conscious, overt reference to the Trinitarian life.
Chapter 11
Abraham Maslow's
Being-Cognition and Implicit-Religious Experience

The study will now examine psychological viewpoints. The main orientation will be that of the "third force" psychologists, focusing particularly on the work of Maslow. The purpose of the following investigation is to: (a) establish Maslow's theory as a sacramental worldview; (b) determine the parallels in peak experiences and implicit-religious experiences; (c) relate Being-cognition to the manifestation of a grace-filled perception; and (d) develop the psychological terminology which will be used to link the aesthetic experience with the religious experience.

The correlation between the healthy personality and the creative personality has been described and researched by the psychologists of the "third force," namely Maslow, Fromm, Allport, Orstein, Rogers, Jung and a host of others. The theory of maturity has been researched by these psychologists and has been described in a variety of titles. Rogers (1956, p. 186) determines the goal of individuals to be a process of becoming themselves, of dropping their false fronts, the masks, and the roles in order to achieve a more authentic self. Angyal (1956, p. 45), describes the basic striving of the individual as "increased autonomy" which is spontaneity, self-assertiveness, and striving for freedom and mastery. According to Jung (1956, pp. 147-149), the achievement of personality is nothing less than the best possible development of all that lies in a particular being. Personality is
the complete realization of the fullness of our being. This process is called the "Realization of the Self" (1973, p. 132). Ornstein, Fromm, and Branden closely identify with Maslow in the principle of self-actualization. In essence, this theory sees maturity as the full growth and full development of all one's potentialities and capacities. The theory demonstrates that an organ system presses to express itself, to function. Capacities clamor to be used and only cease to clamor when they are used sufficiently (Maslow, 1968, p. 152).

The rational point of view as manifested by Branden (1969, pp. 127-129), emphasizes that a rational standard of moral perfection demands that human beings raise their minds to the fullest extent of their abilities. We must expand our particularized efficacy throughout our lives. That is, we must expand our knowledge, understanding and ability. Every step upwards opens to us a wider range of action and creates a need for that action and achievement. Maslow asserts that those who choose to advance upward, those who are the healthiest people or the most creative, or the strongest of character, or the wisest, or the saintliest, can be recognized as advanced scouts, or more sensitive perceivers who point the direction toward fulfillment and maturity and who serve as models for the less sensitive ones (Maslow, 1971, p. 9). Consequently, just as Freud supplied the sick half of psychology, the healthy half must be given attention in order to encourage the greatest possible personal growth. All individuals have within themselves an "intrinsic conscience" which is the perception of their own nature, their own destiny,
their own capacities, their own "call" in life, their personal mission and purpose (Maslow, 1968, p. 22). It is of utmost importance to this psychological orientation that we do not deny our true nature out of confusion or weakness but stretch toward our most powerful, vibrant and alive selves. This alone is our true call.

Deficiency-Cognition and Being-Cognition

In Maslow's theory of self-actualization and peak experiences, there appears to be a reality that lies "above" ordinary experience to which self-actualized persons partake of through, what some people may refer to as "extraordinary experiences and cognition." Therefore, there is a split between ordinary reality and super-reality, between what Maslow refers to as Deficiency-cognition and Being-cognition (1971, chap. 20). A lengthy description of either category would be beyond the means and scope of this work. Let it suffice to say that the major characteristics of D-cognition are: partial and incomplete perception; fragmented attention; selective attention; perception of the object as something to be used; repeated perception yields to boredom, loss of attention, familiarization; objects, people. Ideas are categorized as useful, non-useful, dangerous or harmless. Perception is active and selective, relating the object to one's needs and purposes; demanding. The object is perceived as "normal," everyday, ordinary, familiar, nothing special. Perception is abstract, categorized, classifying, rubricized. Things are seen as separate, exclusive, antagonistic; one compares, judges, approves, relates, uses. Cognition is monotheistic, general statistical, lawfulness; characterized by seriousness, hostile humor, humorlessness, and solemnity.
In contrast to D-Cognition, the mystery, person, event, work of art, nature, idea, or object is apprehended by the following characteristics of Being or B-cognition: perception is complete, total, and the object is seen as whole. It is fully attended to, rich in details, intensely sustained interest, absorption, fascination. The object is perceived as independent, not compared to anything else. Repeated perception is richer, characterized by fascination. It is independent of purposes, independent in its own right. Perception is passive, receptive, undemanding. It has qualities of awe, wonder, humility, surrender, touch of fear, the sacred, adoring, worshipping, praising, thanking, being overwhelmed, holy. One small part is perceived as the whole; ability to abstract without giving up concreteness and vice versa, seeing object for just the first time; wonder, perception to the core and essence; dichotomies and polarities resolve. The perceiver appears more god-like, complete, loving, all-forgiving, all-accepting, all-admiring, all-understanding; idiographer and non-classification; momentary loss of fear, anxiety, inhibition, defense, control, pure elation and joy; more integrated, spontaneous, effortless, powerful; childlike, healthy regression, amusing, playful, comic, funny, absurd.

The question now is what similarities and connections can be made between B-cognition in peak experiences and the major processes described in Creation-Centered Theology? As suggested by Eckhart, our task is to apprehend God in creation. This process demands awareness of the holy about us, of the mysteries of life that conceal themselves
in the ordinary and mundane. In ordinary experiences we see objects as things, not as mysteries. But the full attention, fascination and absorption of the perceiver in the richness of the object in all its details is very similar to what Eckhart has described as the fulfillment of our task. It is a kind of purity of experience that is akin to the process of letting go. In letting go, one does not run away from this world but penetrates it. It is, most certainly, a process opposite of clinging, control and grasping. These manipulative actions are a part of D-cognition in which the perceiver smothers the seeds of new life. In B-cognition the person perceives external objects, the world, people, and ideas as more detached from human concerns. It is the ability to see more truly the nature of the object itself (Maslow, 1964, p. 61).

There are also similarities in letting be. Let us recall that letting be is an act of deep reverence that allows us to see theholiness of God everywhere. It is very close to worship for it is profound respect. When we praise holiness, we declare that it is good, it is whole, it needs no change. When one sees an object as if it were the very first encounter and is filled with wonder over the perception that goes to the essence and core of the object, then one is letting it be in all its goodness and fullness. It is at this point that breakthrough is possible. Eckhart describes breakthrough as the end of separation between the person and God. It is the coming together of the subject and object, the union between the I and the Thou. Breakthrough also occurs in B-cognition when the perceiver is totally absorbed into the mystery and clarity of the object. So full is the
apprehension that the common consequence is one of gratitude, of worship, awe, reverence, humility, wonder and surrender (p. 65). This union is what Padovano calls grace.

Prayer and Appreciation

In reviewing Fox’s work, we may recall the characteristics of appreciation and awareness as being intrinsic to his definition of prayer. Appreciation as a step in prayer is thankfulness and enjoyment. It is the belief that life is grace-filled and that every creature is a goodness to be uncovered. In Being-cognition, many subjects have repeated a kind of abstract perception, i.e., perception of essence, of "the hidden order of things, the x-ray texture of the world" (p. 79). It is a non-interfering, receptive, Taoistic Perception. It is a state in which striving, interfering, and active controlling diminish, thereby permitting a fresh and appreciative perception (p. 8). Because the perceiver is able to see to the core in B-cognition, there is a strong resemblance to the role of the prophet. The prophet reminds and calls back. In Being-cognition it is the process of making the hidden suddenly apparent and focused. The B-perceiver does indeed make the familiar and the known, a little less known. Prophet and B-perceiver both have the capacities to respond to mystery, to let mystery be mystery. Maslow was correct then in suggesting that self-actualized persons are the advanced scouts who point the way.

What is it then, that enables these advanced scouts to become the wisest, the most creative, the strongest of character? It is Grace, the sensitivity to presence and to mystery. They are bearers of grace which
makes them capable of seeing beneath the surface in order to encounter the heart of the matter. Grace also enables believers to see a world of purpose and meaning. Maslow's research has revealed that his subjects report that their experiences are self-validating experiences. They justify life itself. Many have related that they make life worthwhile and give meaning to life. There are ends in the world, objects or experiences to yearn for, for they are worthwhile in themselves (p. 62). These persons, according to Maslow, see the world as good, beautiful and desirable and never as evil. Evil is accepted and understood in its proper place (p. 63). Finally, it is a simple step from grace to the sacramental experience. Grace is the sensitivity to presence which makes the sacramental experience possible. The sacramental deals with the physical world beneath the surface, revealing the glories within the unexceptional. In D-cognition, the object or person is viewed as ordinary and familiar. There are no special qualities about it at all. It takes grace to see the realities in all their glory. And when this transformation is triggered, the ordinary experience is transformed into a sacramental experience, caused by grace, yet evoking grace. A revelation occurs, and the perceiver becomes prophet.

It was Maslow's contention that Being-cognition in peak-experiences is indeed religious experience (chap. 3). It is my belief that he is correct - with some qualifications. First of all, Maslow insisted that these qualities described in B-cognition have been the exclusive claim of religion and that these "spiritual" values truly have naturalistic meaning. I would agree with this claim but will wait to examine it
until we can make some basic distinctions. So far, we have outlined the impressive parallels in Maslow's theory with the postulates of our theological persuasion. His theory bears the imprints of what is considered to be a sacramental experience: a) something of great significance, of essence, of mystery is revealed; b) it is revealed by means of grace to those who are sensitive to the mystery and the glory "hidden" in the unexceptional, and c) those who can "see" become prophets, capable of unveiling the unknown and unexpected to those less sensitive. Deductively, I would consider B-cognition expressive of, and parallel to, a religious experience.

Now then, are these experiences of B-cognition to be considered as explicit or implicit religious experiences? The distinction is not a simple one. Maslow does not qualify such experiences but draws his evidence from Otto.

Practically everything that, for example, Rudolf Otto defines as characteristics of the religious experience - the holy; the sacred; creative feeling; humility; gratitude and oblation; thanksgiving; awe before the mysterium tremendum; the sense of the divine, the ineffable; the sense of littleness before the mystery; the quality of exaltedness and sublimity; the awareness of limits and even of powerlessness; the impulse to surrender and to kneel; a sense of the external and of fusion with the whole universe; even the experience of heaven and hell - all of these experiences can be accepted by real clergymen and atheists alike. (p. 54)
But upon careful observation, we find several other descriptions of religious experiences. One of these is that "no subject reported the full syndrome" (p. 71). This statement suggests that subjects may not have included any sense of the divine, or the sacred or the holy but perhaps the ineffable and the sense of powerlessness. Furthermore, Maslow states that:

It would not occur to the more 'serious' people who are non-theists to put the label 'religious experiences' on what they were feeling, or to use such words as 'holy', 'pious', 'sacred', or the like. By my usage, however, they are often having 'core-religious experiences' or transcendental experiences when they report having peak-experiences (p. 31).

Maslow's position is that all religions are the same in their essence and always have been the same. They should come to agreement on whatever is common in peak experiences for whatever is different about these illuminations given in peak experiences can be considered as peripheral, expendable, not essential (p. 20). It is potentially a debatable position. First of all, I think it is clear that such experience as described by Maslow, that is, cognition classified as B-cognition, has strong parallels to implicit-religious experience in terms of our definition. Furthermore, such conclusions have profound implications, some of which will be expanded upon later. But the absolute core of Creation-Centered Theology is the doctrine and mystery of the Incarnation. This element and recognition alone would make
the transition of such an experience from implicit to explicit-religious
experience in terms of our theological orientation.

Self-Actualization as Parallel to Implicit Spirituality

But let us return to our conclusions. If B-cognition can be
described as strongly parallel to implicit-religious experience, then
the path of self-actualization, when considered to be a process of be-
coming more aware of, more awake to the sacredness of creation and of
the self, without overt reference to the Trinitarian life, can force-
fully parallel implicit spirituality. It is a way of life - a way of
becoming more aware of and sensitive to mystery, to what is hidden
beneath the surface of the material. It is prayer at the heart, for
prayer is the passionate love of life, the renouncement of the numbness
to life, the meaningless of life. The journey towards self-actualiz-
ation is a spiritual journey - a radical journey. By radical we have
signified a commitment to be changed at the heart. It has to do with
the roots of our lives where mystery resides. The sense of unity and
wholeness with the universe has been so profoundly felt in B-cognition
that subjects have experienced a change of character forever after
(Maslow, 1964, p. 59). Even when change was not so profound, the after
effects are very therapeutic. Such experiences are capable of changing
one's view of the self, of others and the world. Greater creativity
and spontaneity are released and subjects have felt life to be worth-
while, full of beauty, excitement, goodness, meaningfulness and truth
(1968, chap. 7).

Such a world view in which life is embraced as good, sacred, holy
profound, meaningful, etc., is in our definition, a sacramental world view. Maslow postulates that Being-values are intrinsic values of Being (1964, p. 65). When asked how the world looks different in peak-experiences, his subjects give the same response as people through the ages have called external verities, spiritual values, highest values or religious values. Some of these are: truth, goodness, beauty, wholeness, aliveness, perfection, completion, justice, order, simplicity, richness, playfulness, and honesty (pp. 92-94). "The world was not only merely existent but it was also sacred" (p. 65).

This discussion brings us to a former point. As I have previously mentioned, Maslow insisted that the qualities described as B-cognition have for the most part been the exclusive claim of religion and that these "spiritual" values truly have naturalistic meaning. In Part One of this investigation, we described the characteristics of Western Spirituality. Fall/Redemption spirituality perpetuated by Augustine and Bossuet (Fox, 1981, p. 3) emphasized humanity's fall rather than humanity's divinization. It was characterized by Jacob's Ladder, and it replaced the "Theology of the Word of God" with the "Theology of the Pain of God" (p. 22). The powers were that of domination and humiliation. Spiritual meant immaterial and matter was sinful (p. 69). Because it was theocratic and hierocratic, there emerged a profound dualism between the spiritual-mundane, sacred-secular, church-world, body-soul. One had to "transcend" one's body and climb upward to spiritual heights. Spiritual values were not really human but angelic, and the ladder preserved the distance which separated the "spiritual," "angelic," values from the capabilities of the human.
Maslow's contribution is that he rightly restored these spiritual, elevated values to the capacities found within the human spirit and did away with the angelic notion of climbing. He believes that for most people, a conventional religion, while strongly religionizing one part of life also "de-religionizes" the rest of life (Maslow, 1964, p. 30). The tragedy is that the experiences of the holy, the sacred, the divine, of awe and mystery are confined to a single day, under certain kinds of triggering circumstances such as organ music, incense, chanting, etc. (pp. 30-31). His impression that 'serious' people of all kinds tend to be able to "religionize" any part of life, any day, any place (p. 31) carries with it very strong panentheistic elements as described in our theology. For many, he said the 'sacred' is dichotomized from the profane or secular. It becomes associated with a particular building or ceremony and is no longer ever-present or an everyday affair but it becomes a museum piece (p. 14).

The doctrine of the Incarnation emphasizes the divinization of human beings. The spiritual values are not 'higher' or 'up-there' but are within just as Christ is within the inner most part of our being. Since God is within, Maslow's B-values can be conceived as 'fuller' or 'deeper' qualities of the person who grows toward God within the self.

To summarize the similarities found in the Creation-Centered approach to theology and the theory of Being-cognition found in peak-experiences, it would be appropriate to draw the following conclusions: (a) Deficiency-cognition is ordinary cognition in which grace is absent;
it cannot be considered a sacramental experience for there is no presence or mystery revealed, no sensitivity to the essence of the object or person; (b) Being-cognition found in peak-experiences can be characterized by the quality of grace, in that in such perceptions there is a profound sensitivity, awareness, awakening to the core of the object or person; the object is seen in its goodness and in its mystery; (c) Being-cognition is a sacramental experience in which there occurs a revelation of the "hidden," an uncovering and a dis-covering of some previously "unknown"; (d) peak-experiences strongly parallel implicit-religious experiences in which the goodness, the beauty, the holiness of creation is made manifest in a way that is not overtly, consciously aware of the Trinitarian Life: (e) the way of self-actualization can be referred to as an implicit-spirituality in that it is a process of becoming aware of, reverence of, appreciation of the process of letting go and letting be; (f) self-actualizers act as prophet and serve as those who are more capable of revealing and reminding those less sensitive of their undiscovered, deeper ability; finally, (g) B-cognition is prayer, a passionate love of life and appreciation and awareness.
Chapter 12
Parallels of Aesthetic Perception
to Implicit Religious-Experience

Now that we have discovered a link between our particular theological orientation and our psychological theory, we need to investigate the realm of aesthetics for a measure of similar meaning. To the extent that we can find parallels between aesthetic perception and Being-perception, we will be able to speculate about the possibilities of a communion between aesthetic experience and religious experience. The aim of this chapter will be: to establish aesthetic experience as parallel to implicit-religious experience; to reveal the sacramental elements in Dewey’s aesthetic theory; to define the aesthetic experience as related in Reimer’s theory as implicitly religious and to his syntactical approach to aesthetics as implicitly religious and finally, to investigate the syntactical elements of Kandinsky’s work and to define it as implicitly religious.

Dewey and Aesthetic Perception

Dewey has championed the reunion of art and life by philosophizing that art is sterilized unless it functions in relation to other modes of experience that make up everyday life. He states that the essential task is to restore the continuity of aesthetic experience to all other experience. Reality for Dewey is a continuum, and the same forces that characterize the conditions of life, also characterize the artistic process. Dewey makes two distinctions in terms necessary to our discussion.
First of all, the term *artistic* refers primarily to the act of production, while *aesthetic* refers to the appreciation, perceiving and enjoying (1934, pp. 48-49). It is the purpose of this section to draw some parallels between Dewey's qualities of perception and Maslow's Deficiency-cognition and Being-cognition.

**Essential Elements of Human Life**

For Dewey, understanding the meaning of artistic products primarily requires an understanding of the ordinary forces and conditions of experience found in everyday life (p. 4). Life goes on not merely in an environment, but because of it and through interaction with it (p. 13). In a lengthy discussion (chs. 1 & 2), Dewey develops the forces which make up the essential conditions of life. As life continues, it expands. As it expands there is an overcoming of the factors of opposition and conflict. The state of equilibrium comes about not mechanically, but because of tension. There is an ebb and flow, an ordered change in the rhythms that affect stability and order. From this rhythmic change there proceeds contrasts of lack and fulness, of struggle and achievement and adjustment after irregularity.

Dewey establishes two possible worlds in which aesthetic experience would not occur: in a world of mere flux where change would not be cumulative and would not move to a close; and in a world that is finished, ended, where there is no suspense and crisis, no opportunity for resolution. Because the actual world in which we live is a combination of movement and culmination of breaks and re-unions, experience is capable of being characterized as aesthetic in quality, for it is
the passage from disturbance into harmony that is life — the passage from disturbance into harmony that is the most intensive life. "In the world made after the pattern of ours, moments of fulfillment punctuate experience with rhythmically enjoyed intervals" (p. 17). Therefore, we have within our memories, an abiding presence of the underlying harmony.

Dewey cites that, "Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. Even in its rudimentary forms, it contains the promise of that delightful perception which is aesthetic experience" (p. 19). Because there are more opportunities for resistance and tension, there is more novelty in action and greater range of complexity. The rhythms of struggle and consummation are varied and prolonged, and they include within themselves an endless variety of subrhythms. Living is widened and enriched and fulfillment is more massive and subtle. Complexities of question, uncertainty and suspense are also elements of the human condition. These are, therefore, elements of works of art, especially music (1934, p. 239).

It is at this point that we are able to relate these life processes, and the perceptions of these processes to Maslow's theory of cognition. Briefly, we have described Deficiency-cognition as incomplete, fragmented, selectively attentive, active, ordinary, judging, antagonistic, monothetic, demanding, purposeful, statistical and rubricized. There is no unveiling of mystery, no sensitivity to uniqueness, no appreciation. How does this description relate to Dewey's analysis of the processes of life, and could D-cognition be understood as nonaesthetic perception?
D Cognition as Anesthetic and B-cognition as Aesthetic

Oftentimes, because experience is inchoate, things are ordered in such a way that they are not composed of an experience (p. 35). There is distraction and dispersion; there is start and then stop, not because experience has reached an end but because of inner lethargy or because of extraneous interruptions. In much of our experience, we are not concerned with making connections with the things that come before nor after. There is no attentive selection or rejection and so we drift from one beginning to another, from one unresolved tension to the next. There are cessations but no genuine conclusions, beginnings but no genuine initiations. Dewey considers such experience as "anesthetic" (p. 40). The enemies of the aesthetic are the humdrum, the loose ends, the rigid abstinence, dissipation, incoherence, aimless indulgence that form deviations from unity.

There is no fresh attentiveness in D-cognition, no recognition of the details and richness of the object. So too in Dewey's description of the unaesthetic. "Mere recognitions occur only when we are occupied with something else than the object or person recognized. It makes either an interruption or else an intent to use...To see, to perceive, is more than to recognize" (p. 24). Perception is arrested by recognition, and it has no chance to develop. It is stereotyping and bare identification. Recognition is satisfied when a label is attached; it involves no inner commotion from the perceiver. Identification merely defines and moves on; it marks a dead spot in experience. In ordinary experience, organization is piecemeal; there is no rhythmic ordering. Objects, situations, are perceived as obstacles rather than bits of
spirited life. The perceiver is not interested in the object itself but only as a means to a more desirable end. Clearly, then, there is a parallel between D-cognition and an experience termed as unaesthetic. Essentially, the terms define the same process: fragmented, distracted attention, incoherence, loose ends, lack of cessation, mere recognition and identification, stereotyping and purposefulness.

In contrast to the lifeless apprehension of the deficient, unaesthetic experience, "aesthetic" refers to appreciative, enjoying perception. What qualities are intrinsic to the aesthetic experience that would classify it as Being-cognition? To begin, let us recall that one of the characteristics of B-cognition as described by Maslow (1971, chap. 20), was sustained interest, absorption and fascination. Comparable to these characteristics is Dewey's term "contemplation" which he signifies as an inept term to denote the "excited and passionate absorption...attentive observation" (Dewey, 1934, p. 252) of genuine perception. In contemplation, elements of seeking and of thinking, although not totally absent, are subordinated to the process of perception. This quality is what Maslow described as passive, receptive and undemanding apprehension of the object.

Deficient, unaesthetic experience is marked by more cessation. Not so in B-cognition where the object or experience is qualified as whole, complete, needing no change. In contrast, says Dewey, there is an experience in which the course is run to fulfillment; it is finished, rounded out, brought to a close, consummated. There are no holes or dead centers, only pauses, places of rest that punctuate and define the quality
of movement. "Continued acceleration is breathless and prevents parts from gaining distinction" (p. 36). The experience is perceived as a whole having a unity of all parts. Dewey finds the element of "form" to be a characteristic of every experience that indeed, constitutes an experience. "Form may then be defined as the operation of forces that carry the experience of an event, object, scene and situation to its own integral fulfillment" (p. 137).

Wonder and richness characterize B-cognition. There is a sensitivity to the mystery of the familiar. Dewey recognizes this element of wonder in the experiences he designates as aesthetic by their refreshed attitude toward the circumstances of ordinary experience and the peculiarly sensitive celebration of the familiar. "The old takes on a new guise in which the sense of the familiar is rescued from the oblivion that custom usually effects" (p. 140). We have said that because B-perceivers are so sensitive to wonder, continued encounters are richer and bring fuller fascination. The quality is similar to Dewey's definition of perception in which there are continued waves that extend throughout the entire organism making it emotionally pervaded throughout (p. 33). Furthermore, the aesthetic experience is characterized by continuous and cumulative interaction which introduces enriching and defining elements (p. 220). B-cognition is an absorption so profound that the dichotomies of the subject and object dissolve. This union is also present in aesthetic experience.

For the uniquely distinguishing feature of esthetic experience exactly is the fact that no such distinction of self and object exists in it, since it is esthetic in the degree in which
organism and environment cooperate to institute an experience in which the two are so fully integrated that each disappears. (Dewey, 1934, p. 249).

This absorption is made possible because of the lack of clinging, the central characteristic of deficiency cognition. It is not the absence of desire and thought, cites Dewey, but their thorough incorporation into the perceptual process that characterizes the aesthetic experience (p. 254). Therefore, there exists a disinterestedness and detachment or distance. Disinterestedness does not signify uninterestedness, but is to denote no specialized interests that would serve to sway the perceiver. It is only when there occurs a sense of detachment that participation can take root. "The esthetic perciipient is free from desire in the presence of a sunset, a cathedral, or a bouquet of flowers in the sense that his desires are fulfilled in the perception itself. He does not want the object for the sake of something else" (p. 254).

To summarize the similarities between B-cognition and aesthetic experience, we have pointed out that both processes are characterized by: passionate absorption and attentive observation; passive and receptive apprehension; a sense of wholeness and completeness; closure and consummated activity; unity, richness of perception and celebration of the familiar; disinterestedness and detachment; wonder and freshness. These qualities are intrinsic to both B-cognition and aesthetic experience, that is, aesthetic perception. Therefore, it can be postulated on such evidence that aesthetic perception is in essence B-cognition.
In the previous chapter we concluded that B-cognition is strongly parallel to implicit-religious experience in that it is (a) an apprehension of the holy, of the sacred, of mystery and of the essence of the object, person, idea etc; (b) a process of letting go, of emptying oneself, of non-control in order to penetrate the mysteries of life; (c) a process of letting be, a profound reverence, acute appreciation, respect and wonder; (d) a breakthrough in which the boundaries between subject and object dissolve resulting in a sense of wholeness and unity; the perceiver is filled with awe, worship, humility and surrender; (e) a grace-filled experience which enables one to perceive the world as meaningful and purposeful; (f) a sacramental experience that deals with the physical world beneath the surface, revealing the glories within the ordinary and unexceptional; acting as a prophet. When one makes known the unknown as hidden, or when one "reminds" those less sensitive of the forgotten; (h) an implicit-spirituality, a becoming more aware of, awake to the mysteries of life; a passionate love of life.

The logical order of this process is that if aesthetic perception is B-cognition, and B-cognition is parallel to implicit-religious experience, then aesthetic perception is parallel to implicit-religious experience. I will continue to point out the qualities that make aesthetic perception, implicitly religious as we develop and unfold our investigation. Thus far we have kept our discussion focused upon aesthetic perception and have absented ourselves from the topic of artistic production. Before investigating the relevance of works of art and their contribution to religious experience, I would like to make
one final observation regarding aesthetic experience as an experience. It is important to note that Dewey's theory heavily suggests that the aesthetic can be a quality of any experience. So too, have we observed in Maslow's theory that any object, person, idea or any element of nature can be the occasion of Deficiency-cognition or Being-cognition. That is, any experience is capable of triggering a peak-experience in which B-cognition becomes the means of perception. This total, all-inclusive gathering of experience is significant in that it establishes a sacramental view of the world. What it says is that all experience, all matter is meaningful, purposeful, holy, full of mystery and inner life, and that human beings are capable of penetrating matter to the essence where mystery resides. Dewey was very aware of this sacramental available in aesthetic experience and gives an example of the "spiritual" elements contained in the account of Hudson's experience as a young boy.

The mystic aspect of acute aesthetic surrender, that renders it so akin as an experience to what religionist term ecstatic communion, is recalled by Hudson from his boyhood life. He is speaking of the effect the sight of acacia trees had upon him. 'The loose feathery foliage on moonlight nights had a peculiar hoary aspect that made these trees seem more intensely alive than others, more conscious of me and my presence....Similar to a feeling a person would have if visited by a supernatural being if he was perfectly convinced that it was there in his presence, albeit silent and unseen, intently regarding him and divining every thought in his mind.' (p. 28)
Observed in this passage are the qualities of B-cognition that make it parallel to implicit religious experience: richness of perception - letting it be; passionate absorption - letting go; sensing of inner life and presence - grace; a feeling of unity with the object - breakthrough. A sacramental experience occurs and grace enables the perceiver to become sensitive to mystery and to presence.

In Dewey's account of the event, we can trace his version of a sacramental world view when he states that there is no limit to raw capacity of immediate sensuous experience to take on meanings and values that can be designated "ideal" and "spiritual" (p. 29). Hudson's animistic experience in which he attributed conscious life to nature is a strain of religious experience. The wonder and splendor of this world, the inexhaustibility of nature, carries with it the promise of delightful perception which, as Dewey testifies, is aesthetic experience (p. 29). And according to our theological orientation that holds to a panentheistic awareness, the world also holds the promise of religious experience as well, the natural outcome of which would be the religious-aesthetic experience.

An analysis of Reimer's work may be helpful at this point (1963, pp. 219-220). Reimer claims that in aesthetic experience there is always the sensuous medium. Aesthetic experience is always inextricably bound to the form or material or the object. But as soon as attention leaves the aesthetic elements of a work of art, or the natural object as in this case, the experience is no longer aesthetic but religious, assuming that it is on the level of ultimate concern.
We will now turn our attention to the artistic process itself and to a discussion of the contribution of works of art to the religious experience. Once again, we will begin with Dewey’s analysis of life and its relationship to the works of art. It has been previously stated that the same elements that make up the basic conditions of life—opposition, conflict, equilibrium, stability, order, lack, fullness, struggle, movement, harmony and rhythm—are the same elements of art (Dewey, 1934, chap. 3).

In short, art in its form, unites the very same relation of doing and undergoing and incoming energy, that makes an experience to be an experience. Because of the elimination of all that does not contribute to mutual organization of the factors of both action and reception into one another, and because of selection of just the aspects and traits that contribute to their interpenetration of each other, the product is a work of esthetic art. (p. 48)

For Dewey, this production of a work of art is an intensification of the processes of life itself. The act of production must be an experience in which the whole being is alive and possesses the completeness of living. It is to this extent that the work can be considered aesthetic (p. 26). The work of art is a product of a prolonged interaction of the self with the medium, a process in which both artist and work acquire a form they did not have before (p. 65). The artist selects, simplifies, clarifies and abridges, thereby, constituting an organization from inception, development and fulfillment (p. 55). What does the artist symbolize? The very processes of life.
Rhythm with its underlying order of resistance and struggle, with all its variations of change, constitute the common pattern of art and life (p. 150). But a work of art needs continuity, the experience must create suspense in rhythmic pauses that carry forward the experience to fulfillment. "There is unity only when the resistances create a suspense that is resolved through cooperative interaction of the opposed energies" (p. 161). "Music....expresses in a concentrated way the shocks and instabilities, the conflicts and resolutions, that are the dramatic changes....of nature and human life" (p. 236).

The artist does not shun resistance and tension but cultivates them and brings them to an experience that is unified and total. The life of rhythm runs a dialectical process from disequilibrium to recovery of equilibrium. Rhythm makes up the contrasting forces of fullness and emptiness, suspense and stability, crisis and rest, breaks and reunions, struggles and achievements. Rhythms are seen in relation to one another in works of art. They fix our attention on the way things affect one another, "their clashes and unitings, the way they fulfill and frustrate, promote and retard, excite and inhibit one another" (p. 134). The aesthetic recurrence is physiologically and functionally vital, for it is the relationships that recur rather than elements. In satisfying an aroused expectancy that also presents a new longing, a fresh curiosity is established along with a changed suspense. When rhythm penetrates the material a new revelation occurs.

There is that sudden magic which gives us the sense of an inner revelation brought to us about something we had supposed to be known through and through....when all the constituents of the
work, whether picture, drama, poem or building, stand in rhythmic connection with all other members of the same kind - line with line, color with color, space with space, illumination with light and shade in a painting - and all of these distinctive factors reinforce one another as variations that build up an integrated complex experience. (p. 171)

This is a description of an aesthetic experience in which all the formal elements are suddenly brought into pure clarity. The colors interact, rhythm weaves an invisible web of relationships that are acutely comprehended. Dewey goes on to say that works of art elicit and accentuate this quality of being a whole and of belonging to the larger, all inclusive universe (p. 195). For we are introduced, he says, into a world beyond this one which is a deeper reality than our everyday experiences. The great sense of clarity and wholeness is accompanied by the aesthetic experience, and this whole is felt as an expansion of ourselves. The work of art also awakens new perceptions of the meanings of the world because art is representative. By this representation is meant that the work of art tells something about the nature of their own world and their own experience. The work of art is a disclosure or an expression of the "inner nature of things (p. 85). The intrinsic qualities of things come out with startling vigor and freshness just because conventional associations are removed" (p. 95).

A work of art is finished when the rhythms run their course to fulfillment. Activities round out in such a way that its close isn't a cessation, as in much of ordinary experience, but a consummation. The deficient acts, episodes, occurrences fuse into unity (pp. 35-36).
Finally, Dewey stresses that every work of art follows a "pattern of a complete experience rendering it more intensely and concentratedly felt" (p. 11). In contrast to some experiences that could be profoundly felt but not embodied into some form, Dewey believes that an experience remains incomplete without external embodiment. To some extent we are all artists up to a certain point. But the artist has the power of execution, of seizing upon a material and converting it into a medium of expression (p. 200).

Dewey's analysis of works of art provides us with several salient points. First, that the sources of art are found in and are expressive of the basic conditions of ordinary human experience. Secondly, works of art are intensified experiences, ordered from life. And thirdly, works of art elicit a kind of revelation. To expand upon these notions we will probe into Reimer's work (1963) who will help us establish a link between the dialectical process contained in Creation-Centered Theology and the dialectical elements of Dewey's aesthetics which describe the essential conditions of human life.

Reimer and the Formal Aspects of Aesthetic Experience

The purpose of our investigation is four-fold: (a) to examine the panentheistic elements in Reimer's thesis; (b) to establish his theology as a sacramental world view; (c) to explore the similarities of the dialectical processes found in his thesis and those of our theological premises; (d) to define the religious experience of his thesis as implicit-religious experience.

Before beginning to investigate the above points, a brief summary
of his thesis would be helpful. In beginning of his theory, Reimer stresses that not all encounters with art are religious or related to religious experience. He carefully structures the conditions which are necessary for the correspondence to occur, namely, religion in the literal sense and aesthetic in the formal sense. His hypothesis is that to the degree that he is successful in demonstrating how music has meaning which can be called religious, then his theory that religious meaning is potentially present in the "formal" aspect of all art, will be convincing.

He elicits the works of Tillich, Dewey, Langer and Meyer to demonstrate the crux of his theory, that religious and aesthetic experiences are rooted in the same source, share a common function and embody the same kinds of meaning (p. 265). Essentially, Reimer postulates that the source of aesthetic and religious experience is found in the basic conditions of human life, the elements of flux and change, stability and instability, conflict and resolution. The common function or art and religion is in giving us insights into these essential patterns of human life. The meanings which the aesthetic and religious experience both embody is the element of unity with oneself, others and the universe; the sense of belonging, of reconciliation and harmony. The aspect of unity also includes psychic integration, a function both religion and art share.

All Things as the Bearer of the Holy

Now then, our first concern is with the theological principles of Reimer's thesis in an attempt to establish the common dimensions
of religious experience concentrated in his theology and ours. Tillich provides the theological foundation upon which Reimer sets out to establish the qualifications of ultimate concern. The necessity of ultimate concern notwithstanding, I would like to place a different emphasis on Tillich's material in order to investigate the panentheistic elements which would link Reimer's thesis to ours. First of all, religious objects, says Tillich, are not holy in and of themselves but are holy only by pointing to the divine of which they are mediums (Reimer, p. 219). Almost any object can lead to religious insight or take on the quality of the holy. "Innumerable things, all things in a way, have the power of becoming holy in the mediate sense. They can point to something beyond themselves" (Tillich, 1952, quoted by Reimer, p. 219). Tillich states that everything can become the bearer of the holy. Neither does the holy constitute a special realm over the secular. When the third dimension is actualized, there is holiness (Reimer, p. 224). Faith can become an element of the aesthetic experience when it turns the mind toward the infinite (p. 227).

Tillich interprets Jesus as the manifestation of a power in wholeness and reconciliation. God is understood as "being itself," or "the ground of being," or the "power of being" (p. 214). This notion points to the power that is inherent in all things - the power of resisting non-being. For Tillich, God is "Being - itself (p. 218) rather than "a being." This force enables humanity to experience a vitality that is the creative drive in everything that lives.

The panentheistic aspects of Reimer's theology, based on the
Protestant theologian, are compatible with the panentheistic elements of our theology with the exception that Creation-Centered theology is based on the mystery of the Incarnation and views the force in all things as the person of God, as God "within" the matter. Those who hold to the Incarnation praise all things because of the holiness which is intrinsic to them, namely, the Indwelling Spirit. In Tillich's interpretation, things point to holiness or point beyond themselves; they are not holy in and of themselves. Nevertheless, by implementing Tillich's orientation, Reimer establishes the possibility of everything becoming the bearer of the holy. Therefore, religious experience is a quality that can bear upon any experience, for when faith turns the mind toward the infinite, religious experience occurs (p. 227). All experience then can lead to religious experience and therefore, all things become a sacramental, a vehicle of presence.

Reimer's analysis concludes that both Langer and Dewey agree that the function of religion or religious insight is to reveal the essential patterns of human life (p. 85). Musical structures have a logical resemblance to the dynamic pattern of human existence; motion and rest, tension and release, growth and decay, conflict and resolution are the very patterns that music is made of. Reimer concurs with Meyer that the formal response to music involves the listener in the process of coming to grips with tensions and resistances, doubt and uncertainties (p. 172). Great music causes the listener to become aware of ultimate uncertainties of life and can have a profoundly disturbing effect when the listener recognizes the
basic truth of the human condition as one of separateness (p. 179). Thus there is a double nature to aesthetic experience: a sense of belonging and a sense of being apart; a vision of wholeness and meaningfulness, and a realization of isolation and insignificance (p. 179). For Reimer, the resistances and uncertainties transcend the realm of aesthetics when art asks, "what is the value of life?" Aesthetics then, enters into the realm of metaphysics (p. 180).

Reimer’s conclusion is that the tensions, resolutions, expectations and fulfillments are the vital aspects of all life and are at the root of all aesthetic experience, and that the function of aesthetic experience is to make a revelation about our inner life. Therefore, the dynamic patterns of human existence are revelations of the universals of human life when apprehended in a work of art. It is also evident that Reimer is speaking in terms of dialectical process, a movement from stability to instability, not a fixation at one point or the other. This is particularly true of music. He contends that when these processes are apprehended by the listener in such a way that faith turns their thoughts to the Infinite, to the numinous, that the experience becomes a religious experience (p. 223). That is to say, that the syntactical relationship of excitement and repose, ambiguity and clarity, uncertainty and suspense etc., interact with the associative aspects of metaphysical concerns and yield an awareness of ultimate concern and ultimate realities (p. 177 & 178).

Parallels between Reimer and Eckhart

Reimer’s hypothesis of art as being expressive of the fundamental patterns of human life is tantamount to Dewey and is effacacious
to our intent to draw a parallel to the dialectical processes inherent in our theological premise. Eckhart's ascription to the dialectical process was described as an appreciation of both ends of a tense, vital, life-process. The spiritual journey is many times a precarious venture through the labyrinths of life, from the known to unknown, the false self to the true self, from certitude to mystery. The process of letting go involves a surrendering of clarity for doubt, a renunciation of the known for the unknown, and an emptying of self for the fullness of Christ. The whole process evokes a kind of dubiety intrinsic to the familiar crisis and suspense of life but perhaps even amplified in the Christian life. For the matrix of the Christian life is paradox. It is not only that these dynamic patterns of conflict and resolution, instability and order, struggle and rest permeate all of life, but that these very energies and movements are seen as holy and made holy, as it becomes a means of dynamic transformation and deification. It is not for the Christian to hurry one's passage from darkness to light, perceiving the darkness as servile or malign, for God dwells in the darkness, in the suspense, in the conflict, making it holy and moving it toward a profound eschatological revelation, the final theosis of all creation.

To recapitulate Dewey's analysis of works of art, it was cited that works of art embody the complexities of question, uncertainty, and suspense and that they present their meanings in a clarified, coherent, intensified and impassioned experience (pp. 230 & 290). The crux of Reimer's hypothesis is that works of art symbolize the sense of life itself through the formal or syntactical relationships
rather than the referential, or intra-subjective, (Reimer, 1963, pp. 138-139) extra-aesthetic concepts and passions. The syntactical response is the highest level of response to music. Enjoyment and understanding are dependent upon the perception and response to the tension and repose, the stability and instability, the ambiguity and clarity presented in the musical events manipulated by the composer. Reimer concurs with Tillich that the underlying rhythm of motion and rest, tension and release, need and fulfillment, growth and decay, conflict and resolution, excitement and repose, stability and instability, ambiguity and clarity, uncertainty and suspense, is the level of ultimate reality (p. 110). Dewey defines these patterns as the union of humanity in origin and destiny. When art reaches the depth of the human condition, it serves as "religious" understanding (p. 54) for, it is a revelation of inner life. Art then affords religious insights, and the apprehension of these insights is religious experience. He also concludes that, "Aesthetic and religious experiences of ultimate reality do not give us information about the physical world we live in....What such experiences do is add to the consciousness the dimension of ultimate importance and infinite significance....of the 'eternal'" (p. 263). Included in the eternal is the sense of fulfillment, joy, unity, meaningfulness, wholeness and beauty and that qualities witness to the greatness of life.

By way of our definition, such apprehension would parallel an implicit-religious experience. For the Christian who holds to the mystery of the Incarnation, these rhythms of motion and rest, etc.,
may also function as a revelation in that they symbolize the basic estrangement and unity, conflict and peace, brokeness and reconciliation, despair and hope, death and new life. When these movements are apprehended in a work of art and seen with the vision of the Incarnation, the experience of the religious element, becomes explicit.

To conclude our investigation into Reimer's thesis we have observed that there are strong panentheistic elements contained in his theological orientation; that a "religious quality" can describe any object and any event which then serves as a vehicle of presence; that such religious qualities ascribed to all things denotes the element of the sacramental and a sacramental world view; that aesthetic experience yields to an implicit-religious experience; and that when the dialectical processes that describe the essential patterns of human life yield to the vision of the Incarnation, it becomes an explicit-religious experience. Reimer's greatest contribution to the realm of aesthetics and religion is that by its focus on the syntactial relationships as the vehicle to religious experience, the whole realm of non-representational art is now opened to the possibility of religious revelation.

Kandinsky and Henri

Thus far in this chapter, we have investigated the similarities between B-cognition and aesthetic perception and have developed the potentials for works of art to reveal religious dimensions. I would like to continue these two themes, not from a philosophical frame of reference but from an artistic one. We will examine the works of Kandinsky and Henri in an effort to: (a) give more evidence to our
claim that aesthetic perception is B-cognition; (b) develop evidence toward the artistic process as a holy act; (c) apply Reimer's hypothesis to non-representational art in order to investigate the possibilities of religious insight afforded by such art.

First, let us return to Dewey for a brief review of his understanding of the artists and any outstanding characteristics that we may perceive from his comments. According to Dewey, artists are marked by "peculiar sensitiveness" to some aspect of life, and by their urge to remake part of it through a particular medium (p. 265). Artists possess imagination, which in Dewey's definition is a way of seeing and feeling things. The old and familiar things are made new (1934, p. 265). They are able to create forms that represent experienced matter so that it becomes a construction of adequate experience on the part of those less gifted than the artists (p. 109). The artist, by way of the work of art, reveals a freshness toward ordinary experience and celebrates the familiar. Finally, the artist is able to select and arrange the many clashing signals of ordinary experience into a whole. "Tangled scenes of life are made more intelligible in aesthetic experience: not however, as reflection and science renders things more intelligible by reduction to conceptual form, but by presenting their meaning as the matter of a classified, coherent and intensified or 'impassioned' experience" (p. 290).

This quality of "peculiar sensitiveness" is very evident in the life of Kandinsky (Overy, 1969) who exhibited a heightened sense of all that we take for granted. Kandinsky gives an account of his unusual perception in Reminiscences:

Everything 'dead' trembled. Not only the stars, moon, woods,
flowers of which the poet sings, but also a cigarette butt lying in the ashtray, a patient white trouser button looking up from a puddle in the street, a submissive bit of bark that an ant drags through the high in its strong jaws to uncertain but important destinations, a page of a calendar toward which the conscious hand reaches to tear it forcibly from the warm companionship of the remaining block of pages - everything shows me its face, its innermost being, its secret soul, which is more often silent than heard. (quoted by Overy, p. 47)

Even inanimate objects seem to breathe with life for, the inanimate world was alive and its aliveness interacted with his aliveness, thus creating reality. Kandinsky believed that to paint the visual world directly might capture its outward appearance, but it would be deprived of its life and vitality. In another instance, he describes how colors took on almost human qualities and emotions.

Kandinsky describes how at the slightest pressure of the fingers on the opened tube the colors slip out like animate beings, some cheerful and jubilant, others meditative and dreamy. Some seem to emerge "self-absorbed," others slide out with "bubbling roguishness," some with "a sight of relief" as though glad to escape the prison of the tube, others with "the deep sound of sorrow." Some are obstinate, others soft and resilient, one color seems pathetically unstable, another assured "with stubborn self-control." Each color seemed to him to be alive and independent but always "willing" to mix with the other colors and "create endless series of new worlds" (from Reminiscences,
quoted in Overy, p. 82).

Most people are not so sensitive to color and use it only as signals. Kandinsky had the usual capacity to see the colors in the visual world in three ways, as surface colors, film colors, and volume colors. Surface colors refer to what most people are familiar with when they look at colors "on" objects. They tend to be seen solidly and they present a barrier beyond which the eye cannot pass (p. 80). Film colors, on the contrary do not seem to be precisely located in space. Most are usually transparent and one feels that it is possible to penetrate them more or less deeply. The sky could be an example of this type. Volume colors are seen as filling a three-dimensional space and are transparent, although cloudy. It must be possible to see through them as one sees through a fog. Kandinsky was capable of seeing and using all three types of color with precise awareness of the specific nature (p. 81). Neither did he think of colors alone but always in relationships.

Kandinsky also had intense visual experiences as a child and a young man. Two types of perception can be distinguished here. The visual world is what we normally experience during our day to day activities; the visual field is what we see when we introspect our visual sensations and concentrate on the actual nature of the information that falls on our retinas (p. 35-36). Most people are aware of the visual field, but painters in general seem acutely sensitive to this type of perception. Kandinsky was abnormally sensitive to color and was a keen observer always seeking out new visual stimulation (p. 36). He also had an extremely high capacity for visual
images. In Reminiscences, he recalls how as a boy, he could paint "by heart" and how he had the capacity for "photographic memory" (p. 45). He was fascinated by abstractions and intensely conscious of every detail of the outside world, always searching for the particular in the universal and the universal in the particular. He also had the ability called eidetic imagery, the capacity to project mental imagery on to a blank piece of paper and build up geometric structures of elaborate dimensions in his mind (p. 46).

These accounts of Kandinsky's give witness to the artist's ability to see deeply to the core, the essence of the ordinary where wonder and splendid vitality emerge and swell to fullness. It is a revelation of the inner life, the energy and force within all things that wake us from visual complacency with an elucidation of the incalculable mysteries inexplicably present in old and forgotten things. It is sight in its pristine movement of humanity before the fall, before a kind of inertia opiated our senses. His candid letting go to let be is an exposition of profound reverence, an acquiescence to mystery as mystery. The awe and surrender he felt was not given over to some extraordinary thing, but to the ineffable pleasure of the ordinary and familiar, and in so doing, it is a celebration of all of life. It was grace that revealed the sentience of these "things" to him, for it is grace which enables us to see the "hidden" beneath the surface. It is grace that reveals the glories within what ordinary perception calls banal and unexceptional. It is this sacramental experience that names the artists as prophets and punctuates their lives as those who are capable of calling us back to our divine origins,
for holiness dwells in all things, all around us.

We are able to recapitulate the same dynamic, inner sight from the work of Henri (1960) who states that artists must be capable of intense feeling and profound contemplation. They who have contemplated have met with themselves and have come to see deeply into the realities beyond the surfaces of their subject. (p. 17). Henri sees no skill in the mere copying of things. It is rather the question of seeing significance and apprehending the colors and forms, for only those who have the ability to see beyond will appreciate good art. There exists in the process of perception, great delight. Henri instructs us to be hunters, to learn to see, to understand and to enjoy. It is a matter of selecting and seizing the salient characteristics of the subject, of eliminating the lesser qualities and extracting the greatest manifestation of meaning (pp. 79 & 82). The great artist has not reproduced nature but has expressed by the extraction the most choice sensations. Artists who do not use their imaginations are mechanics.

Henri insisted that the idea that things are dead and inert is a "convention." He contends that it is harder to see than it is to express. The whole value of art rests in the ability of artists to see well into what is before them. Rembrant, he cites, had the rare power of seeing deeply into the significance of things (p. 94). Not all are capable of this sight and even less are capable of the great force of concentration it takes in the final bringing of things together, tying up and accentuation of the necessary (p. 101).
But the quintessence of art is everywhere. Art is not merely an object, it is found in all things. He refers to Twachtman who was one of the men in America whom he thinks could see the greatness of life about him and who was able to get at the essential beauty of his surroundings. Some people only see color and more color, but another eye may see the relationship between them and will be provoked to see them as parts of a great scheme (p. 176).

Reverence for Mystery and Panenthetic Awareness

There exists in Henri's philosophy a reverence for mystery. Students, he says, can never be greater than the thing before them, whether nature or whatever else it is, for it contains all mystery (p. 329). From the beginning artists have found in the simple life about them the wonderful and the beautiful. William Glackens, for example, has done drawings of children in Washington Square, and the streets surge with life for they are documents of life (p. 219). It is this preeminence of the wonder of life, of pushing for the spirit in the material, of seeing beyond the material in order to intuit the sense of the thing that matters. "Your drawing should be an expression of your spiritual sight....Drawing is not following a line on the model, it is....the drawing of the human spirit through the human form....the simple constructive forces" (p. 242). But spiritual sight is not easy and neither is appreciation of life, for there is much aimless activity and little satisfaction. Real freedom can only be obtained through an understanding of basic order, the rhythm that underlies all of life (p. 177). Art is the power to see the movement of nature as orderly
and the ability to comprehend the constructive, growing forces. It is
the capability of apprehending the energy, vitality, unit and dignity,
for example, that are essential about human beings. To comprehend
the forces within the human form, to feel the dramatic flow of energy,
the reorganization of forces when new dominances occur. Henri refers
again to Rembrant who was to capture the states of being through the
flow of movement through form (p. 51).

Both Kandinsky and Henri manifest elements of a deep panentheistic
awareness. To see everywhere the simple, the beautiful and the wonder-
ful is an affirmation of the goodness and holiness of life. Both
accounts witness to a revelation of the hidden, the less known. To
see beyond the surface, to apprehend significance, to hunt for the
basic order, the constructive forces, the flow of energy, the states
of being are not only accounts of acute awareness and heightened
sensitivity but also a profound penetration of "inner reality." Recall
that Maloney's first step in developing a spirituality of presence is
to see God everywhere in the material world (1978, pp. 87-89). What-
ever the definitions of God may be, whether a force or a person, such
a vision as described by these artists, erases the malignant dualism
of the sacred and the "profane." Hitherto, pernicious visions of
reality that never managed to coalesce into one completely integrated
whole, now merge into unity. All is holy, all is sacred. Revelation
occurs in the sensitive appreciation of the mysterious force in all
things and is consummated in rapture. And whether or not one as-
certains the Trinity, the Spirit in such visions, it remains a
religious experience and a spiritual journey, for it is an uncovering of what was once hidden, and an act of adoration.

We have taken a provocative glimpse into how an artist perceives the world and how aesthetic cognition is considered a sacramental experience. Let us retreat momentarily to Reimer's speculations that the religious significance of music could be applied to non-representational art as well. To the extent that we are able to identify the same essential elements of art that constitute the patterns of human life in Kandinsky's works, then the conclusion for Reimer's thesis would also hold true here, namely that some types of non-representational art could be characterized as implicitly and explicitly religious art. The aim of the investigation then is twofold: (a) to explore the formal elements of Kandinsky's work that would constitute the basic patterns of human life; (b) to speculate to their relevance to religious experience as defined in our terms.

Let us first look to Kandinsky's own definition of the term "spiritual." In Concerning the Spiritual in Art (Kandinsky, 1947), the word "spirit" is defined not only as some vague theosophical entity, but the German word which he uses, Geist, can also be translated to mean mind, intellect, wit, imagination or essence. Kandinsky's use seems to correlate with these qualities (Overy, 1969, p. 51). He stresses that the spirit/mind must be kept alert by the experience of art, that art aims to "tune-up" the mind by keeping it fresh, active and relaxed. This action makes it capable of sudden reorganizations of insights. Elsewhere in his writings he expresses the spiritual aspects of art
as mystery in terms of mystery (p. 168). "Suffering, searching, tormented souls, deeply sundered by the conflict between spirit and matter. Discovery! The part that is living in both animate and inanimate nature. Solace in the phenomena - the outer, the inner. Anticipation of joy" (Grohman, 1971, p. 64). This definition by Kandinsky does not speak of the spiritual in the terms of a religion but in terms of the non-material realm. In 1910 when he wrote On the Spiritual in Art, artists were coming to look upon art as a spiritual activity, that is, an elimination or a dissolving of the object (p. 81). Marc and Macke of the Blaue Reiter group were interested in the representation of successive psychic states as simultaneous in paintings and as visible expressions of the invisible. This notion intrigued Kandinsky who also spoke of the "hidden" in terms of the inner forces and hidden emotions. It was also a means of getting into the work of art itself rather than viewing it from the outside (p. 56).

It is in these forces that we have a link to Reimer's thesis. Just as Gauguin had predicted, painting was moving into a musical phase. Van Gogh had written too, that painting would be more musical and less plastic (p. 58). As it was, the color tones in Kandinsky's work corresponded to that of musical sounds and the psychological effect of color invested the object with symbolic character. Kandinsky and the Blaue Reiter group were striving for an art expressive of interpenetrations of external impressions and inner experiences.

Kandinsky believed that abstract art would more and more be seen
as having a strong affinity to nature. During the Munich period his forms were indefinite and amorphous. But it was during the Bauhaus period that he began to use basic shapes, the elements of the square, the circle and the triangle as the dispassionate analyst of forms in terms of relationships and tensions (Overy, 1969, p. 49). In 1926 in Point and Line to Plane, Kandinsky wrote, "A composition is nothing other than an exact law-abiding organization of the vital forces which in the form of tensions, are shut within the elements" (Kandinsky, 1947). In his paintings, he strives to capture the energies of nature. In 1968 he succeeded in his effort by placing strongly contrasting colors together to achieve a strong pulsating rhythm. The compositions were complex, full of color harmonies and discords (Overy, 1969, p. 61). Soon color and form began to take on an accelerated quality in which landscape was movement rather than space or light. His paintings during 1908 and 1909 achieved astonishing vitality. In eliminating the allegorical or symbolic image he stressed the abstract elements. The effect was direct in which color and line interacted with great tensions and impact. Now there were "hidden" elements - the irregular colors and lines set up visual stresses and resolutions with energetic force.

Kandinsky created forms that were a kind of visual notation. They were symbols with a vital life of their own interacting with each other to produce a self-sufficient world of forms. These forms parallel relationships in the outside world. Kandinsky worked hard to get away from symbols as "stand-ins" (p. 77). In Concerning the Spiritual in Art (Kandinsky, 1947), describes the principle of inner necessity.
In the perceptual process the external expression is form; internal necessity is dynamic organization or the inner tensions that determine form perception. In the work of art the external expression is the form of the work, the internal necessity, the inner tensions within the artist's mind or soul which demand to be formulated in external terms. (p. 53).

In three paintings completed in 1823, "Composition 8," "Pink Oblong" and "Dividing Line," Kandinsky used a tease and tug technique by developing contradictory illusions of space, distorted four-sided figures that suggested isometric projections, receding grids and converging lines used in combination or contradiction of advancing or retreating colors. All of these forces created complex spatial paradoxes and relationships (Overy, pp. 107-117). And in "Layers," 1932, he overlapped one form with another to create the illusion of transparency. He manages to jolt us into believing that these forms live by different laws than those of the "real world." By emphasizing the colors of the visual field rather than the colors of the visual world, viewers are made to wonder whether or not this world they view is really outside them or a mental projection. All these deceptions were used by Kandinsky to make us aware of our visual complacency and mediocrity.

In a very splendid way, Kandinsky organizes all sorts of strange shapes, grids, figures, planes, colors and lines in such a way as to create a visual field which cannot be resolved into the visual world. The only way it can be solved is through insight and imagination. For there is presented to the viewers, a world in which spatial relationships
are different from the ordinary experience, objects that do not occur in this world the way they do in Kandinsky's world. Suddenly, we are convinced of a hidden and mysterious reality that lies behind the world of ordinary appearances.

Kandinsky compels us to abdicate our enfeebled vision in an imaginary world of extraordinary vitality. By meeting a world in which different laws rule over the appearances and behavior of things, we are able to see with pristine vision the world in which we live as new and fresh again.

Kandinsky was the master of time. His task was to help the viewer become aware of time and aware of how long it took to read the painting. By arranging contradictory clues, such as following a receding grid into space, locating a distorted square as a plane seen from an oblique angle (pp. 124-130), the tension between ambiguity and uncertainty increases until the puzzle is solved and resolution brings rest. Meanwhile, the perceivers are made aware of the blocking and the time it takes to follow the sequence to fulfillment. In "Composition 9," Kandinsky uses contrasting colors to create chords and discords. Over these colors are laid smaller bands which create even subtler and more complex color relationships. The picture is meant to unfold in a sequence of color harmonies and discords that become increasingly complex as the new relationship now perceived, modifies the entire combination. The consequence is an exciting constantly changing surface charged with energy. Again the patterns of excitement, uncertainty, suspense and repose are re-awakened in the perceiver.
In Point and Line to Plane (Kandinsky, 1947, pp. 23-55), Kandinsky states that it is not the external forms that express the content of a painting, but the forces and tensions that are alive in them. He makes us aware of the mystery of the plane and the invisible forces that live within it. He states that when a small form is placed towards the bottom of the picture-plane it gives the impression of becoming denser and heavier the closer it is to the bottom (Overy, p. 131-132). When "heavy" forms are placed at the top of the picture-plane, the force of gravity that exists in the "real" world suggests that they are being pulled down. And when forms are located in the left side of the picture-plane, they have an effect of expansion and freedom, while those on the bottom half are filled with condensation, heaviness and constraint. We are given grace to see into the nature of things, to comprehend the constructive energies, the never-ending forces that we have become so dulled toward. Our ordinary perception is seen as bogus in relation to these true revelations.

Kandinsky also carefully constructs the elements necessary to carry the revelation into the infinite. He does this by using the diagonal that bursts the bounds of the frame and places the viewer in front of a vast, expanding universe. But something else occurs. The viewers are moved to feel that they could almost move the frame and see what lies behind it (p. 120). Instead of simply facing the infinite, the spectators are drawn into the infinite. Set before them is continuous space in all directions like inter-stellar vastness. A sense of being a part of this expanding universe, of belonging to this infinite space
is an effect of such a meeting when the energies of the spectators move out to coalesce with those of the universe.

In most of his works of the Bauhaus period, the circle is usually suspended in space and represents dynamic repose. The triangle produces pressure or movement in a given direction. The resultant interaction is dynamic equilibrium like architectural stress. During the 30's, Kandinsky's forms become increasingly biomorphic (p. 176). They break apart and grow, they invade space and swarm with pulsating vitality. Here he suggests the energy of life rather than the structure of life as in the Bauhaus period. The Munich works displayed energy but not form. The Bauhaus works produced form but not energy. His last works were a perfect balance of the two.

From the descriptions of his work we are able to trace a development in Kandinsky's representation of the vital forces - tension created by color harmonies and discords, movement and pulsating rhythms, visual stresses and resolutions, dynamic organization of contradictory forces, spatial paradoxes, ambiguous depth, excitement and resolution, dynamic repose and architectural stress. As the dialectical process is made manifest in his work, it brings with it a possibility of a symbolization of the essential patterns of human life, and the coming to grips with the doubts and uncertainties, the tensions and instabilities inherent in his work. As resolutions and clarity bring about rest, they bear the possibilities of symbolizing through the formal elements, wholeness, reuniting and reconciliation, the overcoming of chaos, brokeness and disruption, the overcoming of division and the
force of healing. It is enjoyment and wonder but more. It demands a kind of courage to continue through the struggle toward transfiguration. Kandinsky indeed, lived as creator and participator by working to reject a world of numbness toward life and creation (Berdyaev, 1981, p. 127). For if the kingdom of God is the transformation of the cosmos into the fullness of existence, then Kandinsky's work gives evidence of his efforts to transform our calloused sight to perceive mystery once again.

To summarize, aesthetic experience seeks the depth of experience, the spirit, the energy, the vital force deep within matter. By so doing, it emphasizes the sacramentality of the world. Both the aesthetic experience and sacramental experience deal with the physical world directly beneath the surface of appearance. The artists is able to perceive the glories within the otherwise familiar and reveal them to others who are unable to see. In this sense, artists act as ministers. They enable us to encounter the familiar charged with mystery (Padovano, 1979, chap. 1 p. 3). They recognize mystery and have a sensitivity to presence because they bear grace. Neither artist nor believer deal with the transitory but view life with deathless wonder in self-forgetfulness and self-transcendence. Neither art nor our theology seek the exotic but the near and the ordinary, to "uncover" or "discover" the holiness within. The prophet does not demand but compels. Good art gets the truth inside us on a deeper level than the surface where it is irresistible. What art and the aesthetic experience have most in common with religious experience as Padovano urges, is that
each does its work in revealing, never in conversion. Conversion is the achievement of the vision not of the artists or believer. We are endlessly converted to a more profound appreciation of creation and all of life - an immersion in life.

The artist is an agent, a minister, a priest when another presence is made manifest, when there occurs a transformation of the vision we have of the world. Genuine aesthetic experience is redemptive. It humanizes us by allowing us to sense the grace within us, to reach our more god-likeness, to praise and adore and give thanks. For it is experience fully lived and is then a holy experience.
Chapter 13
Sacred Art as Interpreted by
Dixon, Tillich and van der Leeuw

The previous chapters have investigated the sacramental aspects of aesthetic perception, the emphasis being on the cognition of the perceiver. It remains now to speculate about the religious relevance of works of art themselves. The purpose of this chapter is to determine the sacramental aspects in the work of Dixon, Tillich and van der Leeuw and to observe any interrelatedness of their categories of religious art to our liturgical qualifications.

Dixon (1964) recognized that the unnecessary dualism in the Western Church that decried flesh and exalted the mind. Somehow in our past we convinced ourselves that being human meant having only the mind and will. The body was considered an exasperating nuisance, for its weakness obstructed the truly human work of the mind and reminded it of its painful dependence on the flesh. Such a theology that placed matter at the bottom and spirit on the top was absolutely inadequate to the doctrine of the Incarnation.

The notion of religious art has nothing to do, says Dixon, with this or that style but with the meaning of the creative art itself (Chapter 6). Essential to the understanding of the creative activity is the doctrine of creation and the Incarnation, for God not only created the world in the distance of time but also entered it. "The world, therefore, can be understood as radiant with his presence and transfigured by his grace" (p. 60). Dixon cautions that such a doctrine
could lead to error. Human beings are not equal to God in their creative activity but human making is a commerce with that of God's making and is a vehicle for humanity's fulfillment. Theologically speaking, the source of human creativity is found in the response to the created order. Creation is good and is filled with God's glory. The Christian principle here is that created nature is the cradle of the divine and is imbued with His essence.

The meaning of the material also lies in the mystery of the Incarnation. The material substance of the earth is deemed worthy not only to proceed from the hand of God but also to be radiant with the Godhead Himself. All art is incorrigibly materialistic, for its very being is found in the substance from which it is made. But its meaning is found in the manner in which the physical material is given shape (Dixon, p. 196). Few, if any artists can afford to be indifferent to the material. Therefore, it behooves the Christian to be respectful of the fact that art testifies to the glory of the created earth (p. 197). Because creation is good, the structures of creation reflect the order of divine creativity. Humanity is placed in creation to rejoice in it, for God has redeemed all humankind and has transformed the old into the new creation. By such an act, the relation of humanity to reality and to itself has also been transfigured. God has seen fit to accept the ordinary and the contingent and to transform it into a vessel for divine presence.

What is the nature of the artist then? It is in the uncovering
of this deeper nature of things that the artist best serves.
Artists give insight into the meaning of the divine presence and into
the order of divine creativity. It is a genuine commerce with
reality as it uncovers things and reveals the hitherto unknown pre-
sence of God. It is a "penetration into the secret life of things
to find the bonds between them...Art is not an ornament...it is
the primary means of forming that world (p. 12). The forms of art
are the embodiment of the artist's sense of the meaning of things and
the meaning of the created order.

The meaning that is transmitted through the sacramental is not
the same as that transmitted through dogma. To illustrate this notion,
Dixon analyzes the process of sacramental communication by way of the
gospels and the parables (pp. 86-89). The gospel is not history nor is
it a biography. Teaching is present but never as a system. Instead,
the teaching appears in flashes. The gospel writers had to embody
in words a person, not just information about a person. The full
vitality of Jesus had to be portrayed as a living presence, a total
experience, the whole person of Christ. This was not done through
orderly analysis. Much of it was disorderly, as disorganized as life
itself. The gospel form was not an essay but was essentially an art
form. The biblical writers communicated by forming a body of
material in such a way that full communication with it was not possible
unless the readers were remade in order to enter the world of what
they read. Dixon sugests that the work of artists proceeds in the same
essential way: that they make a form which requires their viewers to
submit to the world and the laws of that form in order to see in-
telligently (pp. 93-95).

Therefore, the artist is a creator and presents creation as a
revelation, a way into a new world. Actually, the artists cannot
create from nothing. Dixon suggests that the act of making is not a
revelation but a re-presentation. But a re-presentation is a very
complex and varied process. It presupposes a re-presentation of as
many different views of reality as there are artists.

This brief introduction to Dixon’s incarnational orientation has
revealed several elements that are tantamount to our previous investi-
gation, namely, the aspects of revelation, participation and creation.
The net that was cast was a very broad one, for although it is true
that all genuine art is deeply relevant to the spirituality of the
Christian and that it is a sacramental capable of bearing prescience,
the differences manifest themselves in the degree of awareness.
Dixon qualifies himself by stating that there is no reason to think
that the Christian artist is any better than the non-Christian artist.
Such conclusions would certainly be risking an impoverished life.
Nevertheless, the function of Christian criticism is not to distribute
tags but to define the essentials that there are differences of value
and of quality. There are different kinds of relevance (p. 53).
Dixon suggests that all good art belongs to Christ just as the goodness
of creation does. But it also must be affirmed that some art is
relevant to the life and thought of the Christian in a very special way.
We cannot say that art is Christian in the sense that persons are Christian but there are some arts that grow out of a life under grace, that reflects the thought and work of Christians working out their responsibilities in the material that is the substance of what they do (p. 198). Christian art is not to be separated from the rest of art nor is the Christian artists to be part of the elite. Rather, the work of the Christian artists is to act as the salt or the leaven in the realm of the arts. The quality of Christian art is not to be found in the choice of subject, nor even in morality but in its rootedness in humanities work transfigured by the numinous (p. 199).

If the theological justification is rooted in the Incarnation, then Christian art grows out of this more acute sense of the glory of that which is given in God's grace (p. 197). Therefore, the most significant art for the Christian is art that responds under the light of grace, although all art is relevant. The difference, Dixon suggests, comes in the degree of awareness manifested in each work. On the one hand, we participate in them with our visions illuminated by the incarnation, consciously or unconsciously. "This separation is not, strictly speaking, a separation of the work of the Christian from the non-Christian, although in practice that is what usually happens" (p. 72).

First of all, Dixon asserts that not all art may be relevant to Christianity, and may even be antagonistic. These works may be anti-religious or anti-Christian in that they oppose the Christian
interpretation of the nature of things. Art that is irrelevant to religion is art that is wholly concerned with the natural vitalities where religion is irrelevant. It is not more than a record of earthly experience. This category would include the unqualified assertion that things are for the sake of themselves only (p. 55). Implicit religious art, in his definition, includes the work of artists who have approached reality with their imaginations expanded to the edge of awe. There is a sense of something beyond, a sense of power or meaning. Explicit religious art would include authentic awe of the holy, the awareness of the mysterium tremendum at the heart of things. It is a conscious part of the artist's intention and it is translated into the form in order to go beyond the merely naturalistic or humanistic to find the essential meaning of things in human experience.

Implicitly Christian art would have the essential spirit of Christianity, righteous holy love. It contains the religious awe before the ultimate, plus a sense of humility (p. 55). In theory, it may apply to any subject, including pure abstraction. In practice, the aid of subject matter or the biography of the artist's intentions would probably be necessary. Explicitly Christian art defines a consciously incarnational and redemptive attitude. These works seek to communicate a special sense of the holiness of creation. They are works informed by the spirit and the purpose of Christ. These works are subdivided into four other categories: the arts of creation; arts of the image of God; arts of the fall, arts of the redemption. Each of these categories, with the possible exception of the last, could be manifested in the non-Christian's art and the Christian's art.
It is a matter of the degree of awareness.

Before moving on to an explanation of these types, it is necessary to clarify the difference between religious and Christian art. According to Dixon, a work can be said to be religious when the morality of art is transformed by the numinous, by holy awe. When religious art stands under the grace of God in the love of Christ, then in a distinctive sense the work is Christian (p. 20). And as far as Christian artists are concerned, Dixon says that they are those who have gone into the world and have created in it, not an object, but a pointing of the way.

Within the range of art, types correspond to the principle events in the Christian drama. First, the arts of creation are the arts that are given to a kind of innocence and freshness of vision associated before the fall. There is a graceful, natural life, the joy of the Garden or life immediately under the grace of God. There is peace and serenity, order and harmony. Of the non-Christian concerns, pure naturalism would be the closest, for it involves a respect for created reality. The art would become religious only when there is an element of awe, a sense of the numinous which lies beyond the immediately physical. It becomes fully Christian when it becomes permeated with the sense of the incarnation behind the holy. "The difference appears in a Dutch Still Life with its flat bourgeois naturalism, a Chinese landscape with its sense of the numinous... and a Chardin Still Life with its concentration of human weight and reference seen in the grandeur of material things" (p. 93). The arts of creation are the arts of
rejoicing in the created order and the glory of things as they are. Much contemporary art can be categorized as these arts, for many of them are most strongly characterized by a delight in the work as a thing, the delight in the art of making.

The arts of the image of God make structure their aim and purpose. In these arts, one probes and tests to find inner laws. Imposed upon the work is the order of the mind, therefore, it is more intellectual. Instead of rejoicing in the thingness of the material world, there is an attempt to penetrate into their inner structures, to analyze them. It is often colder and less appealing. A still life by Cezanne would fall into this realm (p. 75). Dixon gives Raphael as another example as he is able to state the ideal or order with a perfection that approached the numinous. The best of cubism, in its strong sense of order, also belongs in this category. Piero della Francesca, on the other hand, sees the order of things as part of the incarnated holy, the numinous power that proceeds from the throne of grace. Those artists who have explored the structure of the created order would belong here. The past decades have known one of the most rigorous explorations into the nature of the created object ever undertaken. Instead of observing natural laws, the artists uses external laws and appearances of the object (p. 199). From our previous study, it would appear that the work of Kandinsky would belong here because of the sense of order and the penetration into the interlocking web of energies. His art was seen as a structure with systems of relationships, attractions and tensions, forces and counter forces.
A manifestation of the brokenness of the world and the rebellion of humankind would compose the arts of the fall. It is the acute sense of tragedy, cruelty and despair of the human dilemma. The horror of the works of Munch is redeemed by nothing except that it is a fine work of art and in keeping with its own order. "Many overtly Christian works (e.g. the Piaetas of the late fifteenth century) are similarly full of despair and are redeemed only by the liturgy within which they function, not of their own comprehension of their essential meaning" (p. 77). Dixon cites that only an artist like Rouault can see further than the tragedy to the redemption that lies beyond. The expressionists who are concerned with their emotional response generally manifest this type of art.

The last category is the art of redemption in which glory is transfigured out of pain. Tragedy has been redeemed and transformed, not obliterated or forgotten, but caught up in new life. "No purely tragic work can be in the order of redemption, for it is only tragedy transfigured that can be fully loyal to the redeeming Lord" (p. 78). Grunewald is seemingly obsessed with the tragedy of life, yet he has also caught the glory of creation in the light of the incarnate Christ and the transfiguration of creation. Tragedy here is not seen as an end in itself but a rent in the wholeness of creation. This is the art of the holiness of Christ penetrating the material world and bringing it to fullness. It is the transfiguration of the earth, the search for the grace beyond hope (p. 189).

Dixon is convinced that it is important to avoid a rigid standard
of style. "All human experiences of faith are partial....Thus, no one period or one style can be taken as representative of the true faith and the necessary articles of equipment are flexibility, openness, catholicity" (p. 156). He also states that subject matter, although it cannot be asserted that it is of no importance, has been over-emphasized and misplaced in the study of art.

Tillich

In "Art and Ultimate Reality," Tillich (1960, pp. 1-14) describes five categories of religious art. First of all, the term "ultimate reality" does not mean God in the religious sense, but the God of religion would not be God if he were not first of all, ultimate. Thus, the idea of God includes ultimate reality, that is, everything that expresses ultimate reality expressed God whether done so by intention or not (p. 2). Tillich believes that art manifests ultimate reality through aesthetic images. He suggests five stylistic elements that may appear in innumerable mixtures and that can be seen in the historic style of both the East and the West.

The first is the sacramental style. Ultimate reality appears in the holy as all kinds of objects, things, events and persons (p. 4). Almost anything can be the bearer of the holy, a sacramental reality. This stylistic element appears in the often called magic realism, but because of the non-religious meaning of this term, Tillich prefers to call it numinous realism. The word comes from numer, a Latin word meaning divinity but with a divine-demonic quality about it. It is realism that depicts ordinary things, persons, events, in a strange
mysterious way laden with ambiguous power. One is fascinated yet repelled. Much primitive art is this style, cubism from Cezanne to Baroque, the style of DeChirico and the surrealism of Chagall. This style is the correlate of religious sacramentalism. It shows ultimate reality as present here and now in particular objects. Examples of this type would be Lipschitz's sculpture "Figure," Klee's "Masque of Fear" and "Child Consecrated to Suffering," Chagall's "I and the Village," DeChirico's "Melancholy and Mystery of the Street," Miro's "Composition," Tanguy's "Mama, Papa is Wounded," Gabo's "Spiral Theme" and Lippold's "Full Moon, Variation 7."

The second is the Mystical type in which religious experience tries to reach ultimate reality without the mediation of particular things (pp. 5-6). This type is seen in Buddhism, Taoism, Neo-Platonism, and with qualification in Judaism, Islam and Christianity. God is equated with nature which transcends every particular object. The particularity of things is dissolved into a visual continuum. And although the continuum contains tensions, conflicts and movements, it still has not become particular things. They are hidden in mere potential state, or are not yet distinguishable objects. Chinese landscapes in which air and water symbolize the cosmic unity, as individual rocks and branches hardly emerge, is an example. It can also be seen in Asiatic and Western painting even if the foreground is filled with figures. The danger of this type is that the sacred emptiness can become mere emptiness in which nothing at all is expressed. The Japanese Ashikaga's 'The Landscape,' Klee's 'Equal Infinity,' Seurat's 'Fishing Fleet,'
Kandinsky's "Improvisation" and Pollock's "No. 1" are examples of the mystical type.

The Prophetic-protesting type is the third dimension. It is the criticism of a distorted sacramental system under the guise of personal righteousness and social justice. This type also brings out possibilities of seeing reality which enlarges our daily life's encounter with it. It opens our eyes to a truth which is lost in daily encounters. We see something as unfamiliar as what we thought we knew through and through by our day to day encounters. It depicts the inexhaustible richness in the sober, objective, quasi-scientifically observed reality although it is lacking in directly numinous character (p. 7). This type also enumerates, as was mentioned, the injustice of the world. The danger is to succumb to a negativity without hope. Examples of the prophetic type are Courbet's "Wave," "Early Sunday Morning" by Hooper, and "Classic Landscape" by Sheeler. Those that represent the critical group are "What Courage" by Goya, "Till Death She will Beautify Herself" by Goya, "A Butcher" by Daumier, "War" by Dix and "Metropolis" by Grosz.

The fourth category is the Prophetic-critical type. There is an element of hope in this type. It sees the anticipation of the future in the present and it sees in the present an anticipation of future perfection (p. 8). This prophetic hope is marked by forms of perfection. The Renaissance and the Classical Greek were conducive to this type. As a religious attitude it can be called religious humanism that sees God in human beings and humans in God in spite of all weakness.
Therefore, the style expresses itself usually as idealism. It is a remembrance of the lost and an anticipation of the regained paradise. It expresses the divine character of humanity and the world in the essential, undistorted, created perfection. The danger of this type is superficial and sentimental beautifying by dishonest and idealistic additions. Examples are "Queen of Sheba" and "Solomon" by Francesca, "Landscape" by Poussin, an idealized landscape, "Study for the Golden Tiger" by Ingres, "Life" by Picasso and "Dream" by Rousseau.

The Expressionistic type is the final type in which ultimate reality appears to be breaking through the prison of our form. It breaks to pieces the surface of our own being and that of our world. It is the spiritual character of expressionism (p. 9). Expressionist elements are dominant in many other styles of the past and present, for example, art of the catacombs, the Byzantine, the Romanesque and most of all the Gothic and the Baroque style and recent developments since Cezanne. Ultimate reality is powerfully manifest in these types even if they disregard religious symbols. Tillich believes that this style is especially adequate for works of art which deal with traditional religious symbols. Examples are "Hills at St. Remy" by Van Gogh, "The Scream" by Munch, "The London Bridge" by Derain, "Yellow Horses" by Marc, "Peter and Fisherman" by Schmidt-Rottluff, "Prayer" by Heckel, "Pentecost" by Nolde and "Prophet" by Nolde.

van der Leeuw

As with Dixon, van der Leeuw's (1963) aesthetics is based on the mystery of the Incarnation. There are also strong panentheistic elements in his theory as he is certain that there are only a few
Christians who have learned, through the manifestation of the Lord, to love the whole manifest world and who can kneel always and everywhere (p. xlii). It is unfortunate that some see no essential connection between God's revelation in Christ and the formless revelations in the rest of the world. Van der Leeuw cites that creation and love are correlates. Creation is a pledging of one's life for what is created. Every artist, even those who know nothing of Christ, can confirm that in the act of creation, love is the element that unites one's own life with the work of art. And in spite of the fact that from the superficial point of view, this has nothing to do with religion; genuine love, genuine altruism is the driving force of all great love (p. 280).

Christian theology does not begin with God, but with Christ; not with creation, but with redemption. Thus, at this point begins the theology of the arts, for its center is the image, the fact that God represented Himself. To van der Leeuw, the central idea is, therefore, pictorial art, for although all art is representational, the pictorial art is completely dominated by the form and by the shape. The further we go from mid-point, the more it is blurred and disappearing until art becomes music; in theology, it becomes mysticism (p. 329). The doctrine of the image of God is a justification for all human attempts at creating form. Art is not a mirror or a reflection, but like human life, partakes of the image of God. It aims at reality that brings things to life. It brings reality into the midst of our lives in an acute, clear, sharply defined way. Religious art always arises
when we recognize in the form of the human, the form of God, and in
the building of human ingenuity, creation. This is the sacramental
experience in his terms. When we are able to recognize the images of
God in the work of the artist, in music, in dance and in painting,
it is a sacramental experience (p. 329). For "since God created man
in his own image and walked the earth in the form of a man, this
theology will be concerned that it cannot be a sinful pride to search
for God's image in these forms of his creation" (p. 303).

For van der Leeuw, it is only through the sacramental that we learn
of God. Only when the divine appears as an image can it mean something
to us. We know divine reality only as a 'symbol'; it must "take place"
in this world, it must somehow become concrete so that we may approach
it (p. 307). In the image, therefore, divine power becomes actual.
It is a form through which humanity can meet with God. Therefore, images
of God are bearers of his presence among us, are mediators of his presence.
Thus, it is a sacramental. Whoever has heard of the incarnation of
the word can never again conceive of Christianity as formless. Here
is sacramental theology. "For 'sacrament' is nothing more than image,
than 'sign,' through which that which is represented is made present"
(p. 325). Art is better able to convey the holy than pure idea, for
its point of departure is the whole person, body and soul, the in-
divisible unity. The holy, too, is concerned with the whole person.
"When religion desires to express itself, it can no more do without
material means than can art" (p. 180). We can produce no drama,
administer no sacrament without depending on hearing and sight,
without myth, without symbol. In this respect religion and art
are completely alike.

Van der Leeuw does not ask how art can be made to be religious, nor does he ask when or how does art become religious. This would be too external. Rather he asks, "When and how is the unity revealed to us which was self-evident to primitive man, but which we can perceive only with effort? In other words, there is no particular art which can be designated religious" (p. 266). He goes on to say that, "Beauty is holiness. But holiness is not absolutely, not exclusively beauty; it is more. "Holy" is the ultimate word; "beautiful" the penultimate" (p. 266). Van der Leeuw also suggests that those who say "holy" say everything; those who say "beautiful" say much. This notion of the holy not being exclusively beautiful is essential to understanding his work, as we shall see later.

First of all, van der Leeuw takes a step further than Tillich or Dixon. Unlike the former theorists, van der Leeuw asserts that although genuine art, great art, is religious art, it is not necessarily church art, liturgical art. Religious music is not only Palestrina and Bach but Beethoven, Mozart, and Strauss. But, "it is obvious that music used in worship must have its own style, its own character, which is determined by the form of worship and its historical development" (p. 27). Church music is not the same as religious music but music can fulfill all the demands of ecclesiastical style and still not be religious music. Or it can be filled with holiness and still not be church music. For example, a symphony by Mahler may be very religious music and still not be suited for the liturgy. Before we can deal with the
problem of ecclesiastical art, says van der Leeuw, we must deal with true religious art.

Of the three writers, Dixon and van der Leeuw are explicitly based on the Doctrine of the Incarnation, asserting that the mystery of the material and the transformation of the material in the act of creation lies in the mystery of the Incarnation. In this regard, they are in harmony with Creation-Centered theology, ascribing religious significance to works of art, not the perception of works of art. Also, all three writers lean heavily upon the possibility of a particular work having characteristics of several categories at once. This is a very important notion, not only for works of art, but it is also indigenous to perception. The aspect which gives the contents of art meaning is called multileveledness (Krietler, H., & Krietler, S., 1972, pp. 294-295). Although these authors do not make any reference of this function being related to Maslow’s theory, we may surmise from its description that it would be an aspect of Being-cognition which enables the observer to see the object as a unique whole, appreciated and admired for itself, not for its purposefulness to the observer. It is also the capacity of a work of art to be grasped and experienced in several systems of connected potential meanings, each of which allows a meaningful and sometimes autonomous organization of all the major constituents of the work of art. Each system of meanings if called a level. Levels are due to the differences in organizing and meaningfully relating the very same items. For example, Newmann’s analysis of Moore’s sculpture on the theme of the reclining feminine figure may be grasped on several levels: a) the
figure as female; b) the figure as mother; c) the figure as Mother Earth; d) the figure as an organic body changing into an inorganic object (p. 299). The more multi-leveled a work of art is, the more it satisfies, the more disparate problems it unites, the more doubts it removes (p. 302).

Multi-leveledness can also be another aspect that contributes to and is characteristic of Being-cognition and aesthetic perception when the observer is able to perceive clues inherent in the work of art that suggests possibilities for several different organizations. The viewer is also able to perceive the symbols and motifs which have a wide range of meanings. Finally, the viewer is able to grasp multi-leveledness perceptually, conceptually and experientially through a process of shifting points of view. For example, the theme of waiting may be rich in multi-leveledness as in Beckett's "Waiting for Godot," when it turns into a symbol of waiting for God, for salvation, for a better personal and social life or just waiting for someone to come or something to happen (p. 299).

The point here is an important one, for it describes the interaction between the observer and the work of art. A work of art needs to have within it clues for possible recognition. The observer must be capable of perceiving these clues. But as illustrated in the motif of waiting, who can say with certitude that the religious elements are contained totally in the art work of in the observer? Both are interdependent on one another. So to return to the categories described earlier, it is correct that these categories may function within several different realms. And it seems to me that their ability to do so
would increase their artistic value. The point is that one needs grace to put it there and also grace to receive its hidden meanings.

A brief reflection of Tillich's work reveals an over-emphasis on expressionism as an indispensable element of all truly religious art. To single out one style and to conform to such a rigid standard of style seems to be a limitation. One of the biggest advantages of the Church today is precisely the capability of choosing from many different styles. The problem I see in Dixon's work is the unnecessary differentiation between implicit-religious art and implicit Christian art; he even admits to the need of a biography of the artist's intentions to determine its value. The purpose of our investigation, however was in determining the qualities of a work of art which would be liturgically appropriate. It seems from his description that the arts of the redemption would be liturgically correct if that tragedy has been redeemed or transformed and there is an element of glory. It seems that the only way that a piece of art belonging to the category of the arts of the fall would be able to be liturgical would be if it were in his terms explicitly Christian. But once the suffering is transformed, it no longer belongs in the category of the fall but of the arts of redemption. The arts of creation could especially be used in the church because of its element of delight. However, the subject matter as suggested by Watts need not be traditionally Christian or objective. According to Tillich's categories, the expressionistic style would be best suited for sacred art. The prophetic-critical type too, could be suitable for sacred art.
One of the most essential implications of this study is that educating for aesthetic perception is a sacramental experience and an implicit spirituality. It is an awakening of what was forgotten, a revelation of the inner life and holiness of things, a grace-filled moment when we are able to see beneath the surface of dullness to perceive the wonder within. It is essentially an affirmation of the goodness of all creation, bringing with it meaning and purpose to life which is in itself a thanksgiving to God for the life we possess and enjoy. And whether implicitly or explicitly, it is a deification, a becoming more like God. It is a holy and noble function not at all separated from life, but immersed in it, a taste of the eternal and infinite now.

In conclusion we have seen that the Roman Catholic liturgy and the expression of its spiritual life through sacred art and architecture corresponded to the stages of cultural growth and development. Western civilization and the Western Church have been moving from a highly symbolic realm toward a more mystical relationship, whereby the traditional doctrinal symbols must be destroyed in order that they may reveal their true inner meaning - union with God. However, the Church will always have a need for the incorporation of both the sacramental and the mystical into its spiritual life - the concrete and the spirit, the traditional symbols and the representations of God's energy, transformation and continuation through abstract forms. Therefore, sacred art must be able to reinterpret traditional symbols and stories in fresh new ways, as well as represent the more mystical realm, beyond images and forms in abstract art.
Whether or not the Church will decide to broaden its notions of liturgical art to include non-traditional forms will depend primarily upon the impact of the mystical realms in the form of its parentheistic awareness and thankfulness of God everywhere, and upon enlightened and intelligent Church leaders. As spirituality is connected more and more to life, more will be considered holy and less as unholy.
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