Sacred Architecture

ISSUE 19 2011

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The project to build a National Temple of Divine Providence in Warsaw, Poland continues to move slowly due to lack of funding. The program and purpose in many way parallels that of the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., but the project has flagged since construction broke ground in 2002. The forty million euro design, consisting in a mosque like dome atop a brutalist cube, has failed to inspire donations from the Catholic populace ever since the design was chosen, despite government funding, support from Pope John Paul II, and a national bishops’ appeal. This failure stands in marked contrast to the recently-built Basilica of our Lady of Lichen (dedicated in 2004). The Lichen basilica, though controversial in in certain circles for its traditional design, found funding entirely from the hundreds of thousands of donations by pilgrims and the Polish catholic community around the world.

After years of difficulties regarding the fate of The John Paul II Cultural Center in Washington, D.C., the Michigan-based Dominican Sisters of Mary, Mother of the Eucharist purchased the modernist structure for use as a house of studies. Opened in 2000 in honor of the late pontiff with the dream of highlighting his teaching and witness, the seventy-five million dollar complex has faced financial difficulties from the start and the project left the Diocese in forty million dollars of debt for construction. The center was the legacy project of Detroit’s now-retired archbishop, Cardinal Adam Maida; its most prominent purpose has been as the Washington studios of EWTN. The high profile building will belong to one of the nation’s most well known and fastest-growing religious communities.

On November 20, 2010 Archbishop Thomas Wenski presided over the re-dedication Mass of Saint James Cathedral in Downtown Orlando. The ten million dollar restoration was conducted by Kosinski Architecture, Inc. of Fort Lauderdale, FL in cooperation with Rohn Associates. One item of note in the renovation was the inclusion of an image of Bishop Wenski in the newly installed window. Though the inclusion of an image of the project patron is the historical norm, the image of the bishop drew forth general discussion of the appropriateness of the practice in modern building campaigns.
The San Carlos and San Ambrosio National Seminary has opened outside Havana. It is the first new religious construction in Cuba in more than fifty years—since Fidel seized power in 1959. It replaces an eighteenth-century seminary. Dedication attendees included Archbishop Wenski of Miami and President Raul Castro.

The new Our Lady, Queen of the Apostles, Chapel, designed by Don Hammerberg Associates was dedicated on the campus of Holy Apostles College and Seminary in Cromwell, CT. on Sept. 8. Bishop Michael R. Cote of Norwich was the principal celebrant of the Mass, and Archbishop Mansell of Hartford presided.

VATICAN CITY, MAY 2, 2011 In a private ceremony that took place after Saint Peter’s Basilica had closed for the day, the remains of Blessed John Paul II were moved a short distance down the nave to the Chapel of Saint Sebastian. The coffin was placed under the altar, and after the Litany of the Saints was completed, the invocation Beate Ioanna Paule was repeated three times, and the coffin was incensed. The marble was engraved with the words Beatus Ioannes Paulus PP. II. The chapel is named after the main figure in the mosaic above the altar that was completed by Pier Paolo Cristofari. Statues of Pius XI and Pius XII flank the right and left sides of the altar, respectively.

The Fourth Fota International Liturgy Conference (Fota IV) will take place in Cork, Ireland, July 9-11, 2011. “The Conference explores the topic: Benedict XVI and the Roman Missal. The international conference will examine the approach of Benedict XVI/Joseph Ratzinger to understanding and appreciating the Roman Missal as one of the central texts of Catholic Worship.” The Conference will be opened by His Eminence Raymond Leo Cardinal Burke who will also give the keynote address. In preparation for the publication of the English translation of the third edition of the Missale Romanum, the Fota IV Conference will host a special one day seminar in Cork, Ireland, on 29 July 2011 to present the new English translation of the Roman Missal. The seminar will be chaired by His Eminence George Cardinal Pell, Archbishop of Sydney, President of the Vox Clara Committee. Contact: Terry Pender, Secretary, +353 (0)21 4 813445 or email Colman.liturgy@yahoo.co.uk

Sacred Architecture Issue 19 2011

The new chapel at Holy Apostles College

The New Tomb of Blessed John Paul II in the Saint Sebastian Chapel

The new San Carlos and San Ambrosio National Seminary in Havana

The New Tomb of Blessed John Paul II in the Saint Sebastian Chapel

The new chapel at Holy Apostles College
The firm BWCP has been awarded planning permission and listed building consent to use a grade I former London church as a members’ club and events space. Holy Trinity Anglican Church in the suburb of Marylebone was built in 1828 and generally considered John Soane’s best church. It was deconsecrated in the fifties, and used as a bookshop until Hammer Holdings bought its lease. The new permissions allow block walls to be removed to re-admit daylight into the nave and a mezzanine to be inserted in the crypt, which will become a private club. The project is similar to church repurposing projects carried out by the firm in the past.

On February 24, 2011, before his general audience, Benedict XVI blessed the new statue of the fifth-century monk St. Marone. The sixteen foot, twenty ton statue was carved from a single block of marble by Spanish artist Augusto Duenas. It was recently placed in the last vacant outer niche of Saint Peter’s Basilica. The Maronite Catholic Church commission the work for the jubilee year that marked 1,600 years since the death of the saint, who is an important figure for the Church in Lebanon and recognized as the father of the Maronites. The statue depicts St. Marone in the act of offering to the world a small Maronite-style church, which he is holding on his palm. The saint is wearing a long stole and holds a staff in his other hand.

Israeli archaeologists have uncovered 1,500-year-old church in the Judean hills. The basilica-style church is located southwest of Jerusalem and has been excavated over the past three months, although it has now been covered again with soil for its own protection. The small church (with an exquisitely decorated floor that includes mosaics of lions, foxes, fish, and peacocks) was used between the fifth and seventh centuries A.D.

Located on a rural site north of Plantersville, TX, the Catholic community at Saint Mary’s Catholic Church expanded their church while retaining the sanctuary’s integrity. This was done by removing the sanctuary in its entirety, inserting two more bays, and re-attaching the sanctuary to the expanded nave. Ziegler Cooper Architects of Houston coordinated this work.
In the fall of 2010 the two million dollar restoration of the Cathedral of Saint Mary in Cheyenne, Wyoming was completed. The restoration included the addition of a thirty-four foot baldacchino. The architect for the restoration was Randy Byers of TDSI in Cheyenne, Wyoming who worked with liturgical consultant John Buscemi.

The restored Cathedral of Saint Mary in Cheyenne, Wyoming

The Carmelite Monks of Wyoming unveiled plans for a new monastery, designed by James McCrery

The design firm D.O.S. of London has won a competition to design a 2,000 seat church in Lagos, Nigeria.

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Stephen Van O’Meara
Goldsmith . Silversmith . Sculptor

Photo: D.O.S. Architects

Photo: James McCrery Architects

Photo: Wikimedia Commons
Longford Cathedral, one of the finest Neoclassical buildings in Ireland, was reduced to ashes on Christmas morning 2009 by a fire, originating in an over-extension of the heating system. The fire could not immediately be brought under control because of water shortages caused by the frozen-over municipal supply during a period of particularly harsh weather.

In the aftermath of the blaze, only the external walls of the cathedral survived, together with the campanile and portico. Internally, practically everything perished with the exception of some of the mosaic floors which had been laid on concrete foundations, and a number of the lateral altars.

Securing the remains of the building was slowed by painstaking removal of the debris so as to recover as much as possible of the collection of some 500 historical items—including some important early medieval artifacts—which had been housed in a museum attached to the cathedral. Among the items recovered by a team of specialists from the National Museum of Ireland were the Shrine of St. Caillinn, which is largely intact, and a portion of the Crozier of St. Mel, an early iron hand-bell from Wheery, Co. Offaly and a thirteenth-century crozier made at Limoges in France. Lost, however, was the entire collection of vestments, penalt crosses, altar vessels of pewter and silver, and works in paper. Some of Harry Clarke’s Celtic Revival/Art Deco stained glass happily survived the conflagration and has since been successfully restored.

Saint Mel’s was begun on May 22, 1840 by Bishop William O’Higgins (1829-1853) according to plans drawn by John Benjamin Keane (d. 1859). The cruciform plan, with nave separated from aisles by an Ionic colonnade and ending in a chancel apse, was inspired by the Basilica of Saint Paul’s Outside the Walls in Rome. Works ceased during the famine and resumed only in 1853 under Bishop John Kilduff (1853-1867). John Bourke added the Italianate campanile in 1863–loosely based on the Tower of the Winds—and continued the works after Keane’s death. The impeccably proportioned hexastyle Ionic portico, positioned on a raised stepped base with pediment over, was added to the entrance front between 1889 and 1893 to plans drawn by George C. Ashlin (1837 – 1921), better known for his neo-Gothic work, especially as exemplified at Saint Colman’s Cathedral, Cobh (Queenstown), Co. Cork. The final building phase was undertaken by Bishop Bartholomew Woodlock (1879-1894), former rector of the Catholic University of Ireland. The cathedral was solemnly consecrated on May 23, 1893.

The building sits on a complex system of reversed arches that supports the colonnade on which the roof rests. The external walls are buttressed internally by a series of pilasters, also resting on a further system of inverted arches which extends beyond the external walls of the cathedral. Some of this system was exposed with the collapse of the wooden flooring.

The pedimental sculpture, designed by Ashlin, was executed by George Smyth of Dublin. The internal plasterwork was believed to have been carried out by Italian stuccodori who had worked at Carriglass Manor (1837). Much of the interior decoration was carried out under Ashlin. Longford Cathedral suffered the removal of its restrained classical high altar and choir stalls in 1976 and the installation of an unsympathetic solution by Richard Hurley and Wilfred Cantwell with furnishings provided by Ray Carroll. Its overall effect left the internal colonnade without its liturgical focus. “The new altar, ambo, and bishop’s chair and the semi-circular row of canons’ seats [were] made of limestone ... [and] no attempt seems to have been made to secure harmony with the building.” These, too, perished in the flames along with the wall hangings of the Second Coming which vainly attempted to add a surrogate focal point to the apse. Initial estimates of two million euro for the restoration of the cathedral
quickly escalated into the ten millions with the eventual bill quite likely to be more in the region of twenty million.

Interactive Project Managers, a Dublin based enterprise, has been appointed to coordinate all groups involved in the restoration of the cathedral. The company is headed by Joan O’Connor, an architect, and directors Niall Meagher and Eileen Dolan. It has previously worked on public building projects such as Cork Courthouse, the Millennium Wing of the National Gallery of Ireland, and the Assay Office at Dublin Castle.

Details of the precise restoration have not yet been made public. A number of architectural firms (as of February 2011) were interviewed on their proposals for the project. Inevitably, approaches to the restoration differ: some proposed a true restoration in the Neoclassical style, others a “restoration” in a modern idiom with the shell of the building acting as an apocalyptic backdrop, while others suggested abandoning the site in favour of a completely new building. From many perspectives, the eventual restoration of Saint Mel’s Cathedral, seen by many as an iconic contest between les anciens et les modernes, will necessarily involve long term ecclesiastical and architectural implications. It will also come as a test to the limited conservation resources and experience available in Ireland, which have not yet had to confront a project with as many international dimensions as those inherent in the Longford Cathedral restoration project. It is, however, to be hoped that the Longford project will have sufficient expertise available to it so as to avoid the now all-too-evident mistakes made during the 1990s restoration of Cobh Cathedral, which clearly illustrates the dangers of insufficient historical research and conservation expertise.

After months of “reflection,” it was announced, in conjunction with the celebrations for St. Mel’s day, that the contract for the restoration of Longford Cathedral had been awarded to Richard Hurley of Richard Hurley and Associates, as the lead designer, in alliance with Colm Redmond of FitzGerald, Kavanagh and Partners. The latter company claims experience that “covers office, retail, hotel, education, residential, urban design, industrial, historic buildings, mixed use, and leisure facilities.” While not explicitly referring to their ecclesiastical work (mainly for the Archdiocese of Dublin), the company has produced at least two churches, one at Huntstown, Co. Dublin, the other, tout en rond, at Clonard, Co. Wexford, both in an unrelieved modernist brutalism.

Richard Hurley, who worked on Longford Cathedral as long ago as 1976, is well known for his ecclesiastical work in Ireland for over forty years. Much of it successfully integrates an advanced reductionist modernism with a highly personalized vision of the liturgy, attributed to the Second Vatican Council; a domestic approach to worship seemingly inspired by early twentieth century archaeological concepts such as R. Krautheimer’s Domus Ecclesiae—since critically refined through a revisionism motivated by the absence of concrete historical examples; and a populist autochthony. Premiated examples of the recurring motifs of the genre may be admired at the Cathedral of Saint Mary and Saint Anne in Cork City, and at Saint Mary’s Oratory in Maynooth College, Co. Kildare, Ireland.

Referring to the often-destroyed Chartres (recte Orléans) Cathedral, Dr. Hurley said, at the announcement of contract signing for Saint Mel’s, that his team was approaching the restoration, “with the same ardour and belief that Saint Mel’s will rise again and live again at the centre of Catholic life in the diocese of Ardagh and Clonmacnoise,”—an aspiration wholly synchronized with his architectural mission to rescue the Second Vatican Council from the ashes. We await developments.

James O’Brien is a priest in Ireland
In his “keynote” delivered last Monday [January 17] to the Faculty of Architecture of the University La Sapienza of Rome by Cardinal Gianfranco Ravasi, the president of the Pontifical Council for Culture issued a warning, among other things, regarding contemporary church architecture: “We think of lifeless buildings, inhospitable and fragmented, and the obscure structures that have been pulled together without regard to the voice and the silence present within the liturgy and the assembly; without regard to the sights and sounds—the ineffable and the Church in communion . . . Churches in which you are lost as in a conference room, as distracted as in a sports arena.”

Probing the issues, Giacomo Galeazzi reported the words of Cardinal Ravasi in the newspaper La Stampa on January 19. La Stampa also included articles by Vittorio Sgarbi (proposing a Vatican presence at the Biennale of Architecture), by Mario Botta (highlighting the best that has been built recently, from Le Corbusier to Alvaro Siza), and Massimiliano Fuksas (who defends his much-criticized project of the church of San Giacomo in Foligno). Within this context, I contribute an article on the subject, starting from the critical analysis of a church built in Modena, with reference to the clear prescriptions of the Second Vatican Council.

The Church of Jesus the Redeemer in Modena deserves detailed discussion, both for the undoubted quality of the architectural work and the extremely innovative liturgical arrangement. The Church of Jesus the Redeemer is part of a pilot competition launched by the Italian Bishops Conference in 2000. This competition includes the new churches of Modena, Foligno, and Catanzaro; won respectively by Mauro Galantino, Massimiliano Fuksas, and Alexander Pizzolato.

The organization of the project clearly demonstrated Galantino’s will to see the church as part of a system of functional spaces that serve parish life. However, in order to do so, he sacrificed the recognizability of the Church as such. The liturgical arrangement, prepared with Monsignor Joseph Arosio as liturgist, contains some novelties that merit examination. To this end, the work sees the community of the faithful divided into two opposing armies with a huge void flanked by the altar and the ambo. In this innovative position, which regardless of bipolarity might recall the choir of the monastic churches, the designers embodied a series of aspirations often highlighted in the debate of recent decades: to imbue the lectern with an equal or greater dignity to that of the altar as center.
of the liturgy of the word; to surround the presbytery, according to the demands of the German movement of liturgical innovation; and to give greater “dynamism” to the liturgical event.

However, the impression of one attending Mass is deeply disappointing. The two “opposing armies” and the celebrants wandering between the two poles bring a crisis not only to the traditional unity of the worshipping community, but also what was the great achievement of Vatican II: the image of God’s people meeting in procession. Why are the people looking into each other’s faces? Why are they not looking at all the key places of the liturgy and the image and face of Christ? Because the pews are flanked and opposed to the liturgy, rather than side by side? Imprisoned in the pews, divided into areas such as the cohorts of an army, the faithful are obliged to remain stationary and to change the direction of their gaze, now to the right, now to left. The figure of the Crucified, in order to avoid the “banality” (holy “banality,” I’d like to say!) of the central location, is located on the side of the altar and end of the left row, with the inevitable consequence of being removed from the line of sight of many of the faithful, while other risk stiff necks.

Benedict XVI, in a passage of his book *The Spirit of the Liturgy* (now included in the eleventh volume of the complete works, just released), quotes Josef A. Jungmann, one of the fathers of the Constitution on the Liturgy of Vatican II, to discuss the original shape of the liturgical assembly: “They did not close themselves into a circle; they did not gaze at one another, but as the pilgrim people of God they set off for the *Oriens*, for the Christ who comes to meet us.” And Benedict’s thinking about the value of tradition is not just conservation but an exhortation to new heights. He asks:

"But is this not all romanticism and nostalgia for the past? Can the original form of Christian prayer still say something for us today, or should we try to find our own form, a form for our own times? Of course, we cannot simply replicate the past. Every age must discover and express the essence of the liturgy anew. The point is to discover this essence amid all the changing appearances. It would surely be a mistake to reject all the reforms of our century wholesale. When the altar was very remote from the faithful, it was right to move it back to the people... A common turning to the east during the Eucharistic Prayer remains essential."

Even in recent post-synodal apostolic exhortation *Sacramentum Caritatis* and *Verbum Domini*, Pope Benedict XVI offered food for thought and valuable guidance for religious architecture that betrays the futility of experiments that go beyond what the Second Vatican Council recommended. He affirms the compatibility of tradition and progress, urging that:

"There must be no innovations unless the good of the Church genuinely and certainly requires them; and care must be taken that any new forms adopted should in some way grow organically from forms already existing."

Indeed, *Sacramentum Caritatis* states that:

"Certainly an important element of sacred art is church architecture, which should highlight the unity of the furnishings of the sanctuary, such as the altar, the crucifix, the tabernacle, the ambo and the celebrant’s chair."

*Verbum Domini* also addresses the problem of the relationship between the altar and ambo, emphasizing that special attention should be given to revealing the ambo as the liturgical space from which the word of God is proclaimed:
“It should be located in a clearly visible place to which the attention of the faithful will be naturally drawn during the Liturgy of the Word. It should be fixed, and decorated in aesthetic harmony with the altar, in order to present visibly the theological significance of the double table of the word and of the Eucharist.”

Hopefully these timely interventions by the Chair of St. Peter will help liturgists and architects understand that re-evangelization is the corporate work of the Church and requires the effort of creative innovation alongside a careful consideration of tradition. This tradition has not always been simply conservation; it also includes the passing on of a legacy that can inform future building.

Liturgical Developments in the life of the Church represent, certainly represent a sign of vitality, but the Catholic Church should be above fads, striving to find and express the essential truth.

With respect to the architecture of the church of Modena, Galantino stays true to the spirit of rationalism, but his language, programmatically indifferent to the location, evokes recent church architecture of the Netherlands in its ostentatious horizontality. The Netherlands, particularly, has seen the rise of minimalist architecture through the work of Mondrian and van Doesburg and that process of abstraction and decomposition of volume which informs the De Stijl movement. Galantino, in particular, evokes the refined compositions of volumetric Dudok that mediate between abstraction and the technical, and employs harmonious volumes in his composition. Where are the saints, however? Where are the signs that make it recognizable as a church? The only sign, the presence of the bells, could equally indicate a town hall. No attention is paid to the symbolic values of the entrance, while inside, the beautiful crucifix by Zelma Bert Van is placed, as we have seen, in the background. All iconological weight is entrusted to two images that define consumerism: a “garden of olive trees” placed behind the altar in a small courtyard where trees suffer from the poor light, and the “waters of the Jordan” reduced to a channel of stagnant water squeezed between two walls ending in the baptistery. Inside, the roof curves down, just where the sanctuary is located, and light, having lost all symbolic meaning, shines down to the shoulders of the faithful from above where the ceiling is raised. Despite the pleasant and balanced proportioning and the sharpness of the design, the space is that of a beautiful meeting room where nothing evokes the transcendence and the path of the pilgrim people traveling toward their refuge.

The church of Modena is a clear demonstration that the aesthetic quality of architecture is not enough to make a real church, a place where the faithful are helped to feel the living stones of a temple in which Christ is the cornerstone.

L'Osservatore Romano, “To Make These Stones Live, Aesthetics is not Enough,” Thursday, January 20, 2011, 4. (reprinted by permission of the author)

Paolo Portoghesi is an Italian architect, theorist, historian and professor of architecture at the University La Sapienza in Rome, author of multiple books and frequent contributor to L'Osservatore Romano

(Endnotes)

1. The Spirit of the Liturgy, 80.
2. Ibid., 81.
5. Verbum Domini 239.
Louis Bouyer and Church Architecture

Resourcing Benedict XVI’s The Spirit of the Liturgy

Uwe Michael Lang

The present Holy Father’s thought on liturgy and church architecture were considerably influenced by Louis Bouyer (1913-2004), a convert from Lutheranism, priest of the French Oratory (a religious congregation founded by Cardinal Pierre de Bérulle in the seventeenth century and distinct from the Oratory of St. Philip Neri) and protagonist of the liturgical movement in France.1 Bouyer has left an enormous oeuvre extending not only to the study of the sacred liturgy but to other fields of theology and spirituality. Although he taught for several years in American universities and many of his books were published in English, Bouyer’s passing away on October 22, 2004 at the age of ninety-one seemed to have gone largely unnoticed in the Anglophone world.2

Joseph Ratzinger and Louis Bouyer were friends who held each other’s work in high esteem. Both were called to the International Theological Commission when it was instituted by Pope Paul VI in 1969. Bouyer recalls the working sessions of the Commission in his unpublished memoirs, and comments especially on Ratzinger’s clarity of vision, vast knowledge, intellectual courage, incisive judgment, and gentle sense of humour. In his remarkable book-length interview of 1979, entitled Le Métier de Théologien (The Craft of the Theologian), which has unfortunately not yet been published in English, Bouyer praises the appointment of the outstanding theologian Joseph Ratzinger as Archbishop of Munich3 Cardinal Ratzinger, in his turn, in a contribution published originally in 2002, recalls the founding of the international theological review Communio Initiated by a group of friends, Communio including the noted theologians Henri de Lubac, Hans Urs von Balthasar, Louis Bouyer, and Jorge Medina Estévez, who later became the Cardinal-Prefect of the Vatican Congregation for Divine Worship and the Discipline of the Sacraments.4

In The Spirit of the Liturgy, the present Pope’s debt to Bouyer is especially evident in the chapters “Sacred Places – The Significance of the Church Building” and “The Altar and the Direction of Liturgical Prayer”, where the French theologian is cited throughout.5 In the short bibliography, Bouyer’s book Liturgy and Architecture features prominently. This work was published originally in English in 1967 by the University of Notre Dame Press; its German translation, used by then-Cardinal Ratzinger, appeared as late as 1993. The theme of orientation in liturgical prayer occupied the theologian Joseph Ratzinger as early as 1966, at the height of the post-conciliar liturgical reform;6 his first significant contribution to the debate dates from the late 1978 and was included in the important volume The Feast of Faith, published in German in 1981.7 However, it appears to have been the work of his friend Bouyer that led Ratzinger to a more profound approach to the subject as is reflected in The Spirit of the Liturgy.

Jewish origins of Christian worship

One of the characteristics of Pope Benedict’s theology of the liturgy is his emphasis on the Jewish roots of Christian worship, which he considers a manifestation of the essential unity of Old and New Testament, a subject to which he repeatedly calls attention.8 Bouyer pursues this methodology in his monograph Eucharist, where he argues that the form of the Church’s liturgy must be understood as emerging from a Jewish ritual context.9

In Liturgy and Architecture, Bouyer explores the Jewish background to early church architecture, especially with regard to the “sacred direction” taken in divine worship. He notes that Jews in the Diaspora prayed towards Jerusalem or, more precisely, towards the presence of the transcendent God (shekinah) in the Holy of Holies of the Temple. Even after the destruction of the Temple the prevailing custom of turning towards Jerusalem for prayer was kept in the liturgy of the synagogue. Thus Jews have expressed their eschatological hope for the coming of the Messiah, the rebuilding of the Temple, and the gathering of God’s people from the Diaspora. The direction of prayer was thus inseparably bound up with the messianic expectation of Israel.10

Bouyer observes that this direction of prayer towards the Holy of Holies in the Temple of Jerusalem gave Jewish synagogue worship a quasi-sacramental quality that went beyond the mere proclamation of the word. This sacred direction was highlighted by the later development of the Torah shrine, where the scrolls of the Holy Scripture are solemnly kept. The Torah shrine thus becomes a sign of God’s presence among his people, keeping alive the memory of his ineffable presence in the Holy of Holies of the Temple. Ratzinger notes in his Spirit of the Liturgy that in Christian sacred architecture, which both continues and transforms synagogue architecture, the Torah shrine has its equivalent in the altar at the east wall or in the apse, thus being the place where the sacrifice of Christ, the Word incarnate, becomes present in the liturgy of the Mass.11

Syrian Churches

Bouyer’s Liturgy and Architecture made available to a wider public in the 1960’s current research on early Christian sacred architecture in the Near East.12 The oldest surviving...
Syrian churches, dating from the fourth century onwards, mostly follow the model of the basilica, similar to contemporary synagogues, with the difference, however, that they were in general built with their apse facing towards the east. In churches where some clue remains as to the position of the altar, it appears to have been placed only a little forward from the east wall or directly before it. The orientation of church and altar thus corresponds to the universally accepted principle of facing east in prayer and expresses the eschatological hope of the early Christians for the second coming of Christ as the Sun of righteousness. The bema, a raised platform in the middle of the building, was taken over from the synagogue, where it served as the place for the reading of Holy Scripture and the recitation of prayers. The bishop would sit with his clergy on the west side of the bema in the nave facing towards the apse. The psalmody and readings that form part of the liturgy of the Word are conducted from the bema. The clergy then proceed eastward to the altar for the liturgy of the Eucharist. Bouyer’s theory that the “Syrian arrangement” with the bema in the nave was also the original layout of Byzantine churches has met with a very mixed reception among scholars. What is widely agreed, however, is that the celebrant would have stood in front of the altar, facing east with the congregation for the Eucharistic liturgy.

**Roman Basilicas**

Early Roman churches, especially those with an oriented entrance, such as the Lateran Basilica or Saint Peter’s in the Vatican (which is unique in many ways), present questions regarding their liturgical use that are still being debated by scholars. According to Bouyer the whole assembly, the bishop or priest celebrant who stood behind the altar as well as the people in the nave would turn towards the east and hence towards the doors during the Eucharistic prayer. The doors may have been left open so that the light of the rising sun, the symbol of the risen Christ and his second coming in glory, flooded into the nave. The assembly would have formed a semicircle that opened to the east, with the celebrating priest as its apex. In the context of religious practice in the ancient world, this liturgical gesture does not appear as extraordinary as it might seem today. It was the general custom in antiquity to pray towards the open sky, which meant that in a closed room one would turn to an open door or an open window for prayer, a custom that is well attested by Jewish and Christian sources. Against this background it would seem quite possible that for the Eucharistic prayer the faithful, along with the celebrant, turned towards the eastern entrance. The practice of priest and people facing each other arose when the profound symbolism of facing east was no longer understood and the faithful no longer turned eastward for the Eucharistic prayer. This happened especially in those basilicas where the altar was moved from the middle of the nave to the apse.

Another line of argument can be pursued if we start from the observation that facing east was accompanied by looking upwards, namely towards the eastern sky which was considered the place of Paradise and the scene of Christ’s second coming. The lifting up of hearts for the canon, in response to the admonition “Sursum corda,” included the bodily gestures of standing upright, raising one’s arms and looking heavenward. It is no mere accident that in many basilicas (only) the apse and triumphal arch were decorated with magnificent mosaics; their iconographic programmes are often related to the Eucharist that is celebrated underneath. These mosaics may well have served to direct the attention of the assembly whose eyes were raised up during the Eucharistic prayer. Even the priest at the altar prayed with outstretched, raised arms and no further ritual gestures. Where the altar was placed at the entrance of the apse or in the central nave, the celebrant standing in front of it could easily have looked up towards the apse. With splendid mosaics representing the celestial world, the apse may have indicated the “liturgical east” and hence the focus of prayer. This theory has the distinct advantage that it accounts better for the correlation between liturgy, art, and architecture than that of Bouyer, which must accommodate a discrepancy between the sacred rites and the space created for them. Pope Benedict alludes to this theory in the beautiful comments he made on orientation in liturgical prayer in his homily during the Easter Vigil 2008.

Even if we assume that priest and people were facing one another in early Christian basilicas with an eastward entrance, we can exclude any visual...
contact at least for the canon, since all prayed with arms raised, looking upwards. At any rate, there was not much to see at the altar, since ritual gestures, such as signs of the cross, altar kisses, genuflections, and the elevation of the Eucharistic species, were only added later.\footnote{Bouyer is certainly correct in saying that the Mass “facing the people,” in the modern sense, was unknown to Christian antiquity, and that it would be anachronistic to see the Eucharistic liturgy in the early Roman basilicas as its prototype.}

Bouyer acclaims Byzantine church architecture as a genuine development of the early Christian basilica: those elements that were not appropriate for the celebration of the liturgy were either changed or removed, so that a new type of building came into being. A major achievement was the formation of a particular iconography that stood in close connection with the sacred mysteries celebrated in the liturgy and gave them a visible artistic form. Church architecture in the West, on the other hand, was more strongly indebted to the basilican structure. Significantly, the rich decoration of the east wall and dome in Byzantine churches has its counterpart in the Ottonian and Romanesque wall-paintings and, even further developed, in the sumptuous altar compositions of the late Middle Ages, the Renaissance, and the Baroque, which display themes intimately related to the Eucharist and so give a foretaste of the eternal glory given to the faithful in the sacrifice of the Mass.\footnote{Bouyer notes in retrospect a tendency to conceive of the Eucharist as a meal \textit{in contrast} to a sacrifice, which he calls a fabricated dualism that has no warrant in the liturgical tradition.}

The Liturgical Movement and Mass “facing the people”

Drawing on his own experience, Bouyer relates that the pioneers of the Liturgical Movement in the twentieth century had two chief motives for promoting the celebration of Mass \textit{versus populum}. First, they wanted the Word of God to be proclaimed towards the people. According to the rubrics for Low Mass, the priest had to read the Epistle and the Gospel from the book resting on the altar. Thus the only option was to celebrate the whole Mass “facing the people,” as was provided for by the Missal of St Pius V\footnote{Pastoral experience confirms this analysis, because the understanding of the Mass as both the sacrifice of Christ and the sacrifice of the Church has diminished considerably, if not faded away among the faithful.} to cover the particular arrangement of the major Roman basilicas. The instruction of the Sacred Congregation of Rites \textit{Inter Oceanici} of September 26, 1964 allowed the reading of the Epistle and Gospel from a pulpit or ambo, so that the first incentive for Mass facing the people was met. There was, however, another reason motivating many exponents of the Liturgical Movement to press for this change, namely, the intention to reclaim the perception of the Holy Eucharist as a sacred banquet, which was deemed to be eclipsed by the strong emphasis on its sacrificial character. The celebration of Mass facing the people was seen as an adequate way of recovering this loss.

Bouyer notes in retrospect a tendency to conceive of the Eucharist as a meal \textit{in contrast} to a sacrifice, which he calls a fabricated dualism that has no warrant in the liturgical tradition.\footnote{As the Catechism of the Catholic Church puts it, “The Mass is at the same time, and inseparably, the sacrificial memorial in which the sacrifice of the cross is perpetuated and the sacred banquet of communion with the Lord’s body and blood,” and these two aspects cannot be isolated from each other. According to Bouyer, our situation today is very different from that of the first half of the twentieth century, since the meal aspect of the Eucharist has become common property, and it is its sacrificial character that needs to be recovered.} The sacrificial character of the Eucharist must find an adequate expression in the actual rite. Since the third century, the Eucharist has been named \textit{prosphora}, \textit{anaphora}, and \textit{oblation}, terms that articulate the idea of “bringing to,” “presenting,” and thus of a movement towards God.

Conclusion

Bouyer painted with a broad brush and his interpretation of historical data is sometimes questionable or even untenable. Moreover, he was inclined to express his theological positions...
sharply, and his taste for polemics made him at times overstate the good case he had. Like other important theologians of the years before the Second Vatican Council, he had an ambiguous relationship to post-Tridentine Catholicism and was not entirely free of an iconoclastic attitude.22 Later, he deplored some post-conciliar developments especially in the liturgy and in religious life, and again expressed this in the strongest possible terms.23

Needless to say, Benedict XVI does not share Bouyer’s attitude, as is evident from his appreciation of sound and legitimate developments in post-Tridentine liturgy, sacred architecture, art, and music. It should also be noted that Joseph Ratzinger does not take up the later, more experimental chapters of Liturgy and Architecture, where new schematic models of church buildings are presented. Despite its limitations, however, Bouyer’s book remains an important work, and it is perhaps its greatest merit that it introduced a wider audience to the significance of early Syrian church architecture. Louis Bouyer was one of the first to raise questions that seemed deeply outmoded then, but have now become matters of intense liturgical and theological debate.24

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2 Unlike in France, where an obituary by J.-R. Armogathe was published in Le Figaro, October 27, 2004 and one by H. Tinq in Le Monde, October 27, 2004.


While new construction is a significant aspect of the present revival of ecclesiastical architecture and design, the enrichment of existing churches is equally important. While many churches have elected to undo the infelicitous renovations of past decades in recent years, the fresco cycle recently completed by David Mayernik at the historic parish church of San Cresci in Valcava, Tuscany, shows that modern classicism can help make an ancient, time-mellowed Romanesque church even more beautiful than before.

According to the mandates of standard literature on the subject, I am at this point contractually obligated to describe buon fresco as a dead art brought back to life in recent decades. Mayernik’s grasp of both classical technique and the lively intellectual framework that undergirds it, means his work is far more than mere archaeology. His work stands within a living tradition, as all classicism should. An architect, author, and associate professor at Notre Dame’s School of Architecture, he studied fresco in Florence in the late 1980s under master Leonetto Tintori, honing his further skills with an intense program of self-study and practice. His frescoes grace not only San Cresci but locations such as the American School in Switzerland (also known as TASIS, a campus he planned and designed), the library of the American Academy in Rome, and the church of San Tomasso in Agra, Switzerland.

The San Cresci frescoes are located in the church’s winter chapel. The project began life in the form of a monumental crucifix intended to complete a set of two images of the Apostle John and the Virgin which had originally been cut from a larger painting of the crucifixion. Mayernik wrote of his work in an article in Traditional Building, “My solution ... preserved the historical integrity of the paintings while completing their narrative logic.” Originally intended to stand above the chapel’s high altar, the proposed image was relocated to a lateral wall after an eighteenth-century fresco of the Annunciation was discovered underneath the whitewash. This new location required the removal of an existing fresco depicting the martyrdom of the church’s namesake. Mayernik proposed to replace the old fresco with a cycle of five oval images, to be set in trompe-l’œil baroque frames, depicting the saint’s life.

In summer 2002, Mayernik painted the crucifixion while students from the same school at which he had studied fresco labored over the restoration of the Annunciation. The labor of the fresco artist is quick and brutal—each day’s work, or giornata, must be perfect, or otherwise chipped out and started over from scratch. The artist commented to Notre Dame Magazine in 2010 that fresco is “battling a wall. You are tied to that wall for eight or nine straight hours because the plaster is going to dry when it wants to, not when you want it to. You have to plan how much you think you can get done in a day and then do it.” Mayernik completed the crucifixion in four grueling giornate. The remaining images in the cycle were done over a series of summers beginning in 2003.

The five scenes describe the last days
of Saint Cresci and his companions. The wall facing the crucifixion includes three scenes, from the angelic liberation of Saint Cresci, (reminiscent of the liberation of Peter) to Saint Cresci’s cure of the daughter of the prison warden Ognone and their baptism.

The Cycle continues on either side of the crucifixion, and is thematically linked to it, with the images of the beheading of Cresci, Ognone and Emptius for refusing to sacrifice to the pagan idols. The final scene near the altar depicts Cerbone re-intering the head of the three martyrs and founding the site of the present church. Mayernik completed the final image in 2010.

The proper integration of art within contemporary church design—whatever the style—is often lost in the shuffle of budgets, committees, and fundraising. Mayernik’s organic fusion of fresco and architecture in his designs shows this need not be the case. Mayernik is quoted as speaking of frescoes and iconography as essential to making classical design meaningful: “Architecture itself is not all that articulate. It’s limited in content, much like music. Frescos are the lyrics. That’s why they were traditionally considered the pinnacle of painting. They were large, they were public, and they were expected to convey important messages.” Mayernik’s lyrical, elegant, intellectual yet accessible frescoes only prove that reports of the death of fresco has been greatly exaggerated.

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Sculpturalism and Skeletonism

Noah Waldman

Showed is one of my favorite architectural drawings. It is Thomas Gordon Smith’s interpretation of the five orders of architecture. Using Vitruvius as his model, Thomas’s drawing shows how each of the five classical orders of architecture can be related to a five physical types of men and women.

Such is the implication of the drawing. But the interpretation of what these men and women would be like in their psychology and temperament, personality and genius, and how these “Five Orders” would be differentiated is left to the imagination. All we can see in the drawing is some correlation with physical proportion and also to fashion.

Also, we notice that the first type—the “Tuscan”—does not have a female expression, and also the fifth type—the “Composite”—does not have a corresponding human form at all. Personally, I would have added to Professor Smith’s drawing by placing two religious characters, perhaps St. John of the Cross and St. Teresa of Avila, atop the twisted Solomonic Composite columns; and I would position them in some ecstatic pose.) You do realize the profound Vitruvian principle which Smith asserts by this one drawing—namely, that within the classical language the full spectrum of humanity can be translated by metaphor into built stone? Classical Architecture is the poetry of man.

But what is man? St. Paul in 1 Thessalonians 5:23 writes, “May God himself, the God of peace, sanctify you whole and entire: spirit, soul and body. . .” St. Paul is simply stating a truth about man revealed to the Hebrew People about the triune nature of man: spirit, soul, and body. As a priest, I could most certainly expound on the parameters of each component, especially that first one “spirit.” However, I am mentioning the three-fold anthropology of the human person as a means by which I might propose a general correlation between the human person and the architectural order. Consider the following:

1. Tuscan Substantialism
2. Doric Body: passions
3. Ionic Soul: will, intellect
4. Corinthian Spirit: openness to God
5. Composite Transcendence

The middle three orders pertain to what is proper to man’s nature. The topmost order, the Composite, suggests something of the order of grace, and of communication with the angelic and divine realms. The lowest order, the Tuscan, bespeaks of the lowest common denominator of the human condition, his genus as “animal” with only minimal regard to his specific difference, “rational.”

In the western tradition, at latest since the Baroque period, the Composite had been regarded as the most refined and ideal Christian order by which nature is shown touched by actual grace. Not surprisingly we find it, the “Fifth Order,” in most Baroque churches. The Corinthian Order is best suited to concert halls and art museums; the Ionic to libraries; the Doric seems fine for dining rooms and bedrooms as long as there is no gluttony or perversion; a sign of which would be a frivolous use of the Composite order in these rooms—always a sign of lust and gluttony! For bedrooms and places of eating, the ascetic in me would always advise the Tuscan order (which Palladio liked to use for the stables).

This schema allows a certain flexibility and room for interpretation. For instance, a true Epicurean could place the Composite order around his larder. The hedonist could use it for his bed. If I worshipped technology, I would use the Composite order for my entertainment center. If I were an atheist, I would make my chapel (if I had one) according to the Tuscan manner.

Nevertheless, no matter the “ism” one follows, no matter its subtlety or absurdity, the power of the Five Order of Architecture to communicate by metaphor remains, so that every dimension of human life, from reality to banality, from sublimity to idiocy, may be expressed within the schema of the Five Orders.

The previous reflection was, like Thomas Gordon Smith’s watercolor, polemical. But if the Classical schema
of the Five Orders is so remarkably powerful a means of architectural poetry, then why is the vast majority of modern architecture in the twenty-first century moving into a language seemingly foreign to the Five Orders schema? What is the order of this zeitgeist, and how to explain the fowlness in its spirit?

We can tame and unmask the Time-demon by showing that the modernisms of today are little more than bastard children, the lost sons of the Five Orders. Whether you follow the “hip” architecture displayed in the pages of the New York Times, or if you subscribe to the neo-green-Bauhaus magazine titled dwell you’ll notice that there are only two acceptable modernisms at the moment, which I can describe nicely as “sculpturalism” on the one hand, and “exoskeletalism” on the other. However, the Classicist has been granted a universal viewpoint from which he can regard these modernisms for what they really are: the Sixth and Zeroth orders of Classical Architecture.

The first can be characterized by the whimsical and always feted work of Frank Gehry. To be frank, I just don’t know how he is able to get away with what he does. There is genius in his buildings, achieved by those who manage the engineering required to pull off Gehry’s outlandish fantasies. I give credit to the structural engineers, and also to the enslaved office grunts who have to figure out the detail drawings and get the specs right on all the plastics.

This sculptural architecture, when overlaid upon the schema of the Five Orders, would have to occupy a place somewhere above the Composite Order, since it carries the trajectory of Composite sculpturalism into a new realm—a “sixth order” of architecture. Does this mean that the anthropomorphic analogue of Frank Gehry’s work would be the realm of the Church Triumphant? Not quite. For if one were to extrapolate in a consistent manner the trajectory of this “sixth order” of architecture to find its anthropomorphic correlate, this is who and what we’d get: We place hyper-sculpturalism “above” the Composite, simply because it has no place else to go. We have gone beyond architecture, into another discipline which we used to call sculpture, but it so happens that because of technology we can now live inside it. It’s an accident writ large. The accident has ballooned to such proportions that it has acquired (a posteriori) a substance. Like Lady Gaga,

Likewise, Lady Gaga represents the epitome of style-over-substance. There is no humanity in her public image, only a superficial coating of vesture. Her voice has been granted quality by digital manipulation (a posteriori). Gaga, the non-human object is not a subject but a place-holder for a costume and a voice-over. She becomes the stage equivalent of those “hyper-sculptural” giants which lurch across the urban landscapes to be what they are meant to be: les enfants terribles of the world. Such spectacles are not beautiful. They are strange and novel. However, to the modernist of this ilk, “strange” is the new transcendental. The modern god is not one; he is not true; he is not good. He is strange.

Across the spectrum of contemporary modernity, the Zeitgeist’s second “order” that of “hyper-structuralism”—a minimalism, a devotion to pre-fabrication and simplicity which prescinds from all superfluity andydecoration. Form not only follows function in this architecture; form is simply there to ensure that function reigns. Admittedly, I like this kind of architecture not because it is beautiful, because it is ascetical. I like it for the same reason that I like bread and water on Fridays in Lent, because this architecture reminds me of my death.

Now I do not think that is what the architects of this new pre-fab are really espousing. You’ll hear from most of them talk of energy conservation and environmental responsibility. (However, what is more environmentally responsible than a corpse? It has a very low carbon footprint.)

Let us now assert the anthropomorphic analogue to this pre-fab architecture. One sees how obvious the metaphor becomes once we place the images side by side.

The Delta Shelter, by Thomas Kundig, is an1000 square-foot essay in a sheltering the human body in the midst of the elements. Each of its four sides has a large stainless-steel shutter which can be cranked closed in the heat or the cold, rendering the shelter impermeable. It’s a house which is entirely undorned, suitable for sleeping, eating, and subsisting. It has a logical eloquence which cannot be denied. Every piece has its function. Move one part, and the rest of the whole will

The depersonalized act, "Lady Gaga"  Frank Gehry’s innovation for innovation’s sake
suffer. It is a place which supports life, but which does not in any way adorn it. The logic and beauty of this minimal-ist shelter are matched by the logic and beauty of the human skeletal system. Both lack personality, of course. This is an animalistic place, a man-cave, which embodies a philosophy of “subsistentialism,” or (to put the philosophy in a more positive light) of asceticism.

I think this direction of modernism has some promise to it. Asceticism for asceticism's sake is misery. But it is easily subsumed into a Christian world-view—albeit one that it decidedly pessimistic about this world (hac lacrimarium valle), touched by Virgil’s “tears of things”....

This kind of architecture is so mute and unadorned that it falls beneath the Tuscan Order, to form an order beneath the first one—a “Zeroth Order” an architecture of anonymity, beneath meaning, beneath all pretense.

Is it beautiful? No, it is not beautiful, except in the sense that a skeleton is beautiful. It is lovely only insofar as it evokes a memory of what once was and what will be—respectively: the natural body, and its glorification through its resurrection. It is not strange or terrible like that of the hyper-sculpturalists. It is humble—too humble....even depressing.

But they are not “strange” nor do they advocate a transcendental deity of strangeness. They are the opposite of strange. They are familiar. They are boring. Yet the Zeroth Order is not hopelessly removed from the order of the sober soul who knows that this life is passing, and that all is vanity.

In conclusion: is there a conclusion?

I assume most readers to Sacred Architecture are believers in Christ, and that most understand that the spread of beauty throughout the world is, in its own mode, a spreading of the Gospel. And this insight is entirely correct. Classicism preaches Christ.

What this means for us (with reference to these two trends in modern architecture, the “Sixth Order” and the “Zeroth Order”) is very clear.

For our churches, there can be no indulgence whatsoever in the current language of modernism. The Gospel message of man redeemed, man elevated to divinity—this message does not allow for the fickle and irresponsible architecture of the Sixth Order, nor can it allow the pessimistic architecture of the Zeroth.

The architecture of the church building must by responsibility bespeak the dignity of man, raised to the status of sons of God who are given God’s grace, by the Son of God who is in his essence the embodiment of grace. This stance cannot be compromised. The church is the place for the Mysteries of God, for the proclamation of the Gospel—which together form an unambiguous message of hope, which is best communicated architecturally—neither through strangeness nor familiarity but—through beauty.

Secondly, IF—and I emphasize “IF”—there is any desire to appropriate any trend in modern architecture today, then let the appropriation occur with the Zeroth Order. The minimalism of the Zeroth Order is so zero-ish, that its interpretation depends entirely upon its architectural context. Thus: One who worships at a Composite Order church can return to his or her Zeroth Order home, to live an ascetic life focused on the next world, which has as its hope and primal memory the beauty and dignity of the Composite Order church which becomes the center of life and worship.

As for the Sixth Order? It has no place in a Christian world. This kind of architecture is a phony, a sham, and be-speaks the possibility of happiness in shallowness.

Fortunately, like everything that is all style and no substance and the work of men, this Sixth Order will soon pass away, and the beauty of God will prevail. For as it was said long ago: if this work be of men, it will come to naught: but if it be of God, you cannot overthrow it; otherwise you will find yourselves fighting against God” (Acts 5:39).
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Although beauty has held the interest of philosophers ever since Plato accorded it a place of privilege among the Forms, the field of “aesthetics”, at least in the sense used by professional philosophers today, is a rather late development. It was born in the eighteenth century as an attempt to explain why we are disposed to “look” at things simply for the pleasure to be had in looking at them. When I look at Raphael’s Sistine Madonna, I desire neither to analyze it scientifically nor manipulate it for some practical purpose. The end of my contemplation lies in the contemplation itself. For eighteenth-century aestheticians, this raised a further question as to why we attend to such objects. There seems to be some property or combination of properties that make these objects worth pondering. Broadly speaking, the property or set of properties that makes them worth pondering is what professional aestheticians call “beauty.”

Yet a further difficulty arises. The eighteenth century was a time when the “fine arts” were rapidly proliferating, and aestheticians were keen on arranging them in some kind of coherent way. If the seemingly disparate fields of literature, music, painting, and sculpture can be grouped together under the common designation “fine arts,” is beauty a univocal, equivocal, or analogical concept? Is that which makes a symphony beautiful the same as that which makes a painting beautiful? Critics do not hesitate to borrow terms proper to one art form and apply them to another. John Hale, for example, praises the “melodious beauty” of Botticelli’s *The Birth of Venus.*

Artists themselves routinely title their works with terms taken from other art forms: T. S. Eliot’s “Four Quartets,” Robert Schumann’s “Arabesque,” Mussorgsky’s “Pictures from an Exhibition,” and the list goes on. The fact that we continually describe our experience of one artistic medium in terms of another suggests that the notion of beauty is at least analogous.

In *Painting and Reality,* the neo-Thomist Etienne Gilson remarked that higher literary and art criticism has long held it artistically lawful to look for musical analogies in poetry, poetic analogies in painting, and pictorial analogies in both poetry and music. Gilson ardently hoped that philosophy would one day discover the reasons why, in their own order, such speculations are not only legitimate, but indeed “sources of the highest among the joys accessible to understanding.”

In other words, the pleasure of experiencing musical qualities in painting, or pictorial qualities in music, does not simply consist in seeing “melody” in pictures or hearing “colors” in music, but in recognizing that such properties belong to some other medium even though they capture something really “there” in the medium at hand. Philosophers wish to understand not only how such predication is possible, but why we feel compelled to describe painting in terms of music and music in terms of painting. This search for an explanation entails an investigation of the similarities and differences involved in the temporal and spatial dimensions of our experience of painting and music.

Roughly speaking, we “see” a painting all at once. Only subsequently do we allow our eyes to browse at a more leisurely pace over the lines and colors to discern how they interrelate. Conversely, we cannot “hear” a symphony all at once. We attend to the individual notes, sections, and movements that develop sequentially; only then are we able to grasp the overall form and structure of the piece. We
completely miss the point of viewing a painting (or at least a representational painting) if we take lines and colors as more fundamental than the picture itself. We similarly miss the point of listening to a symphony (at least a symphony in sonata form) if we take form and structure as more fundamental to our enjoyment than what is happening at the given moment. That is neither to say that lines and colors are unimportant for painting nor to imply that form and structure are unimportant for music. On the contrary, they are absolutely essential. Nevertheless, even in Cézanne’s pictures of Le Mont Sainte-Victoire, where the formal qualities of structure and mass take on heightened importance, what we primarily see is a mountain, not an assemblage of lines and colors representing structure and mass. Similarly, even in a meticulously structured symphony like Beethoven’s Fifth, what we primarily hear is G, G, G, E-flat, not statement-development-recapitulation. Space for analogous predication is opened the moment we recognize that, even though we see the painting “all at once,” we nonetheless experience it fully only within the dimension of time. Similarly, even though we hear the symphony one note at a time, we nonetheless experience it as an interconnected whole over a period of time. No one would—or should—spend less than five minutes looking at Le Mont Sainte-Victoire (“oh… it’s a mountain ok, next picture”) just as no one would—or should—listen to the opening section of Beethoven’s Fifth on fast forward (“let’s skip the statement and go straight to the development”). The dimension of time is essential for the experience of both painting and music, but in different ways and with different emphases.

The dimension of space is a bit more elusive. Space is truly present in painting, but only “sensed” in music, just as pitch and tone are heard in music, but only “sensed” in painting.

One theory of analogous predication in the arts was inspired by the work of psychologist Charles E. Osgood (1916-1991), whose studies of synesthesia—i.e., the vivid and automatic association of phenomena perceptible by one sense with those perceptible by another, such as musical pitch with color—helped to explain cross-modal similarities and the idea of aesthetic “fittingness.” Using Osgood’s psychology, Nicholas Wolterstorff proposed the following list of associated properties based on the sound of a ping-pong ball to help us better understand cross-modal similarities and the idea of “fittingness:”

<table>
<thead>
<tr>
<th>“PING”</th>
<th>“PONG”</th>
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</thead>
<tbody>
<tr>
<td>Light</td>
<td>Heavy</td>
</tr>
<tr>
<td>Small</td>
<td>Large</td>
</tr>
<tr>
<td>Ice cream</td>
<td>Warm pea soup</td>
</tr>
<tr>
<td>Pretty girl</td>
<td>Matron</td>
</tr>
<tr>
<td>Trumpe sound</td>
<td>Cello sound</td>
</tr>
<tr>
<td>Mozart</td>
<td>Beethoven</td>
</tr>
</tbody>
</table>

It was Etienne Gilson’s hope at philosophy would also help us to understand why Mozart’s music and Matisse’s paintings should be placed in the same column, and why Mozart’s music and Beethoven’s music should be placed in different columns. The musical terminology we use to describe painting is fundamentally related to the spatial dimensions that are really present in painting but only virtually present in music. Similarly, the pictorial terminology we use to describe music is related to the temporal dimension really present in music but virtually present in painting. In reality, whereas a painting is static and immobile, music is dynamic and “moving.” Oddly enough, it is precisely this basic and radical difference between painting and music that provides the backdrop against which we not only are able to predicate characteristics proper to one analogously to the other, but indeed find great reward and pleasure in doing so.

Philosophers generally pursue two avenues to deepen our understanding of this sameness in difference: the “analogical” and the “phenomenological.” The former leads to a better understanding of the logical and linguistic nature of analogous predication across different art forms, whereas the latter leads to a better understanding of the

Rodin’s Saint John The Baptist and Walking Man

Photo: wikimediacommons.org

A r t i c l e s
aesthetic perception that legitimates analogical predication. St. Thomas Aquinas has something to add to this discussion. He famously articulates three elements required for beauty: wholeness (integritas), proportion or consonance (proportio), and clarity or radiance (claritas). Admittedly, these elements have been scrutinized and debated ad nauseam, often with little regard for the explicitly christological context in which they were initially raised. Be that as it may, these three characteristics carry more potential than would first appear when it comes to analogical predication. If we presume that art, including architecture, aims at beauty, then each of these three characteristics must be present somehow in a beautiful object. In analogous predication, we would have to say that if some aesthetic quality A is related to artwork B such that A enhances the clarity of B, and if some aesthetic quality C is related to artwork D such that C enhances the clarity of D, then A is to B as C is to D, and, by analogy, A is to D as C is to B (with “clarity” being the middle term). For example, whereas the name “quartet” primarily refers to the integrity of a musical piece consisting of various movements, T. S. Eliot analogously applies the term to a work of poetry in order to express how its respective “movements” comprise a whole. Furthermore, the perception of the integrity of the poem is similar to the perception of the integrity of a musical quartet (e.g., the introduction of a theme, its development, and its recapitulation).

At the same time, it is of utmost importance for the philosopher to attend not only to analogues among the arts, but differences. Each of the arts handles a different “matter” to which it imparts a different “form:” marble is to sculpture as sound is to music as the human body is to dance as stone is to architecture. Accordingly, our knowledge of sensible beauty strongly depends upon our knowledge of the object that we recognize as beautiful. It would be odd to present you with an object and expect you to tell me whether it is beautiful (as opposed to “striking” or “dazzling”) if you have no clue as what the object is. Something to be “fitting” it must accord with some given nature. Our sense of the beauty of the human figure depends on our recognition that this is indeed a human being. Features we regard as beautiful in a gazelle—sleek haunches, a finely curved back, and so on—would rightly be regarded as ugly in a human being. Yet the beauty of a gazelle in motion is certainly analogous to the beauty of a man running swiftly, allowing us to understand perfectly well what the sacred author meant when he wrote that Asahel was “as fleet of foot as a gazelle in the open field” (2 Sam 2:18). Similarly, the characteristics that make figurative sculpture beautiful are not necessarily those which make architecture beautiful, even though it makes perfect sense to use sculptural features in a building. In any case, our perception of the beauty of an artwork requires us to be aware of the distinctive character of each art form and to refrain from transposing the aesthetic goals of one upon another.

Auguste Rodin is perhaps an example of someone who fell into this temptation. He was mesmerized by the way Gothic cathedrals are patterned after the symmetry of the human body. He admired how closely their balance and perfect coordination were patterned after the laws of nature. But then he tried to revert the analogy without due regard for the distinctive organic nature of the living body. He sculpted on the principle that “the human body is a temple that marches,” thus tending to exaggerate the structural features of the living body by transposing architectural qualities onto organic elements. The transgression is extremely subtle and therefore takes nothing away from Rodin’s ingenious ability to make every minute part embody the spirit of the whole. Yet his work stands as an example of how easily we can push the limits of the sameness in difference that allows for analogical predication.

One of the reasons architecture has received such unique treatment in philosophical aesthetics is that the “fittingness” it strives for is quite different from the fittingness aimed for by the other arts. A building must fit not only its natural and manmade surroundings, but also the cultural and religious values which give it its origin and purpose. This is particularly true when we consider the public nature of buildings. We can choose to enter a museum to see what’s inside, but if we live in the city where the museum located, we have little choice but to see the museum every morning on the commute to work. Hence philosophy cannot limit its interest in architecture to a set of self-enclosed aesthetic criteria isolated from the broader social context in which buildings are made and from which they derive their meaning. This is why Roger Scruton refers to architecture as “the mirror in which a civilization views itself.”

“Fittingness” is no less related to Vitruvius’s venustas than to Aquinas’s integritas. Yet whereas philosophers have employed Aquinas’s principle
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primarily as a way of relating the internal parts that give rise to the beauty of a whole, *venustas* expresses the integration of the whole with its environment that gives rise to the beauty of both. Take Botticelli’s *Primavera*, for example. There are those who argue that we can neither understand nor appreciate this painting apart from the space for which it was originally intended. If it was meant to be hung in the ante-chamber of Lorenzo di Pierfrancesco’s bedroom along with two other pictures devoted to the theme of love, then its primary reference is to nuptial joy and fertility, no matter how many other overlapping levels of interpretation it may yield. Yet for the most part, the *integritas* of this painting prescinds from whatever its originally intended setting may have been. It is just as beautiful in the Uffizi as it was in the country home of Lorenzo the Magnificent—the only place we know with any certainty that it was kept. If I can concentrate on it intensely enough, it would be just as beautiful hanging on the wall of my garage. A good painting retains its *integritas* even if removed from the place it was originally intended to hang.

To take another example, we will not correctly interpret Raphael’s *Sistine Madonna* until we realize that it was intended to hang above an altar at the Church of San Sisto in such a way as to face a crucifix at the far end of the chancel. This explains the anxious look on the faces of mother and child as they behold the instrument of Jesus’s future passion and death. If we ignore its intended position, we could easily put a silly Freudian spin on this picture and interpret it as expressive of the oedipal complex clouding the relationship between mother and son. Its original setting is essential to understanding what it is “about.” And yet the picture is stunningly beautiful no matter where it is viewed and no matter how much or little background information you have about it. From the point of view of its internal aesthetic form, little if anything has been detracted from the painting’s *integritas* since it has been on display in Dresden.

Finally, consider an application of *integritas* to a piece of sculpture like the Laocoön. Even though the left arm is missing from the main figure, the piece still exhibits a completeness supported by its internal proportion and clarity. It was precisely this extraordinary proportion and clarity that allowed Michelangelo to deduce the correct size, shape, and position of the missing arm. In short, its absence takes little if anything away from the beauty of the sculpture as a whole. In his landmark *Aesthetics: Problems in the Philosophy of Criticism*, Monroe Beardsley analyzes the categories of completeness and coherence in the visual arts and their analogous use in music and literature. He concedes that a sculpture with missing limbs can nevertheless be complete in design. Similarly, in his elaborate theory of art as illusion, Ernst Gombrich developed a principle he called “ETC” (i.e., “et cetera”) to explain how what is present in the Laocoön suggests or tends toward what is absent.

A phenomenological basis for the relation between imaginative reconstruction and beauty was also famously proposed by Roman Ingarden in the 1960s.

Things stand differently with architecture. *Venustas* cannot help but refer to a building’s extended environment and intended use. Unlike the *Primavera* or the Sistine Madonna, Saint Peter’s Basilica would lose its *venustas* if transported to downtown Manhattan. Moreover, to experience the fullness of the building’s *venustas*, one would have to attend a high papal liturgy, ideally accompanied by a Palestrina mass. Although the plans for the basilica passed through many hands and were constantly being modified, every change was made according to the criteria of the building’s location (over the tomb of Saint Peter), its wider environment (Bernini’s eventual colonnade and environs), and its primary purpose (the sacred liturgy). Decisions on how to achieve the intended ends were far from easy. Bramante’s original idea of a Greek cross with equal transept and nave—something that would have enhanced the building’s *integritas*—had to be sacrificed for a longer nave to facilitate liturgical processions and increase the building’s capacity—something that enhanced its *venustas*.

One of the difficulties philosophers have had in understanding *venustas* is generally related to their poor grasp of the classical notion of *mimesis* or “imitation.” Simply put, imitation does not mean copying. *Mimesis* was first applied to the choral arts, but it was eventually borrowed by artists, philosophers, and architects, including Vitruvius. It goes beyond a mere pattern after natural phenomena and more generally designates an essential reference to the real world—both it its natural and human dimensions. Plato writes in the *Laws*that poetry, music, and dance imitate customs, human character, and deeds. The imitation effected by music, in turn, consists primarily in rhythm, tone, and harmony. How human customs, character, and
The Basilica of Saint Peter in the Vatican floorplan as designed by Bramante

action relate to musical rhythm, tone, and harmony is extremely difficult to articulate, but Plato and the ancient philosophers were thoroughly convinced that they were intrinsically connected. Perhaps the most important aspect of the relation is that the nature which art (including architecture) strives to imitate is not static but dynamic. Nature at times fails to reach its inherent end or telos, so that it is the task of art to make up for such defects precisely by imitating the way nature operates (ars imitator naturam in sua operatione).

How such dynamism is “imitated” through architecture is perhaps more difficult to articulate than how it is imitated through painting and music. Yet philosophers who see any merit to the ideas of analogy and mimesis are convinced that such dynamism is there. If so, avenues open to further exploration of how analogous predication is possible not only in painting and music, but architecture as well. Such an exploration would lead to a better understanding of what analogous predication reveals about beauty, and therefore advance our understanding of how different art forms relate to the sacred liturgy and how they interrelate to one another in the sacred liturgy. Insofar as every art is imitative, each is related to human action, through which human emotions are tempered, human virtue is formed, and human character is disclosed.

The goal and cultural achievement of painting, music, and architecture is not only to express human action, emotion, and virtue, but—presuming there is any truth to analogous predication and mimesis—to infuse us with the action, emotion, and virtue most conducive to our supernaturl end.

Father Gallagher is currently stationed at the english desk at the Vatican Secretariat of State. Fr. Gallagher, a priest of the Diocese of Gaylord, taught philosophy and theology at Sacred Heart Major Seminary. His recent articles have appeared in the Fellowship of Catholic Scholars Quarterly, Logia, and the Josephinum Journal of Theology.

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1 See for example Charles Batteux’s Les Beaux Arts réduits à un même principe [The Fine Arts Reduced to a Single Principle] published in 1746.
5 Summa Theologicae, I, q. 39, a. 8.
A few days after the consecration of the Basilica and Expiatory Church of the Holy Family in Barcelona by His Holiness Benedict XVI, the famous Gaudí building was awarded with the Barcelona Prize for Architecture and Planning as the best project built in the city in 2010, even though the basilica was begun in 1882 and is still not completed. Together, the two events point to the significance of this church in a city both receptive of the avant-garde but also appreciative of its own architectural patrimony.

Brief History

The origins of the expiatory church of La Sagrada Familia began in 1866, when Josep Maria Bocabella i Verdaguer founded the Spiritual Association of Devotees of San Jose, which from 1874 promoted the construction of an expiatory church—whose the construction only can be funded by donations—devoted to the Holy Family. In 1881, the Association bought a plot of land of 12,800 square meters, the equivalent to two city blocks, for the church. The foundation stone was laid on March 19, 1882, commencing a neo-Gothic design by architect Francisco de Paula del Villar y Lozano.

A short time later, owing to disagreements with the promoters, he resigned and the commission was handed over to Antoni Gaudí in 1883.

Gaudí began with the crypt, which was finished in 1889, then turned to the apse, where construction work went at a good pace. After receiving a large anonymous gift, Gaudí decided to design a different and larger building. He rejected the neo-Gothic project and proposed a more monumental and innovative one, in terms of forms, structures, and construction, consisting in a Latin cruciform plan and high towers. Gaudí’s new project carried a major symbolic load in both its architectural and sculptural forms, aiming at nothing less than an explanation of the Church.

After 1914, Gaudí devoted himself exclusively to La Sagrada Familia, which is the reason why there are no other major works from the last years of his life. He became so involved that he lived his last few months right next to his workshop, in a room beside the apse used for making scale models, doing sketches and drawings, sculptures, and photographic work. In 1926 he died as a result of a tragic accident when he was run over by a tram. He was buried in Carmen Chapel in the crypt of La Sagrada Familia, where his remains lie today.

Various architects have directed the project since the death of Gaudí, most recently Jordi Bonet i Armengol, who has been director since 1984. In July 1936, at the beginning of Spanish Civil War, revolutionaries set fire to the crypt, burned the Temporary Schools of La Sagrada Familia and destroyed the workshop. At that time all original plans, drawings, and photographs were lost, and some scaled plaster models were smashed.

Nevertheless, since then construction works have continued, thanks to donations and an intensive study of sketches and writings left by the architect. In 1953, during the thirty-fifth International Eucharistic Congress held in Barcelona, artistic illumination on

Images of the Basilica as built (left) and as planned (right) illustrates the tremendous amount of work that is still necessary to complete the project
The Gothic influence is clearly seen in the traditional Latin cross plan and the radiating sanctuary chapels.

The Nativity façade was opened in 1981, a square in front of Gaudí’s Sagrada Familia was opened, with a splendid pool and fountain, whose waters reflect the temple. The following year, marking the Foundation Stone centenary, the temple was visited by Pope John Paul II. Similarly, 2007 marked the 125th anniversary of foundation stone. And in 2010, coinciding with the end of construction works in central nave, the basilica was consecrated by Pope Benedict XVI. It is estimated that the work will be finished by 2026, centennial of Gaudí’s death.

**Dimensions**

The basilica occupies a block in the Eixample district of Barcelona; this urban extension was designed in 1859 by engineer Ildefonso Cerdà and it continues to set the city’s urban development today. Each block is a square of 113.2 meters (372 feet) and streets are 20 meters (65 feet) wide, forming a uniform grid. The Temple is built on this plot, with overall dimensions 110 x 80 meters, similar to other Spanish cathedrals like Toledo (120m x 59m) and Segovia (105m x 50m), and the cathedral of Barcelona (90m x 50m). For comparison, Saint Peter’s Basilica in Rome is 212m x 140m.

Gaudí designed a vertical church, which is visible from any point in the city and stands out from the skyline. He designed eighteen towers, which includes the twelve dedicated to the Apostles, a transept dome tower dedicated to Jesus, four towers for the evangelists around the transept tower dome, and another dome above the apse dedicated to Holy Virgin. They have different heights: on the Nativity Façade, exterior towers are 98 meters and the central ones 107 meters; on the Passion Façade, 102 and 112 meters; on the Gloria Façade, 109 and 119 meters; on the Holy Virgin tower, 120 meters; the Evangelists’ towers, 128 meters; and the Jesus tower, 170 meters.

The towers serve as bell towers, and contain a total of eighty-four bells, which are common and tubular ones: the Nativity Façade has tubular percussion bells; the Passion Façade has tubular resonating bells; the Glory Façade has tuned bells in E, A, C notes. Gaudí made complicated acoustic studies to achieve the perfect sound for them. Spiral stairs inside towers are inspired by an organic element, a type of sea snail called turret or *Turritella communis*.

**Structure**

Gaudí made a careful study of the major Gothic cathedrals as well as various experiments on its structural capacity that led him to make the most of materials and construction systems, improving structurally upon Gothic...
architecture itself. Gaudi’s contributions to Gothic architecture can be summarized as follows: First, a double stone dome, for extending the building life; secondly, a vertical integration of efforts and reduction of horizontal thrusts, so that external structural buttresses can be removed. And finally, he devised inclined and branched columns that imitate the bough-trunk structure of a tree.

The architect came to this solution after a long and careful empirical study of invested load by means of ropes or cables and graphic calculations. With these models he determined the inclination of the supporting tree-columns and optimized structural behavior to transmit loads to its core. In this way elements work in compression and bent elements are minimized. This also brings down loads to major interior pillars and not to perimeter buttresses. Gaudi made these empirical models from a catenary which was loaded with small bags of sand to get the inverted profile of the vault, which was then photographed or could be checked in a mirror as can be seen today in the Temple museum.

Although initial intention was to build the basilica entirely in stone, Gaudi included the structural use of steel and concrete in the calculations; he was one of the pioneers in the use of these material in Spain. Different calculation records are preserved together with their structural patterns; both of them have been the basis for calculations and contemporary construction.

Symbols
Gaudi was a man with deep religious convictions and he designed the church as a huge catechism where teaching is not limited to decoration but the architectural structure itself is a Christian symbol. He designed a Latin cross plan with main altar above the crypt, surrounded by seven apsidal chapels; facing the altar there is a three-aisled transept that leads to the Nativity and Passion Façades. Longitudinally there is a central body with five naves and Glory Façade. The church also includes a cloister surrounding the building, for processions and to isolate the building from exterior; nearby, next to presbytery, there are two sacristies, including Assumption Chapel. Close to Glory Façade there are two large circular chapels for baptism and confession. Inside, the church has galleries for singers.

The towers have a parabolic profile, and different appearances depending on what they represent: those of the Apostles are topped by pinnacles with Venetian polychrome mosaic with shields with the cross and white spheres, symbolizing the bishop’s miter. These pinnacles also include the Episcopal ring and crozier, as well as the initial letter of each Apostle. Also there are several inscriptions as “Hosanna,” “Excelsis,” and “Sanctus, Sanctus, Sanctus.” Each tower has its name inscribed in Latin and the word “Apostolus” along with a sculpture depicting each Apostle.

The Evangelists towers will be topped with allegorical figures representing them in Christian iconography: an eagle, a lion, an angel, and a bull.

The Mary tower, currently unfinished, will be situated over the apse, and topped by a large 12-pointed star, which symbolizes the morning star. Finally, the Jesus tower will be crowned by a 15 meters tall cross. Its central part
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Sacred Architecture

The Passion Facade of Subirach illustrates the movement away from Gaudi’s elaborately ornate design toward a more stripped down modernist aesthetic.

The highly ornamented Nativity Facade of Gaudí includes a lamb, and the inscription “Tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus” and the words “Amen” and “Hallelujah.” Each arm of the cross will have powerful lighting beams will be visible from great distances.

Inside, Gaudi devised a complex iconography, adapting all its elements to liturgical rites. For this he was inspired by Catholic calendar, Roman Missal and the Ceremonial of Bishops. For Gaudi, his building was a hymn of praise to God, where every stone was a stanza. The exterior of the basilica represents the Church through the Apostles, the Evangelists, the Holy Virgin and Jesus, whose main tower symbolizes the Church’s triumph. The inside the nave symbolizes the Universal Church, while the transepts represent the Heavenly Jerusalem, mystical symbol of peace.

The building of a church of this size could not be unconnected with controversy. In 1965 a manifesto against the continuation of construction works was signed and published by notable Modernist architects, artists, and writers including Le Corbusier, Josep Lluis Sert, Bruno Zevi, Joan Miro, Antoni Tapies, Ricardo Bofill, Camilo Jose Cela, Gil de Biedma, and the Joseph Maria Subirachs. On the one hand, the signers argued against continuing construction on urban and aesthetic grounds derived from Modernism, and on the other, for leaving the building as it was at Gaudi’s death as a cenotaph for the architect. These objections dovetailed with general objections by the communist and atheist groups of Spain to the religious and decorative nature of such a prominent work. The most obvious effect of this letter was that one of the signees, Subirach, eventually took part in the construction works, and made the controversially Modernist sculptures for the Passion façade.

Furthermore, the incorporation of Subirach’s sculptural work within the church’s construction constituted an aesthetically radical change in Gaudi’s design, which was moved from the naturalism in Nativity Facade to raw expressionism in the Passion Façade. Such a change clearly diverged from Gaudi’s artistic intent, and represents a concession to the modernist and iconoclastic critics of Spain. However, defenders of Subirach’s work point out that Gaudi himself made clear in his writings and designs that the Passion Façade would pose greater aesthetic difficulties. Moreover, the sculptor claimed that his sculptures were inspired directly by details in Gaudi buildings and chimneys in Batlló House. He even used a bust of the architect for statues in Veronica sculptural group.

Like the Eiffel Tower, which was initially rejected by Parisian artistic elite in the late nineteenth century and later becoming an icon for an entire country, the Basilica of the Sagrada Familia has become a symbol of Barcelona and Spanish architecture while the recent consecration of the Basilica by His Holiness Benedict XVI reaffirmed the church’s foundational intention, which still stands as a symbol of the Incarnation amidst the Barcelona skyline.

Pablo Alvarez Funes practices architecture in Madrid, Spain, and has written and lectured on the history and theory of Spanish Architecture.
Dear Brothers and Sisters in the Lord, ‘This day is holy to the Lord your God; do not mourn or weep. ... The joy of the Lord is your strength’ (Neh 8:9-11). With these words from the first reading that we have proclaimed, I wish to greet all of you taking part in this celebration. I extend an affectionate greeting to their Majesties the King and Queen of Spain who have graciously wished to be with us. I extend a thankful greeting to Cardinal Lluís Martínez Sistach, Archbishop of Barcelona, for his words of welcome and for his invitation to me to dedicate this Church of the Sagrada Familia, a magnificent achievement of engineering, art, and faith. I also greet Cardinal Ricardo María Carles Gordó, Archbishop Emeritus of Barcelona, the other Cardinals present and my brother Archbishop Emeritus of Barcelona, the Cardinal Ricardo María Carles Gordó, engineering, art, and faith. I also greet Family, a magnificent achievement of to dedicate this Church of the Sagrada of welcome and for his invitation to me Archbishop of Barcelona, for his words to Cardinal Lluís Martínez Sistach, be with us. I extend a thankful greeting Spain who have graciously wished to their Majesties the King and Queen of to mention each and every one of those for his words of welcome and for his invitation to dedicate this Church of the Sagrada Familia, a magnificent achievement of to mention each and every one of those who have made possible the joy that fills us today, from the promoters to the executors of this work, the architects and the workers, all who in one way or another have given their price less contribution to the building of this edifice. We remember of course the man who was the soul and the artisan of this project, Antoni Gaudí, a creative architect and a practic ing Christian who kept the torch of his faith alight to the end of his life, a life lived in dignity and absolute austerity. This event is also in a certain sense the high point of the history of this land of Catalon a which, especially since the end of the nineteenth century, has given an abundance of saints and founders, martyrs and Christian poets. It is a history of holiness, artistic and poetic creation, born from the faith, which we gather and present to God today as an offering in this Eucharist. The joy which I feel at presiding at this ceremony became all the greater when I learned that this shrine, since its beginnings, has had a special relationship with St. Joseph. I have been moved above all by Gaudí’s confidence when, in the face of many difficulties, filled with trust in divine Providence, he would exclaim, ‘St. Joseph will finish this church.’ So it is significant that it is also being dedicat ed by a Pope whose baptismal name is Joseph.

What do we do when we dedicate this church? In the heart of the world, placed before God and mankind, with a humble and joyful act of faith, we raise up this massive material structure, fruit of nature and an immense achievement of human intelligence which gave birth to this work of art. It stands as a visible sign of the invisible God, to whose glory these spires rise like arrows pointing towards absolute light and to the One who is Light, Height, and Beauty itself.

In this place, Gaudí desired to unify that inspiration which came to him from the three books which nourished him as a man, as a believer, and as an architect: the book of nature, the book of sacred Scripture and the book of the liturgy. In this way he brought together the reality of the world and the history of salvation, as recounted in the Bible and made present in the liturgy. He made stones, trees, and human life part of the church so that all creation might come together in praise of God, but at the same time he brought the sacred images outside so as to place before people the mystery of God revealed in the birth, passion, death and resurrection of Jesus Christ. In this way, he brilliantly helped to build our human consciousness, anchored in the world yet open to God, enlightened and sanctified by Christ. In this he accomplished one of the most important tasks of our times: overcoming the di vision between human consciousness and Christian consciousness, between living in this temporal world and being open to eternal life, between the beauty of things and God as beauty. Antoni Gaudí did this not with words but with stones, lines, planes, and points. Indeed, beauty is one of mankind’s greatest needs; it is the root from which the branches of our peace and the fruits of our hope come forth. Beauty also
reveals God because, like him, a work of beauty is pure gratuity; it calls us to freedom and draws us away from selfishness.

We have dedicated this sacred space to God, who revealed and gave himself to us in Christ so as to be definitively God among men. The revealed Word, the humanity of Christ, and his Church are the three supreme expressions of his self-manifestation and self-giving to mankind. As says St. Paul in the second reading: ‘Let each man take care how he builds. For no other foundation can anyone lay than that which is laid, which is Jesus Christ’ (1 Cor 3:10-11). The Lord Jesus is the stone which supports the weight of the world, which maintains the cohesion of the Church and brings together in ultimate unity all the achievements of mankind. In him, we have God’s word and presence and from him the Church receives her life, her teaching, and her mission. The Church, of herself, is nothing; she is called to be the sign and instrument of Christ, in pure docility to his authority and in total service to his mandate. The one Christ is the foundation of the one Church. He is the rock on which our faith is built. Building on this faith, we strive together to show the world the face of God who is love and the only one who can respond to our yearning for fulfillment. This is the great task before us: to show everyone that God is a God of peace not of violence, of freedom not of coercion, of harmony not of discord. In this sense, I consider that the dedication of this church of the Sagrada Familia is an event of great importance, at a time in which man claims to be at a time in which man claims to be.

This church began as an initiative of the Association of the Friends of St. Joseph, who wanted to dedicate it to the Holy Family of Nazareth. The home formed by Jesus, Mary, and Joseph has always been regarded as a school of love, prayer, and work. The promoters of this church wanted to set before the world love, work, and service lived in the presence of God, as the Holy Family lived them. Life has changed greatly and with it enormous progress has been made in the technical, social, and cultural spheres. We cannot simply remain content with these advances. Alongside them, there also need to be moral advances, such as in care, protection, and assistance to families, inasmuch as the generous and indissoluble love of a man and a woman is the effective context and foundation of human life in its gestation, birth, growth, and natural end. Only where love and faithfulness are present can true freedom come to birth and endure. For this reason the Church advocates adequate economic and social means so that women may find in the home and at work their full development, that men and women who contract marriage and form a family receive decisive support from the state, that life of children may be defended as sacred and inviolable from the moment of their conception, that the reality of birth be given due respect and receive juridical, social, and legislative support. For this reason the Church resists every form of denial of human life and gives its support to everything that would promote the natural order in the sphere of the institution of the family.

As I contemplate with admiration this sacred space of marvelous beauty, of so much faith-filled history, I ask God that in the land of Catalonia new witnesses of holiness may rise up and flourish, and present to the world the great service that the Church can and must offer to humanity: to be an icon of divine beauty, a burning flame of charity, a path so that the world may believe in the One whom God has sent (cf. Jn 6:29).

Dear brothers and sisters, as I dedi-
cate this splendid church, I implore the Lord of our lives that, from this altar, which will now be anointed with holy oil and upon which the sacrifice of the love of Christ will be consumed, there may be a flood of grace and charity upon the city of Barcelona and its people, and upon the whole world. May these fruitful waters fill with faith and apostolic vitality this archdiocesan Church, its pastors, and its faithful.

Finally, I wish to commend to the loving protection of the Mother of God, Mary Most Holy, April Rose, Mother of Mercy, all who enter here and all who in word or deed, in silence and prayer, have made this possible this marvel of architecture. May Our Lady present to her divine Son the joys and tribulations of all who come in the future to this sacred place so that here, as the Church prays when dedicating religious buildings, the poor may find mercy, the oppressed true freedom, and all men may take on the dignity of the children of God. Amen.

†

ANGELUS AT THE SAGRADA FAMILIA
His Holiness Pope Benedict XVI

My dear brothers and sisters in our Lord Jesus Christ, yesterday, in Porto Alegre, Brazil, there took place the celebration of the beatification of the Servant of God, Maria Barbara of the Most Holy Trinity, foundress of the Congregation of the Sisters of the Immaculate Heart of Mary. May the deep faith and fervent charity with which she followed Christ awaken in many the desire to devote their lives completely to the greater glory of God and the generous service of their brothers and sisters, especially the poorest and the most needy.

Today I had the great joy of dedicating this church to him who, being the Son of the Most High, emptied himself and became man, and who, under the watchful care of Joseph and Mary, in the silence of the home of Nazareth, taught us without words of the dignity and the primordial value of marriage and the family, the hope of humanity, in which life finds its welcome from conception to natural death. He has taught us also that the entire Church, by hearing and putting his word into practice, becomes his family. And he has exhorted us to be a seed of fraternity which, sown in every heart, nourishes hope.

Filled with devotion to the Holy Family of Nazareth, a devotion spread among the Catalan people by St. Joseph Manyanet, the genius of Antoni Gaudí, inspired by the ardour of his Christian faith, succeeded in raising this sanctuary as a hymn of praise to God carved in stone. A praise of God which, as with the birth of Christ, has had as its protagonists the most humble and simple of people. In effect, Gaudí, through his work, sought to bring the Gospel to everyone. For this reason, he conceived of the three porticos of the exterior of the church as a catechesis on the life of Jesus Christ, as a great rosary, which is the prayer of ordinary people, a prayer in which are contemplated the joyful, sorrowful, and glorious mysteries of our Lord. In collaboration with the parish priest Gil Parés, he also designed and financed from his own savings the creation of a school for the children of the workers and of the poorest families of the neighborhood, which was at that time an outlying suburb of Barcelona. He brought concrete reality to the conviction, saying: ‘The poor must always find a welcome in the Church, which is an expression of Christian charity.’

This morning I also had the satisfaction of declaring this church a minor basilica. In it, men and women of every continent can contemplate the façade of the Nativity. In prayer, let us now consider the mystery of the Incarnation and lift up our prayer to the Mother of God with the words of the angel, as we entrust our lives and the life of the entire Church to her, while imploring the gift of peace for each and every person of good will.

†

Square of the church of the Sagrada Familia, Barcelona, Sunday, November 7, 2010
A brilliant study suffused with vivid historical commentary, this book elucidates the morphological, spatial, and communicative causes of the retable altarpiece in the late medieval and early Renaissance kingdoms of the Iberian Peninsula. The region is rich with in situ works and the home to an indigenous paradigm distinguished by extraordinary scale, structure, and content. Forming a compartmentalized backdrop of sacred imagery behind the high altar, the quintessential Iberian wall retable emerged from earlier traditions during the second half of the fourteenth century in the Catalan region of the Kingdom of Aragon and, with further innovations in Castile, reached its staggering apex in the unified Spanish realm during the Golden Age reign of los Reyes Catolicos, Ferdinand and Isabella. The sanctuary vaults of cathedrals, collegiate and monastic churches, and even village parish churches came to be graced—quite literally—by immense, glittering screens of sacred figures and salvation narratives hierarchically disposed. Nevertheless, Dr. Justin Kroesen demonstrates that the principal hallmark of the Spanish altarpiece was not its exceptional size, but the wedding of a native structural composition with foreign artistic styles imported initially from France, then Italy, and finally Flanders. Through its use of symbolic and illustrative imagery that frequently spanned the width of the sanctuary, the Spanish wall retable served to reinforce the liturgy and direct private devotion in ways that were particular to deeply-rooted cultural and ritual customs of the Iberian Peninsula, while altarpieces in neighboring Portugal tended to be formal resonations of Spanish ones, albeit on a more modest scale.

The highly methodical and meticulous examination presented in this survey stands apart from preceding research in its treatment of the Iberian retable as a fundamentally liturgical category encompassing nationalistic traditions as well as localized practices; its reference to contemporaneous developments in other parts of Europe; and a catalogue of works that includes both painted and sculpted versions. The book is divided into three sections that deal with different aspects of the Iberian retable: its origin and morphological development is analyzed in Part I; its liturgical environment is discussed in Part II; finally, its iconographical content is expounded in Part III. Each topic is provided with a wealth of background information that brings to the fore the subject and its context according to type, time, and place. An appendix of high-quality black-and-white photographic images, drawn reconstructions, and architectural plans allows for easy comparison of similar situations, as well as linear and lateral transitions.

A strong understanding of and respectful attitude towards the Catholic liturgy underpin the historical sketches and insights provided by this self-identified Dutch Protestant author. He highlights, for instance, the precocious emergence of the Eucharistic tabernacle in the retables of the fourteenth-century Kingdom of Aragon, as well as the exppositor windows that followed, which permitted visual access to the Sacrament for the purpose of adoration. One of the most fascinating discussions is offered in Part II where Dr. Kroesen investigates the peculiarly Spanish custom of locating the choir in the nave and the impact this arrangement had on the spatial and sensory experience of the retable by the clergy and laity. Excerpts taken from cathedral chapter records, directives of individual bishops and canons, and observations of contemporaneous foreign visitors animate the various conditions and circumstances in which the retable served to punctuate the liturgical functions of the sanctuary and stimulate private devotion. Other furnishings typical to Iberian churches, such as their richly decorated choir screens, are explored for their postural and iconographical relationship to the retable. The various situations for cathedral, collegiate, monastic, mendicant, and secular parish churches are systematically addressed. Quoting art scholar C. Belda Navarro, Dr. Kroesen refers to the retable as a religious projection screen, and in Part III begins a process of tying a trinitarian knot between the form, location, and function of the Iberian retable. The study presents the quintessential Spanish model retable as a backcloth to the Mass and homily, and focuses on its iconographical content. Correlations with other forms of sacred imagery are explored, including illustrated prayer books and devotionals. Finally, an account of the religious and social climates of late medieval Spain vividly underscores the role of the retable in its multicultural context.

Undoubtedly, with Staging the Liturgy, Dr. Kroesen accomplishes a Herculean feat in panning the height and width of a monumentally sumptuous subject and synthesizing it into a cogent thesis that is as encyclopedic as the Iberian wall retable itself.
Medieval Rome


Reviewed by Hendrik Dey

In their introduction, the editors succinctly state the case for the city of Rome’s striking preeminence in the collective cultural consciousness of western Christians during the Middle Ages, a manifestly important premise which has received less attention than might be expected in the over a century since the appearance of Arturo Graf’s monumental Roma nella memoria e nelle immaginazioni del medio evo. In fact, as Alan Thacker notes in his opening chapter on the development of martyr-cult in Rome in late antiquity and the early Middle Ages, the transition from Rome as caput mundi of a secular empire to Rome as caput ecclesiae of Latin Christendom was hardly the inevitable progression it appears to be in hindsight. The contributions to this volume, sprung of papers given at three separate conference-sessions on medieval Rome, might thus be supposed to illustrate diverse facets of the process whereby “Rome” became the archetypal Christian city and the spiritual epicenter of medieval Christendom, between the fourth and twelfth centuries.

The fourteen chapters of Roma Felix are grouped into two sections. The first, “Articulating the City: Communities, Congregations, Cults, and Processes,” encompasses developments within the city of Rome itself, while the second, “Reading the City: Envisioning, Interpreting, and Imitating Medieval Rome,” deals with responses to Rome across its extended spiritual hinterland, with particular emphasis on the British Isles (the subject of the final four chapters). Among the individual chapters, many penned by leading figures in their respective fields and executed to a generally high scholarly standard, several deal with matters architectural.

Caroline Goodson’s “Building for Bodies: The Architecture of Saint Veneration in Early Medieval Rome” (Chapter Two) covers much the same ground traversed by Alan Thacker’s contribution. Apart from an emphasis on features (annular crypts, fenestellae) designed to make the bodies of the martyrs more accessible to the faithful, there is little analysis of the evolution of the architecture of saintly veneration over time, either in terms of technical characteristics or in terms of the social, political, and theological considerations that underlay the choices made by builders and patrons between the fourth century and the ninth.

Such considerations, however, lie at the heart of C. Neuman de Vegvar’s intriguing chapter on “Gendered Spaces: The Placement of Imagery in Santa Maria Maggiore” (Chapter Four), in which the author makes a strong case that the Old-Testament mosaic cycle on the south wall of the nave featured more numerous and prominent depictions of women in part because these images would have been those visible to the female congregants, who stood along the north flank of the nave. Stephen Lucey takes a similar approach to the early-medieval frescoes at Santa Maria Antiqua in the Roman Forum, which he uses as a window onto the cultural and linguistic orientation of its patrons, and the divisions of class and gender that prevailed among the congregants in the church, who again seem to have been confronted by imagery targeted at their assigned stations (female saints along the west aisle, where women stood; portraits of lay patrons where nobles stood near the chancel screen). Like de Blauw’s Cultus et Decor, such efforts to integrate sacred architecture with its social and liturgical context open up a world of intriguing interpretive avenues, among them the possibility of an “increasing emphasis on spectatorship in the experience of the laity during the early medieval Mass” (de Vegvar, 108).

Following John Osborne’s cautionary tale about the dubious value of “stylistic connoisseurship” as a means of dating medieval frescoes, and Martina Bagnoli’s analysis of the function of decorative motifs in the fresco-cycle in the crypt of the cathedral at Anagni, Dale Kinney provides a timely antidote to recent lit-crit-inspired interpretations of the Mirabilia urbis Romae, which she sees, like Lanciani and Duchesne before her, as firmly rooted in the topographical realia of the twelfth-century city. To my mind, further consideration of the intended audience of the document would have been useful. To what extent was the Mirabilia, and for that matter so many of the other topographical, architectural, iconographic, and liturgical developments at Rome presented in this volume, shaped in response to the expectations of the international public upon whose consent, and active engagement with the legacy of “Rome,” the city’s exalted status as caput ecclesiae so largely depended? The question remains open.

Hendrik Dey is Assistant Professor in the Department of Art at Hunter College, CUNY. He is the author of The Aurelian Wall and the Refashioning of Imperial Rome, A.D. 271-855, forthcoming from Cambridge University Press.
A Biography of Chartres


Reviewed by Danielle Joyner

A Gothic cathedral is more than the sum of its individual stones, and Philip Ball’s Universe of Stone, Chartres Cathedral and the Invention of Gothic elucidates with clarity and depth the history of this captivating monument and its place in the evolution of Gothic architecture. Writing with compelling vitality, Ball covers a wide range of subjects associated with Chartres, from the relics of the Virgin enshrined at the site, to the personalities of its various bishops and teachers, to the known and postulated construction methods of medieval masons. In addition to these historical topics, Ball addresses the methods and interpretations of scholars who have worked on Chartres and on broader questions regarding Gothic architecture and the medieval world. These interpretive questions incorporate multiple disciplines, and Ball’s readable analysis of these debates offers a fairly even-handed discussion that yet includes his own thoughts on these matters.

Chartres Cathedral coalesced a number of Gothic architectural elements into a cohesive and beautiful template, the influence of which is discernable in many later Gothic buildings. From the ratio of window height to elevation, the external support of flying buttresses, and the linear patterns of ribbed vaults and applied columns, this building is the quintessence of the developing French Gothic style. As Ball amply demonstrates, though, Gothic cathedrals’ embodiment of theological, philosophical, and mathematical tenets contributes to our fascination with them, as much as do their awe-inspiring forms. Ball does an excellent job of introducing a number of these topics and demonstrating their relevance to a stone and mortar building. Beginning with an outline of the history of Chartres and its bishops in relationship with the surrounding nobility, Ball then traces the dialogue between faith and reason from Augustine through twelfth-century Neoplatonic “Chartrian” thinkers like William of Conches, who strove to reconcile more scientific explanations of Creation and the workings of the universe with the biblical story in Genesis. After examining Pythagorean conceptions of number and geometric harmonies in conjunction with the measurements of Chartres and other buildings, Ball then delves into the complexities of medieval methods of masonry, construction, and engineering. As he works his way through these topics, Ball refers to influential scholars such as Erwin Panofsky and Peter Kidson. But unfortunately without incorporating footnotes or endnotes, which leaves the concluding bibliography rather disconnected from the chapters.

With the wealth of historical, descriptive, and interpretive material in this book, there is more than enough to keep captivated both new-comers to the Middle Ages and well-informed readers. There are two subjects, though, that merit more of his—and our—attention. Although Ball does mention sculpture and the iconography of several stained glass windows, their pivotal role is muted in light of the increasing importance of these elements in the evolution of Gothic architecture. Part of what makes Chartres extraordinary is the style and iconography visible in the re-used portal sculptures of the west facade in comparison with the more elaborate north and south facades. The identification and meaning of the three scenes carved in the west facade tympana have sparked as much debate as the labyrinth pavement set into the cathedral nave. A second subject that would contribute to this study is the relationship between the form of the building and the liturgical rituals which enlivened its spaces. From a daily chanting of the Psalms to annual Easter vigils and processions, this building was constructed first and foremost as a liturgical space. Chartres’ liturgical nature deserves better exploration in its “biography.”

This book is ostensibly about Chartres Cathedral. Its helpful glossary, diagrams, and a selection of color and black and white photographs contribute to Ball’s powerful word-imagery. Even more, though, this book is a wonderful foray through the diverse thoughts, beliefs, and creations of medieval Europe. By the final chapter of Ball’s impressive work, whether recalling Pseudo-Dionysian light imagery or the bread bakers portrayed in the windows, you muse for a moment then be compelled to comb through his bibliography to find additional readings on this fascinating building and era.

Danielle Joyner Ph.D is a medievalist and art historian whose interests range from mythological and religious imagery to medieval art, architecture, and manuscript studies.

Reviewed by Gretchen Buggeln

Reformation iconoclasm “stripped the altars” of northern Europe, the story goes, leaving bare and colorless churches in its wake. Contemporary Dutch paintings of newly Protestant interiors of the late sixteenth and seventeenth centuries seem to present Gothic spaces reduced to their whitewashed bones. But “we see what we expect to see,” Mia Mochizuki tells us, and it is worth taking another look at those supposedly empty churches. Her study centers on one church, Saint Bavo (or the “Great Church”) in Haarlem, an important artistic center and the second largest traditionally Catholic city in the Netherlands (after Utrecht). Both the theological and sociopolitical changes brought by the Reformation called for a far-reaching transformation of this space. The initial chapter of the book delineates Saint Bavo’s pre-Reformation material and social character, providing an excellent description of an important, late medieval Dutch Catholic church. The chapters that follow search for meaning in what was preserved and what was produced just after iconoclasm. In these objects the author discovers the systematic material expression of a new religious culture.

Mochizuki’s primary material sources are seven tekstborden, or text panels, installed in the church between 1580 and 1585: the Last Supper, which took the place of the former high altarpiece, with the Siege of Haarlem on the reverse; a now-missing Ten Commandments panel; Matthew and John panels; and the Linen Weavers’ and Greengrocers’ paintings (gifts of the guilds). The Last Supper, the centerpiece of the author’s argument, is a monumental “picture filled with large, glowing Dutch script emanating from a black ground, a floating panel of text grounded by a classicizing frame and draped with carved festoons of garlands” (127). Its text is a compendium of scriptural accounts of the Last Supper, while the Siege of Haarlem on the reverse tells the story of eight grueling months in 1572 when the city was locked in a struggle against the Spanish forces. Mochizuki deliberately calls these text panels “pictures” to emphasize that they employ the same techniques of figure painting and are similarly framed and displayed even though they contain no figural representation.

In these text paintings the author locates “the beginning of a lost alternate paradigm for picture making that began in Netherlandish churches after iconoclasm as a way to redeem and purify the fallen image” (127). In Haarlem, she argues, these paintings expressed the primacy of the Word (in the vernacular) and were a means of uniting a diverse community of believers into a new kind of Christian community centered on scriptural revelation and common history and experience. Her argument about the redemption of the image is similar to one made by Joseph Koerner in his study of the art of the German Reformation, particularly his explanation of the Lucas Cranach altarpiece painted for Martin Luther’s church in Wittenberg.1 These Reformation images, Koerner demonstrates, reveal the “iconoclasm” that results when the iconic and iconoclastic impulses of a religious culture have to make peace with each other. In the case of the Wittenberg altarpiece, the figural image was rehabilitated as confessional text. The Haarlem example provides a rich Calvinist contrast: images made of words, housed in a magnificent architectural frame that suggested institutional authority.

Although the argument of this book centers on these text paintings, there is also much here for those interested in architecture. More difficult than changing pictures, the author acknowledges, was the problem of how to rehabilitate a whole building. She argues that the imprint of the divine body on the cruciform plan of the church was gradually camouflaged by the addition of new portals, a consistory complex, and many small shops around the perimeter of the building. A reinstated classical temple vocabulary, believed to harken back to the early church, overlaid the Gothic. This “symbolic imprint on the face of the church” appeared in the form of small temples and obelisks, such as two classical temple capitals on the main pilasters of the former Bap- tismal Chapel (163). Biblical or early church precedent, as it was understood at the time, became especially important as the new national church used architecture to formulate its identity and reinforce its authority. Ultimately the Dutch forged their own architectural style that combined biblical foundations and mathematical regularity purged of both Catholic and pagan associations. This is best seen in the newly added consistories (the first a 1644 renovation of the former sacristy; the
second a Salomon de Bray addition of 1658-59, structures that supported the activities that tied the Dutch Reformed Church to the civic life of the town. Similar consistories were incorporated into nearly all appropriated churches in the Netherlands. Mochizuki argues that the de Bray addition, which harmonized with the old building by reworking Gothic motifs into a regular façade with round gable windows, “drew together a society riven from its immediate past and filled with a fractious populace” (225).

This is an important book for anyone interested in the art and architecture of the Reformation, with an argument that goes far beyond what a narrowly defined case study might suggest. Mochizuki subjects nearly all of the material aspects of the building and its interior to critical interpretation. It is well worth plowing through the occasionally dense academic prose to discover fresh interpretation, attention to fascinating objects (or, as the author calls them, “the underdogs of art history”), and tremendous insight into the transformed religious culture of the Netherlands after iconoclasm.

Gretchen Townsend Buggeln is the Phyllis and Richard Duesenberg Professor of Christianity and the Arts, Christ College, Valparaiso University


Art, Piety and Destruction in the Christian West, 1500–1700 addresses the impact of religious tensions on art, design, and architecture in the early modern world. Beyond famous works of art, the volume examines less-studied objects, including church plate and vestments, stained glass, graffiti, and Mexican images of St. Anne, created throughout the sixteenth and seventeenth centuries.

The collection’s contributors present religious artworks from europe, and Mexico; the media include sculpture, oil painting, fresco, metalwork, dress, and architecture. Questions of art’s destruction, preservation, and censorship are discussed against the ever-present backdrop of religious conflict and varying degrees of tolerance. New information and original perspectives demonstrate the ways in which art illuminates history, and the close links between the changing values of a society and the images it displays to represent itself.

Written by the director of “Save Our Parsonages,” this book is more than a history of English rectories and vicarages, as it looks at a multitude of issues concerned with selling-off, rural retreat, and the future of the countryside community. The foreword is by Clive Aslett of Country Life, a distinguished advocate of building conservation. Thus, chapters are headed ‘The Present’, ‘The Legacy’, ‘The Future’, etc. But it is also a history of clergy accommodation from earliest times to 1939. Appendices and indices allow readers to search for detailed information by the location of village names (the book can become a travelling companion), architects, and bibliography. One extra advantage to this work is the quality and frequency of the sixty-eight photographs, almost half of which are in color.

In this book Allan Doig explores the interrelationship of liturgy and architecture from the Early Church to the close of the Middle Ages. Allan Doig takes into account social, economic, technical, theological and artistic factors. These are crucial to a proper understanding of ecclesiastical architecture of all periods, and together their study illuminates the study of liturgy. Buildings and their archaeology are standing indices of human activity, and the whole matrix of meaning they present is highly revealing of the larger meaning of ritual performance within, and movement through, their space.
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