

GOD, BEAUTY AND IMAGINATION: THEOLOGICAL AESTHETICS (TIC7305 -20 CREDITS)

SARUM COLLEGE, MA IN THEOLOGY, IMAGINATION AND CULTURE
(VALIDATED BY THE UNIVERSITY OF WINCHESTER)

SUMMARY

Art, imagination and theology

The aim of this part of the course is to explore how God, beauty and the imagination have found expression in art as well as some ancient and modern accounts of the world. The course will also provide an account of how these themes have been explored and developed in the history of Christian theology. In so doing it will explore the biblical and theological basis to aesthetics as well as introduce some major art-historical epochs and subjects and examine how artists have engaged with and have rendered Christian dogmas, such as the life, death and resurrection of Christ, the Trinity, Mary, etc. through various means from the twelve century to modern day. How to interpret works of art from a theological perspective will be a central feature in this part of the module. Students will read and discuss relevant writings by contemporary and past theologians related to themes in theological aesthetics, such as imagination, beauty, divine revelation, truth and meaning, and art as a *locus theologicus*.

Literature, imagination and theology

This section of the module will sketch the relation between a range of literature and Christian theology. It will discuss briefly the idea of the 'beautiful' in literature and what is meant by the (literary) imagination. It will take the example of T.S. Eliot as a poet, playwright and critic who was a practicing Christian, engaging with theological ideas but not a 'theologian' as such. Students will be encouraged to read a range of Eliot's work, and above all to engage with his poetry. We shall be asking, why aren't his poems 'beautiful' in the way that some of the best-loved English poems are? What theological ideas are present in his work? How is he using his imagination to engage with theological ideas?

TUTORIAL TEAM

Dr Gesa Thiessen

Originally from Germany, Dr Thiessen studied in Tübingen and Dublin. With a long interest in the intersection of theology and the arts, she gained her doctorate from Milltown Institute on the theme of theology and modern Irish art. She also holds a Diploma in the History of European Painting from Trinity College and an MPhil in Ecumenics from the Irish School of Ecumenics, Trinity College. She lectures in theological departments in Dublin, including Mater Dei Institute, the Priory Institute, Milltown Institute, and other theological colleges. She is an Honorary Fellow of the School of Theology, Religious Studies and Islamic Studies at the University of Wales, Trinity St David. She has published monographs and edited books, including *Theology and Modern Irish Art*, Columba (1999), *Theological Aesthetics – A Reader*, SCM/Eerdmans (2004), *Theology in the Making – Biography, Methods, Contexts*, ed. with Declan Marmion, Veritas (2005), *Trinity and Salvation – Theological, Spiritual and Aesthetic Perspectives*, ed. with D. Marmion, Peter Lang (2009), *Ecumenical Ecclesiology – Unity, Diversity and Otherness in a Fragmented World*, T&T Clark/Continuum (2009), *Apostolic and Prophetic – Ecclesiological Perspectives*,

Cascade Books/Wipf and Stock (2011). She is a non-stipendiary minister in the Lutheran Church in Ireland.

Revd Professor Nicholas Sagovsky

Professor Sagovsky is an Anglican priest. He holds professorial posts in Theology at two ecumenical universities: Liverpool Hope and Roehampton. He has been Canon Theologian at Westminster Abbey, William Leech Professorial Research Fellow in Applied Christian Theology at Newcastle University and Dean of Clare College, Cambridge. Much of his work has focused on Anglican-Roman Catholic ecumenism: he has been a member of ARCIC (the Anglican-Roman Catholic International Commission) since 1992. He is a Vice-president of SPCK.

Nick's first degree was in English Language and Literature and his PhD, which examined the debt of the Roman Catholic Modernist theologian George Tyrrell to Matthew Arnold, was on the frontiers of Literature and Theology. He was one of the founding editors of the journal *Literature and Theology*. Whilst at Westminster Abbey, Nick organized and participated in poetry readings at Poets' Corner, and gave lectures on Dante, T.S. Eliot and other subjects both literary and theological. He is the author of a number of articles and books, the most recent being *Christian Tradition and the Practice of Justice* (SPCK, 2008).

Revd Dr Colin J.D Greene

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As well as being Program Leader for MATIC, Dr Greene is currently: Research Professor of Contextual and Biblical Theology, New York Theological Seminary; Senior Consultant to the Nida Institute for Biblical Scholarship (American Bible Society); Priest in Charge for St Gregory's Parish Church, Marnhull, Dorset and Director of Metavista Associates

His background, teaching experience and research interests cover the areas of modern systematic theology, the history of doctrine, biblical and philosophical hermeneutics, biblical and cultural engagement, theology and ethics and his consultancy work has expanded his interests and expertise into the related fields of practical theology, the theology of mission and the theology and practice of public life. He is author of *Christology in Cultural Perspective* (Paternoster, Eerdmanns, 2004) which won an award from the Academy of Parish Clergy in the US as one of the top ten books of 2004; *Metavista: Bible, Church and Mission in an Age of Imagination*, (Paternoster, 2008) and Editor, Contributor and Theological Consultant to the *Scripture and Hermeneutics Seminar* (Paternoster, Zondervan, 5 volumes 2000-6). While at Bible Society, Dr Greene was involved in a number of media projects with S4C and the BBC.

MODULE LEARNING OUTCOMES

Having completed this module successfully learners should:

1. Have gained knowledge and understanding of how Christian dogmas have found expression in art and literature through history
2. Have awareness and insight of central themes in theological aesthetics
3. Have an understanding of, and be able to, discuss the relationship between theology and the arts

4. Be able to analyze visual works of art and works of contemporary literature from a theological perspective with proper reference to their art-historical and literary context
5. Have an understanding of how central Christian doctrines resonate with an aesthetics of beauty, wonder and truth.

TEACHING AND LEARNING

PREPARING FOR RESIDENTIAL INTENSIVES

Before students convene at Sarum College for their residential intensive, they will be asked to begin reading the core course materials which are listed in the module handbook. Though students are encouraged to read and digest as much of the course material beforehand as possible, particular attention should be paid to the readings that will contribute to the student-led Seminar Discussion assignment. Please **note** students should obtain TS Eliot's *The Complete Poems and Plays*. Students will also be assigned one chapter from either Eagleton, Terry, *Literary Theory, an Introduction*; or Thiessen, Gesa, *Theological Aesthetics – A Reader* (see below for other details); and prepare to lead a 15 minute discussion of their readings for the Seminar Discussion indicated below. More information about this assignment is also available below.

DURING RESIDENTIAL INTENSIVES

At Sarum College, MA students learn collaboratively in small cohorts which meet for four-day residential intensives throughout the year. This distributed and flexible mode of delivery combines class-based and home-based study and allows working students and students at a distance to benefit from contact with tutors and lecturers, with minimal disruption to their domestic, ministerial, or professional lives. Moreover, by consolidating our class-based teaching into four-day intensive breaks, we are able to recruit world-leading scholars and seasoned practitioners to guest-lecture on many of our courses.

Each full day of the module will consist of four classroom sessions of approximately 1.5 hours each. There will also be time allocated for meeting your personal tutor and using the library. This intensive residential study week will include the following modes of delivery:

- **Lectures:** individual members of the teaching team will deliver material on the core themes of the module in light of their own teaching and research perspectives
- **Student-led seminars:** students will present assessed work on topics relevant to the module which they have researched and prepared either individually or in a group. These seminars promote peer learning and provide a safe environment to develop communication and collaboration skills
- **Discussion-based seminars:** students, tutors and / or lecturers will discuss a common text or cultural form and exercise a variety of methodological approaches to evaluate that form (e.g. poetry readings, film viewings and discussions, performances, etc.)
- **Common Room Discussions:** students are encouraged to engage in interdisciplinary and informal discussions with their fellow students throughout the intensive and so learn from one another's experiences and the different theological perspectives represented by those participating in the course

INTENSIVE TIMETABLE

	Time	Activity	Tutor	Location
Monday	2.30	Registration <i>Setting the scene</i>		Reception Desk
	3.00	Literature and Theology – an overview; T.S Eliot – an Introduction: ‘Tradition and the Individual Poet’	ND	Tindall
	5.00	TEA		Tindall
	6.30	SUPPER		Refectory
	7.15	Readings from T.S Eliot with discussion – ‘Burnt Norton’; ‘East Coker’; ‘The Dry Savages’ and ‘Little Gidding’.	NS/CG	Butterfield Chapel
				Common Room
Library staffed from 9am – 1pm and 2pm – 5pm				
Literature, theology and imagination				
Tuesday	8.15	BREAKFAST (for residential students)		Refectory
	9.15	Reading and discussion: Early Poetry and ‘The Waste Land’	NS	Tindall
	10.45	BREAK (Coffee/Tea)		Common Room
	11.15	Lecture: ‘The Hollow Men’, ‘Ash Wednesday’ and the Ariel Poems	NS	Tindall
	12.45	College Prayers (optional)		Chapel
	1.00	LUNCH		Refectory
	2.00	Lecture: Choruses from ‘The Rock’ and Murder in the Cathedral	NS	Tindall
	3.30	BREAK (Coffee/Tea)		Common Room
	4.00	Student Led Seminar I	CG	Tindall
	5.15	BREAK		
	5.45	Lecture: Introduction to the relationship between theology and the arts: biblical-historical foundation for and against a theology of art	GT	Tindall
	6.30	SUPPER (for residential participants)		Refectory
Library staffed from 9am – 1pm and 2pm – 7pm				
Art, theology and imagination				
Wednesday	8.15	BREAKFAST (for residential participants)		Refectory
	9.15	Lecture: The Renaissance - Towards Naturalism, Humanism, Idealism - Giotto (naturalism), Fra Angelico (humble devotion), Donatello (the grandeur of antiquity), Piero della Francesca (Renaissance ideals, Christ incarnate) Leonardo da Vinci (universal genius), Michelangelo (the male nude, theol. vision), Titian (Venetian colore, Christian and mythological themes)	GT	Tindall
	10.45	BREAK (Coffee/Tea)		Common Room
	11.15	Lecture: Baroque - Art of the Counter-Reformation- art as propaganda - Lanfranco, Caravaggio, Zurbaran, Rubens, Rembrandt, Brueghel, et al	GT	Tindall
	12.45	College Prayers (optional)		Chapel
	2.00	Lecture: Romanticism - Transcendence and the sublime in nature - Friedrich, Runge, Turner, Blake (vision and prophesy)	GT	Tindall
	3.30	TEA		Common Room
	4.00	Student-Led Seminar II	CG	Tindall
	6.30	SUPPER (for residential participants) 7.30 Meeting with Tutors		Refectory
	Library staffed from 9am – 1pm and 2pm – 6.30 Pm			
Art, theology and imagination				

Thursday	8.15	BREAKFAST (for residential participants)		Refectory
	9.15	Lecture: God in Modern Art - Suffering, death, and redemption - existentialist visions – glimpses of salvation - van Gogh, Gauguin, Munch, Rouault, Nolde, Jellett, Picasso, Newman, Rouault, Kandinsky, Rainer, Rothko, et al	GT	Tindall
	10.45	BREAK (Coffee/Tea)		Common Room
	11.15	Lecture: The Trinity in Art - From Pre-Christian Times to Modernity - Historical development of depictions of the Trinity in art, various iconographies, figurative to abstract	GT	
	12.45	College Prayers (optional)		Chapel
	1.00	LUNCH		Refectory
	2.00	Group Seminar: Bringing it all together: the role of the imagination in theological aesthetics	GT	Tindall
	3.30	BREAK (Coffee/Tea)		Common Room
	4.00	And finally: Views from the pews: How to do theological aesthetics in church?	GT/CG	Tindall
	<i>Library staffed from 9am – 1pm and 2pm – 5pm</i>			
	5.15	FINISH		

ASSESSMENT

SCHEDULE OF WORK

Assignment	Due Date	Word Length	Credit Weighting	Mode of assessment
Seminar Discussion	12 th – 15 th March	15 minute (max)	0%	Formative (Verbal feedback from peers and tutor).
Seminar Paper	18 th April	500-800 words	20%	Summative (Written feedback from tutor).
Essay	23 rd May	3,500-4,000 words	80%	Summative (Written feedback from tutor).
Learning Journal		1-entry per week	0%	Formative (self-assessed).
'wiki' entry		1-entry	0%	Formative (student-steered).

The assessment strategy for the MA in Theology, Imagination and Culture is based upon the assumption that evidence of deep learning can only be determined through creative and innovative forms of assessment. During this module, we will use both **formative** and **summative** forms of assessment, in order to develop in students the skills and competencies which will be measured against the module's learning outcomes. Students are required to complete all assigned work, though only summative assignments will count towards the student's final mark.

For this module the primary modes of **formative** assessment will be learning journals and seminar presentations.

Seminar Discussion: Each student will be given the opportunity to lead a brief seminar discussion (no more than 15-mins) during the residential intensive. This discussion will centre on the assigned chapters from either Thiessen, Gesa, *Theological Aesthetics – A Reader*, SCM; or Eagleton, T., *Literary Theory, an Introduction* (depending on the number of students who register for this module). Though students are free to lead the discussion however they would wish, normally the discussion will take the following form: 1.) **Summary** of chapter. 2.) **Critique** of methodology described (What's good about the theological method discussed in the chapter? What's lacking from the methodology? 3.) **Application** of the methodology (how would you use this methodology in your own work?). Students are reminded that they are leading a discussion, so their presentation of the material should be given in a way which encourages the involvement of their classmates. Seminar discussion will receive verbal feedback from tutor and peers.

- **Learning journal:** students can maintain a learning journal, in which they keep track of their reflections about the module which are based upon their ongoing self-study. Learning journals can either be maintained online or in a student's notebook.
- **Wiki:** All students will make at least one contribution to the module Wiki in the form of an encyclopaedia type entry (short book review, biographical entry, definition of a particular term / concept), etc.). All contributions will be viewable and can be commented on by fellow students. This particular exercise is designed to encourage group work, collaboration, and research skills. It will also contribute to the creation of a consistently updating research index which will be made available to future students.

The primary modes of **summative** assessment will be essays and seminar papers.

- **The Seminar Paper (20% overall mark):** The seminar paper is a written assignment which evolves from the seminar presentation (formative assessment, above). Following the three-part structure set by the seminar discussion (Summary, Critique, and Application), in the Seminar paper, students are required to write a tightly focussed piece of research which identifies and assesses the key critical issues, and presents a balance and comprehensive account of their topic in a restricted word limit of **500 – 800 words**. It is hoped that the Seminar Paper will integrate peer and tutor feedback received from the seminar discussion.
- **The Essay (80% overall mark):** The essay builds upon the ongoing research undertaken by students in their learning journals, their seminar presentation and their seminar paper. The essay allows students to display a comprehensive knowledge and understanding of a specific topic, the ability to identify and critique scholarly methods and opinions in an objective manner, and demonstrate the ability to develop an independent perspective on the topic. Topics are provided for each module, though students can select to research a topic of their choosing, in consultation with the module tutor. Essays will be between **3,500 and 4,000 words**. Guidelines for essay writing are proved in the Programme Handbook. Students are expected to adhere to the College's style guidelines.

CRITERIA OF ASSESSMENT

The criteria for assessment are provided in MA Programme Handbook. Students should be reminded that in addition to these metrics, as a part of a programme which is delivered at Level

7 (Masters Level), students work must also comply with the standards for postgraduate taught programmes in the UK, which are set out by “The Quality Assurance Agency’s Framework for Higher Education Qualifications”. This document states that at Level 7, postgraduate students must exhibit:

- a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study or area of professional practice;
- a comprehensive understanding of techniques applicable to their own research or advanced scholarship;
- originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline;
- conceptual understanding that enables the student:
 - to evaluate critically current research and advanced scholarship in the discipline
 - to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.

CORE TEXTS

Eagleton, Terry, *Literary Theory, an Introduction*, Wiley-Blackwell, new edition 2008

Eliot, T.S, *The Complete Poems and Plays*, London, Faber, 1969 (reprinted many times)

Thiessen, Gesa, *Theological Aesthetics – A Reader*, SCM/Eerdmans, 2004

____, *Theology and Modern Irish Art*, Dublin, Columba, 1999 (first and last chapter)

Williamson, Beth, *Christian Art – A Very Short Introduction*, OUP, 2003

ESSAY TITLES

Essay questions

Describe and discuss four visual works of art (of your choice) with religious/theological content by Renaissance, Baroque, Romantic and/or modern artists.

- **In particular, try to describe and discuss the religious/spiritual/theological dimensions and meaning in the works** (i.e., biblical references; is the image theologically interesting and/or convincing?; what kind of theology/spirituality is conveyed?; etc. For example: You may choose three images of Mary and the child or of the Crucifixion by artists from the same or different epochs and compare these. Or you may look at three different themes in three different works. The choice is yours.)
- **In your discussion, take into account the iconography (subject matter) and style of the work.**
- Please do not provide any lengthy biographical notes on the artists, but rather concentrate on the works. Please choose artists who are reasonably well known.
- It is essential to include/attach reproductions i.e., photos, cards or photocopies of the discussed works in your essay. (The assessor has to see the works to be able to give a proper assessment of your essay.)

- The visual arts can offer perspectives on theology that until about twenty years ago were often not sufficiently appreciated by theologians. How can visual art (or music, or literature) contribute to the work of the theologian? Develop this essay from a biblical, systematic-theological and theological ethics perspective. Concentrate on one of the arts mentioned and take into account relevant writings by theologians.
- Paul Tillich was the first theologian to engage with modern art from a theological perspective. Present the main points of his seminal essay 'Art and Ultimate Reality' (Tillich, Paul, *Main Works*, (ed. Michael Palmer), vol. 2, De Gruyter Evangelisches Verlagswerk, 1990) and discuss it critically from a contemporary perspective and what more recent writers have written. Include those who have commented on Tillich's writing and possibly other articles by Tillich in your discussion.
- Present and discuss critically central ideas of one or two contemporary theologians who has/have written on the relationship between theology and the arts/theological aesthetics, e.g. Frank Burch Brown, Richard Viladesau, Jeremy Begbie, George Pattison, or a thinker of your choice. (Choose a major scholar in theology and the arts, not someone who has written on the subject in passing.)
- The difficult concept of what is beauty has been discussed by philosophers, poets, novelists, and theologians through the ages. A clear definition has hardly been attempted by anyone. Present and critically discuss ideas on beauty by three writers of your choice. Please do not just give a summary, but deal with the theme critically, including your own perspective.
- Icons play a fundamental role in the theology and faith life of Orthodox Christians. Present the history and theology of the icon and critically discuss whether or not and how icons may continue to be important also in contemporary faith life, east and west.
- 'Beauty is truth, truth beauty, -----that is all/ye know on earth, and all ye need to know.' (Keats). Should a Christian agree with Keats?
- How much beauty is there in the poetry of T.S. Eliot? How does he seek to communicate truth? In your answer, give specific examples.
- Do T.S Eliot's 'Ariel Poems' make a contribution to theology? If so what, and how?
- Why do so many people find 'Four Quartets' satisfying spiritually? Do you?

BIBLIOGRAPHY

Highly Recommended:

Apostolos-Cappadona, Diane (ed.), *Art, Creativity and the Sacred - An Anthology in Religion and Art*, Crossroad, 1988

Apostolos Cappadona, Diane and Doug Adams (eds.), *Art as Religious Studies*, Crossroad, 1990

Beckett, Sister Wendy, *Art and the Sacred*, Rider, 1992 (read Introduction)

Burch Brown, Frank, *Oxford Handbook of Religion and the Arts*, forthcoming 2012

_____, *Religious Aesthetics - A Theological Study of Making and Meaning*. Princeton University Press, 1989

Dillenberger, Jane, *Style and Content in Christian Art*, New York, Crossroad, 1986 (repr. from 1966)

Dillenberger, John, *A Theology of Artistic Sensibilities - The Visual Arts and the Church*, SCM, 1987

Dyrness, William, *Visual Faith: Art, Theology and Worship in Dialogue*, Baker Academic, 2001

Eliot, T.S., *Selected Prose*, edit Hayward, J., London: Penguin, 1953 (particularly 'Tradition and the Individual Talent')

Farley, Edward, *Faith and Beauty*. Ashgate, 2001

Hall's *Dictionary of Subjects and Symbols in Art*, 1974

Kandinsky, Wassily, *Concerning the Spiritual in Art*, Dover Publications, 1977

Murray, Peter and Linda, *Dictionary of Art and Artists*, Penguin, 1989

_____, *The Oxford Companion to Christian Art and Architecture*, OUP, 1998

_____, *Dictionary of Christian Art*, OUP, 2004

Pattison, George, *Art, Modernity & Faith*, London, Macmillan, 1991 (pbk. 1998)

_____, *Crucifixions and Resurrections of the Image*, SCM, 2009

Sheppard, Anne, *Aesthetics - An Introduction to the Philosophy of Art*, OUP, 1987

Sherry, Patrick, *Spirit and Beauty*, London, SCM, 2002 (pbk.)

Spender, S., *T.S. Eliot*, Fontana, 1975

Thiessen, Gesa, and Declan Marmion, eds., *Peter Trinity and Salvation – Theological, Spiritual and Aesthetic Perspectives*, Lang, 2009

Tillich, Paul, *Main Works*, (ed. Michael Palmer), vol. 2, De Gruyter Evangelisches Verlagswerk, 1990

Viladesau, Richard, *Theological Aesthetics, God in Imagination, Beauty and Art*, OUP, 1999

_____, *Theology and the Arts, Encountering God through Music, Art and Rhetoric*, Paulist Press, 2000

Von Balthasar, Hans Urs, *The Glory of God, A Theological Aesthetics*, Vol 3 (Studies in Theological Styles: Lay Styles) Ignatius Press, 2006

Recommended:

Ackroyd, P, *T.S Eliot*, London: Hamish Hamilton, 1984

Adorno, Theodor, *Beethoven – The Philosophy of Music*, Stanford UP, 1997

Ames-Lewis, Francis, Francis Ames-Lewis and Mary Rogers, *Concepts of Beauty in Renaissance Art*, Ashgate, 1999

Andreopoulos, Andreas, *Art as Theology – From the Postmodern to the Medieval*, Equinox, 2006

Armstrong, Isobel, *The Radical Aesthetic*, Blackwell, 2000

Aston, Michael, *Explorations in Art, Theology and Imagination*, Equinox, 2005

Beckett, Wendy, *The Gaze of Love*, Marshall Pickering, 1993

Begbie, Jeremy, *Sounding the Depths, Theology through the Arts*, SCM, 2002

_____, (ed.), *Beholding the Glory – Incarnation through the Arts*, DLT, 2000

_____, *Voicing Creation's Praise, Towards a Theology of the Arts*, T&T Clark, 1991

Bellamy, Roger, *Spirit in Stone, The Spirituality of the Greater Churches*, Pentland Books, 2001

Bohm-Duchem, Monica, *The Art and Life of Josef Herman*, Lund Humphries, 2009

Bond, Fiona, *The Arts in Your Church: A Practical Guide*, Piquant Press, 2001

de Borchgrave, Helen, *A Journey into Christian Art*, Lion Publishing, 1999

Bredin, Hugh, Santoro- Brienza, Liberato, *Philosophies of Art and Beauty*, Edinburgh University Press, 2000

Brown, David, *God and the Enchantment of Place*, OUP, 2004

___, *Discipleship and Imagination, Christian Tradition and Truth*, OUP, 2004

Brown, Michelle, *The Lion Companion to Art*, Lion Hudson, 2008

Burch Brown, Frank, *Good Taste, Bad Taste, Christian Taste: Aesthetics in Religious Life*, OUP, 2004

___, *Inclusive Yet Discerning*, Eerdmans 2009

Bustard, Ned, *It Was Good – Making Art to the Glory of God*, Square Halo Books, 2000

Cartlidge, D.R., Elliot, J.K., *Art and Christian Apocrypha*, Routledge, 2001

Cazeaux, Clive, *Continental Aesthetics Reader*, Routledge, 2000

Chipp, Hershel B., *Theories of Modern Art* University of California Press, 1968

Chipper Smith, Jeffrey, *Sensuous Worship: Jesuits and the Art of the Early Catholic Reformation in Germany*, Princeton University Press, 2003, 2004(?)

Coates, Paul, *Cinema, Religion and the Romantic Legacy*, Ashgate, 2002

Cole, Michael W. and Rebecca Zorach, eds., *The Idol in the Age of Art: Objects, Devotions, and the Early Modern World*, Ashgate, 2009

Corby Finney, Paul, (ed.), *Seeing Beyond the Word: Visual Arts and the Calvinist Tradition*, Eerdmans, 1999

___, *The Earliest Christians on Art*, OUP, 1999

Cork, Richard, *Jacob Epstein*, Tate Gallery Publishing, 1999

Cormack, Robin, *Icons*, British Museum, 2007

Cowen, Painton, *English Stained Glass*, Thames and Hudson, 2008

Crockett, Clayton, *A Theology of the Sublime*, Routledge, 2001

De Cruchy, John W., *Christianity, Art and Transformation, Theological Aesthetics in the Struggle for Justice*, CUP, 2001

Davis, David, and John Elliot, *El Greco*, Yale UP, 2003

Dawtry, Anne, and Christopher Irvine, *Art and Worship*, SPCK, 2002

Dewitt, Lloyd, ed., *Rembrandt and the Face of Jesus*, Yale UP, 2011

(Dagget) Dillenberger, Jane, *The Religious Art of Andy Warhol*, Continuum, 1998

_____, *Image & Spirit in Sacred & Secular Art*, Crossroad, 1990

Dillenberger, John, *Images and Relics – Theological Perceptions and Visual Images in Sixteenth Century Europe*, OUP, 1999

Dodds, Jerrilynn and Maria Rosa Menocal et al, *The Arts of Intimacy: Christian, Jews, and Muslims in the Making of Castilian Culture*, Yale UP, 2009

Doig, Allan, *Liturgy and Architecture: From the Early Church to the Middle Ages*, Ashgate, 2008

Drury, John, *Painting the Word: Christian Pictures and their Meanings*, Yale UP, 1998

Duffy, Eamon, *The Stripping of the Altars*, Yale UP, 2005

Dwyer, Rachel, *Filming the Gods – Religion and Indian Cinema*, Routledge, 2006

Dyrness, William, *Poetic Theology*, Eerdmans, 2011

Ecco, Umberto, *On Literature*, Harcourt, 2004

Einstein, Mara, *Brands of Faith*, Routledge, 2007

Eklingshirn, William, and Linda Safran, *The Early Christian Book*, CUA Press, 2007

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- Francis, Peter, Telford, William R., Christianson, Eric C., *Cinéma Divinité, Readings in Religion and Film*, SCM, 2005
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- Garcia-Rivera, Alejandro, *A Wounded Innocence: Sketches for a Theology of Art*, Liturgical Press, 2003
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- Hart, Trevor, and Steven R. Guthrie, *Faithful Performances*, Ashgate, 2007
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- Hegel, G.W.F., *Aesthetics: Lectures on Fine Art*, vol. 1 and 2, Clarendon, 1998
- Henkes, Robert, *The Crucifixion in American Art*, McFarland & Company, 2003
- Homan, Roger, *The Art of the Sublime*, Ashgate, 2006
- Hurley, Richard, *Irish Architecture in the Era of Vatican II*, Dominican Publications, 2001
- Hurley, Richard, Cantwell, Wilfrid, *Contemporary Irish Church Architecture*, Gill and Macmillan, 1985
- The Image of Christ*, Finaldi, G., MacGregor, N., et al., (catalogue of the exh. *Seeing Salvation* at the Nat. Gallery London) Nat. Gallery Comp. Ltd., 2000

Irvine, Christopher, *The Art of God: The Making of Christians and the Meaning of Worship*, SPCK, 2005

James, Sara Nair, *Signorelli and Fra Angelico at Orvieto: Liturgy, Poetry and a Vision of the End*, Ashgate, 2003

Jasper, David, *The Sacred Desert - Religion, Literature, Art and Culture*, Blackwell, 2004

___, and Stephen Prickett, *The Bible and Literature*, Blackwell, 1999

Jenkins, Simon, *England's Thousand Churches*, Penguin, 1999

Jensen, Robin M., *The Substance of Things Seen - Art, Faith and the Christian Community*, Eerdmans, 2004

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