



S S P X



# The Angelus

“Instaurare omnia in Christo”

## Iconoclasm

Iconoclasm in the American South

Icons and the Iconic: Visions of the  
Transcendent

Iconoclasm

# The Invisible Made Visible

## The Church and Religious Images

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By Romanus

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“The invisible things of God have been made visible.”

—St. John of Damascus (676–749)

“The honor paid to an image traverses it, reaching the model, and he who venerates the image, venerates the person represented in that image.”

—Ecumenical Council of Nicaea II

### The Old Testament Prohibition

Idolatry is the worship of someone or something other than God as though it were God; making explicit acts of veneration addressed to a person or an object, attaching to these creatures the confidence, loyalty, and devotion that properly belong only to the Creator.

The *veneration* of images did not exist in the Old Testament, and even the *use* of any images was severely restricted. To affirm His spirituality and transcendence and to protect His chosen people from the seductions of the idolatrous world surrounding them, God prohibited every representation of a living being made by the hands of man: “Thou shalt not make to thyself a graven thing, nor the likeness of anything that is in heaven above, or in the earth beneath, nor of those things that are in the waters under the earth. Thou shalt not adore them, nor serve them” (Ex. 20:4-5).

However, the second part of the commandment makes it clear that what God has forbidden is only the making of such images with the intention of worshipping them; by no means has He banned the creation of all images.



Fra Angelico, *The Virgin and Child with Sts. Dominic and Thomas Aquinas*, c. 1435.

down, meaning an expression of respect offered to saints worthy of such honor on account of their closeness to God.

Finally, the Council, quoting St. Basil of Caesarea, affirmed that “the honor rendered to an image passes to its prototype,” and “whoever venerates an image venerates the person portrayed in it.”

St. Thomas Aquinas explicitly concurs: “The worship of religion is paid to images, not as considered in themselves, nor as things, but as images leading us to God incarnate. Now movement to an image as image does not stop at the image, but goes on to the thing it represents.”

Thus, the Christian veneration of images is not

contrary to the first commandment which forbids idols.

Nicaea II summed up the Catholic position in its final condemnation of the iconoclastic heresy: “If anyone does not confess that Christ our God can be represented in his humanity, let him be anathema. If anyone does not accept representation in art of evangelical scenes, let him be anathema. If anyone does not salute such representations as standing for the Lord and his saints, let him be anathema. If anyone rejects any written or unwritten tradition of the Church, let him be anathema...”



# Icons and the Iconic

Visions of the Transcendent

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By Andrew J. Clarendon

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The word icon evokes a number of associations: a modern person might think of an icon as a representational image on the computer screen, or, in the looser sense, a person who is idealized as a great cultural figure. In devotional art, an icon is a sacred image that is usually painted on wood with traditional lines and colors involving rich symbolism; iconographers speak not of painting an icon but of writing one. While the artist depicts persons and events, there is no attempt to produce a realistic image of the subject in a material sense. As one commentator puts it: “an icon is a sacred image of Jesus Christ or a holy person in another reality, place, and time . . . a religious icon is much more than just a beautiful piece of art—it is a ‘window into heaven.’” Furthermore, “icons do not speak [in the ordinary sense of the term] or display

any actions . . . they invite us into the world of silence, prayer, and contemplation. They do not show human emotions, as they are not intended to force an intense emotional response,” but rather seek to elevate above the physical. These considerations lead to fascinating meditations on the purpose of devotional art, differences between the east and west, and even more fundamental questions about the relationship between the body and the soul. Whatever the distinctions, of vital importance is that the aim of iconic art—and of all the arts—is to create something transcendent, a reflection of the Creator Himself.



## The Foundation of Western Culture

There is, however, another way to think about the iconic, a discussion that embraces multiple arts and forms a foundational basis of Western culture. Firstly, words themselves, and therefore

Ceas, “Painting is poetry keeping silent; poetry is like a picture.” Or again, centuries later, the Roman poet Horace wrote that “poetry is like a picture.” In one of her essays, Eva T. H. Brann notes “that a painting should say something and that poetry should depict something is arguably the crux of the Western representation, mimetic



the poetic, can be iconic. In literary and semiotic circles an icon is a special type of word: as one reference book puts it, “at more sophisticated levels of representation and presentation, a verbal or aesthetic icon states a case and also embodies or enacts the case”—to give a simple example, the word “cuckoo.” What is more, from the beginning of the literary tradition, there is an ancient and deep connection between poetry and the visual arts like painting or sculpture. For the ancient Greek lyric poet Simonides of

[that is, imitating nature] mode . . . [and so] if poetry is to be *like* a picture then, by a natural transition, is might very appropriately be *about* a picture.” These “descriptions of visual works in poetry are . . . called ‘iconic.’” While painters depicted scenes from Homer’s *Odyssey*, for example, ancient Greek writers would compose “pieces describing with the utmost pictorial vividness real or imaginary works of graphic art, images of images as it were.” It is noteworthy that the Greek word for poet—*poiein*—literally >

# Iconoclasm in the American South

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By James Horne

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“Remove not the ancient landmarks thy fathers have set.”—Prov. 22:28

Every fact in history is contained in God’s eternal decrees through either command or permission. Thus, any attack against the facts and outcome of history is ultimately an attack against God Himself. Rebellious man in his attempts to recreate the world in his own image finds the need to do away with history. He will first debunk and rewrite it. He then seeks to arrest it, and finally to remove it from his reality altogether. To do this the symbols must go. History and the symbols of past civilizations, particularly those that clearly demonstrate God’s intervention or providence, will be most vehemently attacked.

## Bradford on the South

The Catholic historian M.E. Bradford has called the antebellum South the last great medieval hierarchical Christian civilization. It is not the purpose of the writer here to try to prove or defend this statement in an apologia, but to show why the “progressive” modern man must act as an iconoclast to the South’s symbols and images.

All symbols have power. To any ancient or traditional man, such a statement would be so obvious to him, he would see no reason to state it. Modern man at least subconsciously believes this as well. Otherwise, contemporary society would not be so vehemently trying to destroy so many symbols of the past. Any student of Southern American history immediately



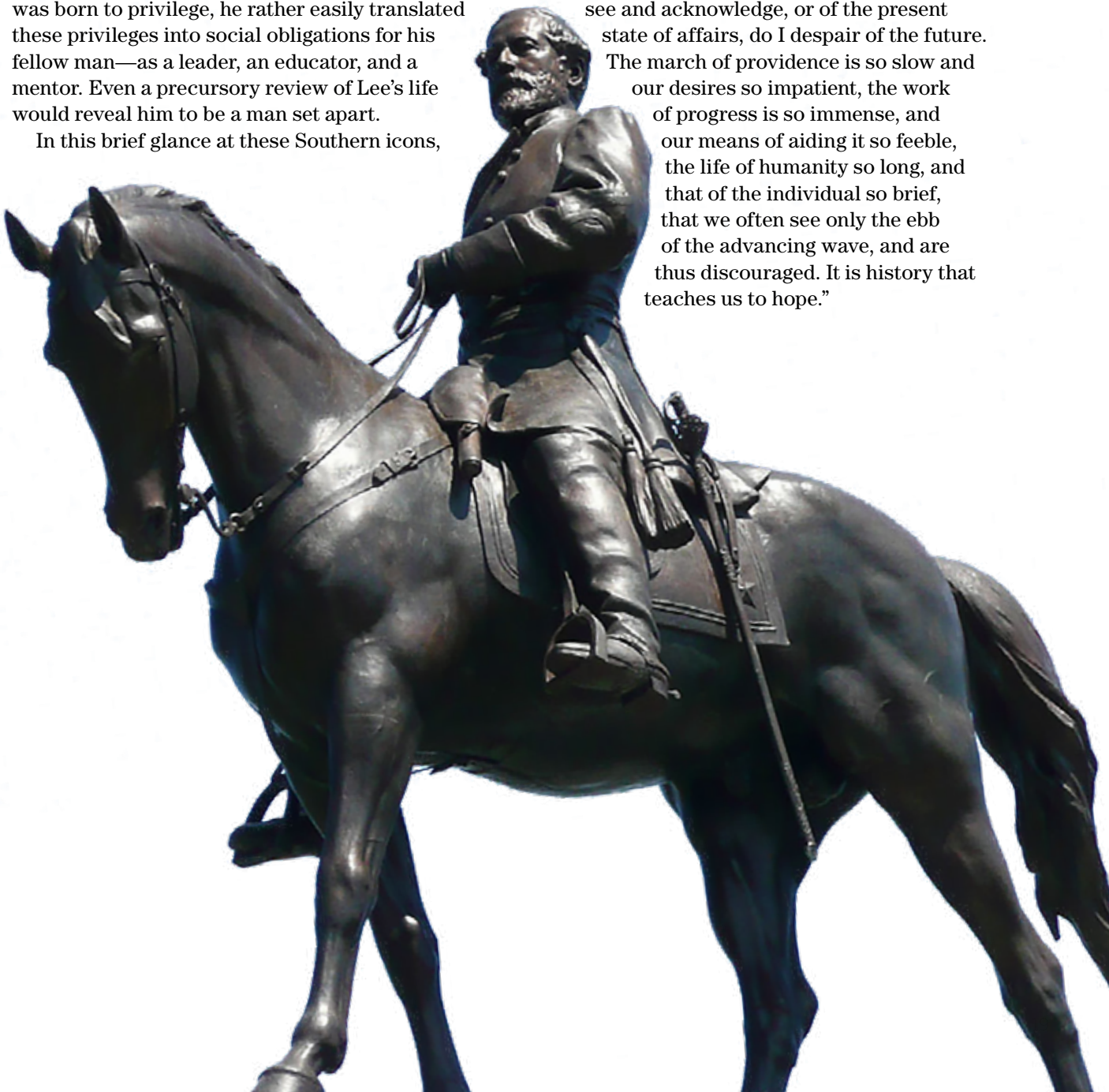
Lee unassailable. This was a man who believed that the word “duty” was the most sublime word in the English language. In later years after the war he was asked by a young mother that one thing she might teach her son that would make him a great man. Lee answered without hesitation, “Teach him, Madam, to deny himself.”

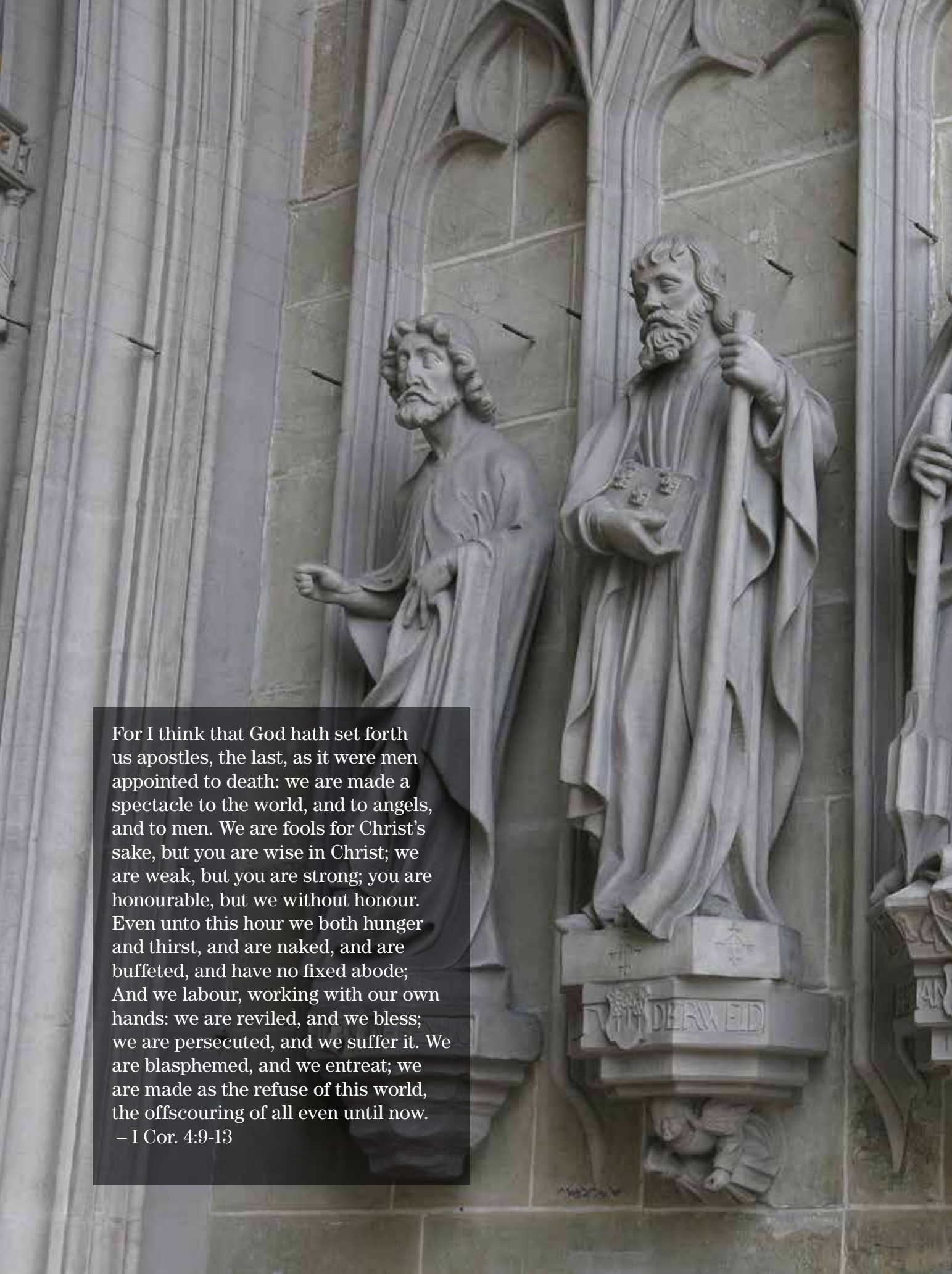
There are many such vignettes and quotes about Lee and from Lee himself that could fill volumes. Robert E. Lee’s natural virtues could be used by any humanitarian to teach young men what a gentleman should be. Though Lee was born to privilege, he rather easily translated these privileges into social obligations for his fellow man—as a leader, an educator, and a mentor. Even a precursory review of Lee’s life would reveal him to be a man set apart.

In this brief glance at these Southern icons,

one can easily see that their behavior does not agree with modern sensibilities. However, one would hope that this might inspire each of us to closely study history and to be very careful that we do not, in some misguided act of righteousness, become iconoclasts ourselves and start removing landmarks. Let us hope that we might share this sentiment that Robert E. Lee uttered near the end of his life:

“My experience of men has neither disposed me to think worse of them; nor, in spite of failures, which I lament, of errors, which I now see and acknowledge, or of the present state of affairs, do I despair of the future. The march of providence is so slow and our desires so impatient, the work of progress is so immense, and our means of aiding it so feeble, the life of humanity so long, and that of the individual so brief, that we often see only the ebb of the advancing wave, and are thus discouraged. It is history that teaches us to hope.”





For I think that God hath set forth us apostles, the last, as it were men appointed to death: we are made a spectacle to the world, and to angels, and to men. We are fools for Christ's sake, but you are wise in Christ; we are weak, but you are strong; you are honourable, but we without honour. Even unto this hour we both hunger and thirst, and are naked, and are buffeted, and have no fixed abode; And we labour, working with our own hands: we are reviled, and we bless; we are persecuted, and we suffer it. We are blasphemed, and we entreat; we are made as the refuse of this world, the offscouring of all even until now.

– I Cor. 4:9-13





DE UIRIBUS  
MONTROMANI

1387

TEUTERNA

1387



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# The Iconostasis

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By Gabriel S. Sanchez, J.D.

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Walk into any church that follows the Byzantine Rite and one is immediately struck by the high altar, shielded with iconographic depictions of Our Lord, His Mother, and numerous saints. This structure, known as an iconostasis or icon screen, comes in many forms, though its origins date back to what is known as the “Triumph of Orthodoxy,” that is, the defeat of the iconoclast heresy in the Christian East.

As the history and theology surrounding the condemnation of iconoclasm is already covered in several articles in this issue of *The Angelus*, this piece will focus more on the structure of the iconostasis itself; its architectural predecessors in Byzantine churches; and the spiritual and theological meaning that has developed around the iconostasis. As a point of clarification, this article will refer to the Byzantine Rite generally

without pausing to make distinctions between those in communion with the Roman Catholic Church, namely Greek Catholics, and those that remain separated, that is, the Eastern Orthodox. Local churches on both sides of this tragic divide also maintain their own specific traditions when it comes to iconography and the general makeup of their respective iconostases. To chronicle all of these particularities would require far more space than is appropriate for a magazine article.

## The Pre-History of the Iconostasis

Although exact dates are hard to pin down, there is evidence to suggest that Eastern churches began erecting templons to separate >

# Christ the Pantocrator

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By Jane Spencer

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Christ Pantocrator, or “He Who can do all things,” is an enigmatic icon—one of the first images ever painted of Christ. Scholars have discussed and disagreed on the meaning behind His asymmetrical expression; some hold that the two sides of the face depict mercy and justice, while others argue that they represent the human and divine natures. Some prefer to interpret the softer expression as Christ’s serene divinity, while the darker side is His suffering humanity. Still others believe that the gentler side expresses His humanity, while the sterner side is the awe-inspiring divinity. Interpretations widely differ, and while we don’t know the artist’s original intention, the piece sparks many meditations, each true in its own light. It’s no wonder that the icon—painted around 300 AD, continues to spark discussion and investigation; it is at once

strikingly beautiful, mysterious, and theologically rich.

## Byzantine Iconography and Modern Sensibilities

Byzantine iconography often leaves our modern sensibilities feeling cold. The figures are flat, rigid, and solemn. Unlike the currently popular holy cards of sweet saints surrounded by soft clouds in pastel pink, the ancient simplicity subjects our eyes and our emotions to a Lenten fast. These artists, however, didn’t simplify their paintings because they were incapable of more complexity or naturalism; it was a deliberate choice.

The early Christians lived alongside pagan



These ancient paintings are the seeds for later Christian art; since icons were small and easily carried around for devotional purposes—much like modern holy cards—their influence spread from the Byzantine Empire around the world. Late Medieval and early Renaissance Italian art especially shows strong traces of iconography; Cimabue's *Madonna Enthroned*, for example, depicts Our Lady and the angels and prophets as somewhat two-dimensional and stylized, and yet the artist situates Our Lady on a three-dimensional throne which hints at future Renaissance developments. Christian artists were now exploring how a beautiful and accurate portrayal of the physical world could glorify its Author and inspire joyful awe in the viewer. By the time artists like Michelangelo and Raphael decorated the Vatican, Christian art showed the same convincing naturalism as the pagan Greek and Roman art, but with a very different intention. Like Byzantine iconographers, these Renaissance painters were symbolizing spiritual truths, using art as a springboard to meditation. For example, Michelangelo's *Creation* on the ceiling of the Sistine Chapel portrays the Creator God as an old man full of strength and energy, transmitting His life to the limp body of Adam. The Renaissance painters used natural beauty as effectively as the ancient Greek and Roman sculptors; their goal, however, was to symbolize divine beauty, like the Byzantine iconographers.

In a sense, all good Christian art remains close to its iconographic roots because the Church has always used art as a symbol. It isn't meant to be worshipped in itself, but looked through like a window to a higher world. A Byzantine icon like Christ Pantocrator is almost a poem; nearly every line, color and shape conveys a deeper meaning, more than meets the eye. The Catholic artistic tradition, while it has embraced many styles, always encourages the viewer to see first with his eyes, and then with his mind and heart. Once he develops this habit, the whole world becomes an icon. Any beauty first delights him, and then teaches him more about its Creator; mountains, oceans, and the faces of his friends will be symbols to him of the height, depth and richness of God.

From Roman Emperors to Images of Christ

# Iconoclasm and the Byzantine Empire

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By Andrew Latham

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The earliest Christian art had no distinct style, but was based on Roman frescoes, and to a lesser extent, Jewish ceremonial art. The Roman arts favored by the Christians were of two main categories: bucolic, decorative scenes common in villas outside Rome, and imperial scenes of power, showing the emperor as divine. At first, the Christians could not depict Christ at all, but would use hidden symbols such as the anchor and the fish in order to mark their places of worship and burial sites. Later, Christians would become more bold, and depict Christ as the Good Shepherd, though this was a “hidden image” as well—for the uninitiated, this scene would be simply another shepherd, like in so many villas.



I am the good shepherd. The good shepherd giveth his life for his sheep. But the hireling, and he that is not the shepherd, whose own the sheep are not, seeth the wolf coming, and leaveth the sheep, and flieth: and the wolf catcheth, and scattereth the sheep: And the hireling flieth, because he is a hireling: and he hath no care for the sheep. I am the good shepherd; and I know mine, and mine know me. As the Father knoweth me, and I know the Father: and I lay down my life for my sheep.—Jn. 10:11-15





# The 15 Decades of the Holy Rosary



Enjoy this large 15-decade Rosary devotional. As Catholics, we know that the Rosary is more vital than ever, even while our schedules become more hectic—especially for those with large families. This simple book is meant to be used while praying the Rosary, providing a way to keep one's thoughts on the devotion for each decade. Each work of art was selected for its impact and, when possible, a work was chosen that has many details. Our hope is that even after many uses, you will be able to find something new to turn your attention to, providing added richness to your meditations. A tool to aid in you and your family in saying our most important prayer!

32 pp. – 8.5" x 11" – Softcover – STK# 8783 – \$14.95

**THE FOURTH GLORIOUS MYSTERY**  
*The Assumption of Our Lady*

*Jesus: Who took thee, His mother, into Heaven.*

Now let us reflect on the Assumption of the Blessed Virgin, Mary, who was without stain from the time of her conception, now falls asleep in the presence of the Holy Spirit. Though a glorious mystery, it is impossible not to unite with the sorrow of those surrounding her at the moment of her repose. Mary, who in Greek is called "Theotokos" or "God-bearer," departs to be reunited with her Son in Heaven. Just as she interceded at the wedding in Cana, she now intercedes for all who call upon her with faith. "The grave and death could not retain the Mother of God, who is ascended in her prayers, our unfailing hope in her intercession, for He, Who dwelt in the womb, transposed to Life the ever-Virgin Mother of Life."

*The ASSUMPTION OF THE VIRGIN MARY - GREGG BIRN*

**THE THIRD SORROWFUL MYSTERY**  
*The Crowning with Thorns*

*Jesus: Who was crowned with thorns for us.*

Let us meditate on the painful reality that Jesus was stripped, ridiculed with a scarlet robe, and crowned with thorns. He is mocked and spit upon by the soldiers while those to come to save called for His death by crucifixion. The King of Kings is mocked while His people yell, "We have no king but Caesar!" God prepared His people for genuflection for the coming of His Son and have they repented him. How prepared are we for Christ's second coming in glory? Do we accept the faith that has been handed to us or do we, like the Jews, reject it in favor of worldly allegiance?

*THE CROWNING WITH THORNS - MICHAEL WOODS MICHIELO CAROZZI*

**THE FOURTH JOYFUL MYSTERY**  
*The Presentation in the Temple*

*Jesus: Whom these didst present in the Temple.*

On this mystery, reflect on the hymn for this day which magnify both the Blessed Virgin and the Prophet Simeon's respective roles. "Hail, full of grace, Virgin Mother of God, for from thee hath sprung forth the fruit of righteousness, Christ our God, enlightening those in darkness. Do thou now rejoice, righteous Simeon, who hast clasped in thine arms the Beloved of our souls, Who hath granted us redemption." And Baruch: "O Christ God, Who by Thy birth hast sanctified the womb of the Virgin, and hast blessed, as we meet, the breast of Simeon. Thou hast proceeded on our first named son, Do Thou, Who gloriest foremost, partly thou bring to earth, and strengthen those people who have found favor with Thee."

*THE PRESENTATION OF THE BABY - PHILIP DE CHAMBRON*



# Belief in the Visible and Invisible

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By a Benedictine Monk

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Every Sunday, when we recite the Creed of the Mass, we proclaim our faith in the Creator of “all things visible and invisible.” Knowing our limited capacities, God helps us in our struggle to believe. The invisible God gave us the visible gift of His only-begotten Son. Through His visible human nature, we can see the invisible Father. The human nature of Christ is our means to salvation and the only way to come to the Father. Since He became man, He can be represented as a man with His human body in its material dimension. To deny this reality would be to refuse to believe in the visibility of the Incarnation of Christ, the most essential of the “visible things” created by God.

Iconoclasm denies that God can be seen through the human nature of Christ. In the Synod of Constantinople in 754, they claimed that the

only representation of the divinity of Christ can be found in the Eucharist. St. Theodore, Abbot of the Studium Monastery at Constantinople, accused the Iconoclasts in 815 as “Christological heretics, since they deny an essential element of Christ’s human nature, namely, that it can be represented graphically.” Iconoclasts believe in the invisible God and refuse the visible, human element of Christ. They believe in the spiritual and invisible reality of the divinity of Christ, but they do not accept Christ in the totality of His human nature. They accused those that venerated the image of Christ or the Saints as idolaters worthy of punishment and death. Many of the Catholics were put to death at this time, many were scourged and sometimes branded on the face as public idolaters. The prisons of the Empire were filled with faithful Catholics, many

# Our Lady of Consolation

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By Anonymous

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Starting in the second century, Catholics venerated Mary as Our Lady of Consolation, one of her earliest titles of honor. The title of “Our Lady of Consolation,” or “Mary, Consoler of the Afflicted,” comes from the Latin *Consolatrix Afflictorum*. It is found in the Litany of Loreto.

## Augustinians

The origin of this invocation is derived from the Augustinian monks who propagated this particular devotion. In 1436, the Confraternity of the Holy Cincture of Our Lady of Consolation was founded in Bologna, Italy. It was based on an Augustinian tradition which holds that Saint Monica in the fourth century was distraught with anxiety for her wayward son, Augustine, and that

Mary gave her a sash which the Virgin wore, with the assurance that whoever wore this belt would receive her special consolation and protection. Along with Augustine and Monica, Our Lady of Consolation is one of the three patrons of the Augustinians. The “Augustinian Rosary” is sometimes called the “Corona (or Crown) of Our Mother of Consolation.”

In the 1700s, members of the Augustinian Order introduced devotion to Our Lady of Consolation to the island of Malta. On December 1, 1722, the Prior General of the Augustinian Order, Fr. Thomas Cervioni, issued the Decree for the erection of the Confraternity of Our Lady of Consolation in the Church of St. Mark, run by the Augustinians at Rabat, although the devotion had been practiced for some time before. By this time the custom of asking for the final blessing before



death in the name of Our Lady of Consolation was very popular, and the monks were given a dispensation to leave the monastery at any time to confer it. Processions in Our Lady's honor were suspended during the French occupation of 1798 to discourage the gathering of crowds. Today, the feast day is celebrated on the last Sunday of October with pyrotechnic displays by Our Lady of Consolation Fireworks Factory.



Icon of della Consolata, Turin.

Consolation by establishing a confraternity.

## Luxembourg

The devotion to Our Lady of Luxembourg, Comforter of the Afflicted, was initiated by the Jesuits in 1624 and led to the election of Our Lady as the protectress of the City in 1666 and of the Duchy in 1678. After the destruction

of the old pilgrimage chapel at the time of the French Revolution, the statue of Our Lady of Luxembourg was moved to St. Peter's Church, today's Notre Dame Cathedral in Luxembourg City. Statues depicting her can be found in niches in buildings throughout the city of Luxembourg. From there, the devotion was adopted by the English Benedictine nuns of Cambrai.

## Turin

An ancient story relates that St. Eusebius of Vercelli brought back an icon of Our Lady of Consolation when he was returning from exile in Egypt in 363. This icon was presented to the city of Turin. Later St. Maximus, Bishop of Turin, established a small shrine to house the icon in a church dedicated to St. Andrew. The icon became the object of great veneration, and the church became the Santuario della Consolata. Giuseppe Allamano, rector of the Santuario della Consolata, founded the Consolata Missionaries in 1902; they brought the devotion to Africa. At the age of 19, Joseph Marello of Turin contracted typhus. He attributed his recovery to Our Lady of Consolation and went on to found the Oblates of St. Joseph.

There are several versions of the image of Our Lady of Consolation. The original one is in Turin at the Santuario della Consolata. A star on her shoulder is characteristic of almost all the images. The traditional depiction of Our Mother of Consolation in Augustinian houses shows Mary holding the child Jesus on her lap. Jesus and Mary both hold the Augustinian cincture in their hands.

In France the dioceses of Vannes, Valence, Montpellier, Laval, Nantes, Périgueux, Tours and many others, possessed churches or chapels dedicated to Mary under this title. In 1652, Pope Innocent X encouraged devotion to Our Lady of

## United States

Immigrants from Luxembourg transposed the devotion to Our Lady of Consolation to the United States.

In 1848, Luxembourg immigrant began to settle in the area around Dacada, Wisconsin. The oldest statue of Our Lady of Luxembourg found in the United States was brought to Dacada by a Luxembourg immigrant, Anna Margaret Deppiesse, in 1849. Mrs. Deppiesse donated it to St. Nicholas Church, where it can be found in an alcove shrine below the choir loft. When the church was remodeled in 1941, a mural depicting Our Lady of Luxembourg (Mary, Consoler of the Afflicted) was added to the apse in the sanctuary. The mural, which honors the parish's Luxembourgian roots, was painted by liturgical artist, Bernard Grenkhe, using the *al secco* method (i.e., painting on wet plaster so as to make the image permanent).

During the Civil War, three parishioners of St. Augustine's Parish in Leopold, Indiana fought for the North and were imprisoned at the



Carved corbel in the parish church of Saint Martin, Venette, France.



# Can Apologetics Stand the Test

of Reason Alone?

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By Fr. Jean-Michel Gleize

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St. Augustine once said of the Manicheans that they were “more eloquent and fuller in their refutation of others, than firm and sure in proof of their own doctrine.” Cajetan experienced the relevance of this remark when he met with Martin Luther in the city of Augsburg from October 12 to 15, 1518, over 500 years ago. As the official representative of Pope Leo X, Cajetan received Luther with paternal kindness. He asked three things of him: that he return to better sentiments and retract his errors, that he promise not to fall into them again, and that he avoid anything that could trouble the Church. At their last meeting, Luther brought a written text to justify his positions. Cajetan took no interest in this explanation. He sought by means of a presentation of the Thomistic doctrine to convince Luther of his error and allowed him no comments. His final words in dismissing him were, “Go, and do not come

before me again unless you wish to retract.”

## Luther's Implicit Denial

And yet, in Augsburg, Luther had not yet denied the divine institution of the Sovereign Pontificate, but this denial was already implicit in his theses on indulgences, and Cajetan had enough insight to see it coming. It would become explicit the following year in the Leipzig debate during which Johann Eck, another representative of the pope, would reproach Luther for defending the previously condemned positions of Jan Hus.

Luther used Scripture to defend and justify himself, for he knew it inside and out; he had an excellent knowledge of all the passages on which traditional theology and exegesis base the central affirmation of the Primacy of St. Peter and his successors, in particular the passage from the Gospel