1985

The stations of the cross: A calculated trap?

Susan D. Shantz
Wilfrid Laurier University

CANADIAN THESES

THÈSES CANADIENNES

NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30. Please read the authorization forms which accompany this thesis.

AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30. Veuillez prendre connaissance des formules d'autorisation qui accompagnent cette thèse

THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED

LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE

National Library of Canada
Canadian Theses Division
Ottawa, Canada
K1A 0N4

Bibliothèque nationale du Canada
Division des thèses canadiennes

23

PERMISSION TO MICROFILM — AUTORISATION DE MICROFILMER

• Please print or type — Écrire en lettres moulées ou dactylographier

Full Name of Author — Nom complet de l'auteur

SUSAN DIANNE SHANTZ

Date of Birth — Date de naissance	Country of Birth — Lieu de naissance
November 15, 1957	CANADA

Permanent Address — Résidence fixe

[redacted]

Title of Thesis — Titre de la thèse

THE STATIONS OF THE CROSS

University — Université

WILFRID LAURIER UNIVERSITY, WATERLOO, ONTARIO, N2L 3C5

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée

M.A. RELIGION & CULTURE

Year this degree conferred — Année d'obtention de ce grade	Name of Supervisor — Nom du directeur de thèse
1985	DR. R. GRIMES

Permission is hereby granted to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

L'autorisation est, par la présente, accordée à la BIBLIOTHÈQUE NATIONALE DU CANADA de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans l'autorisation écrite de l'auteur.

Date	Signature
May 30, 1985	[redacted]

NL-91 (4/77)

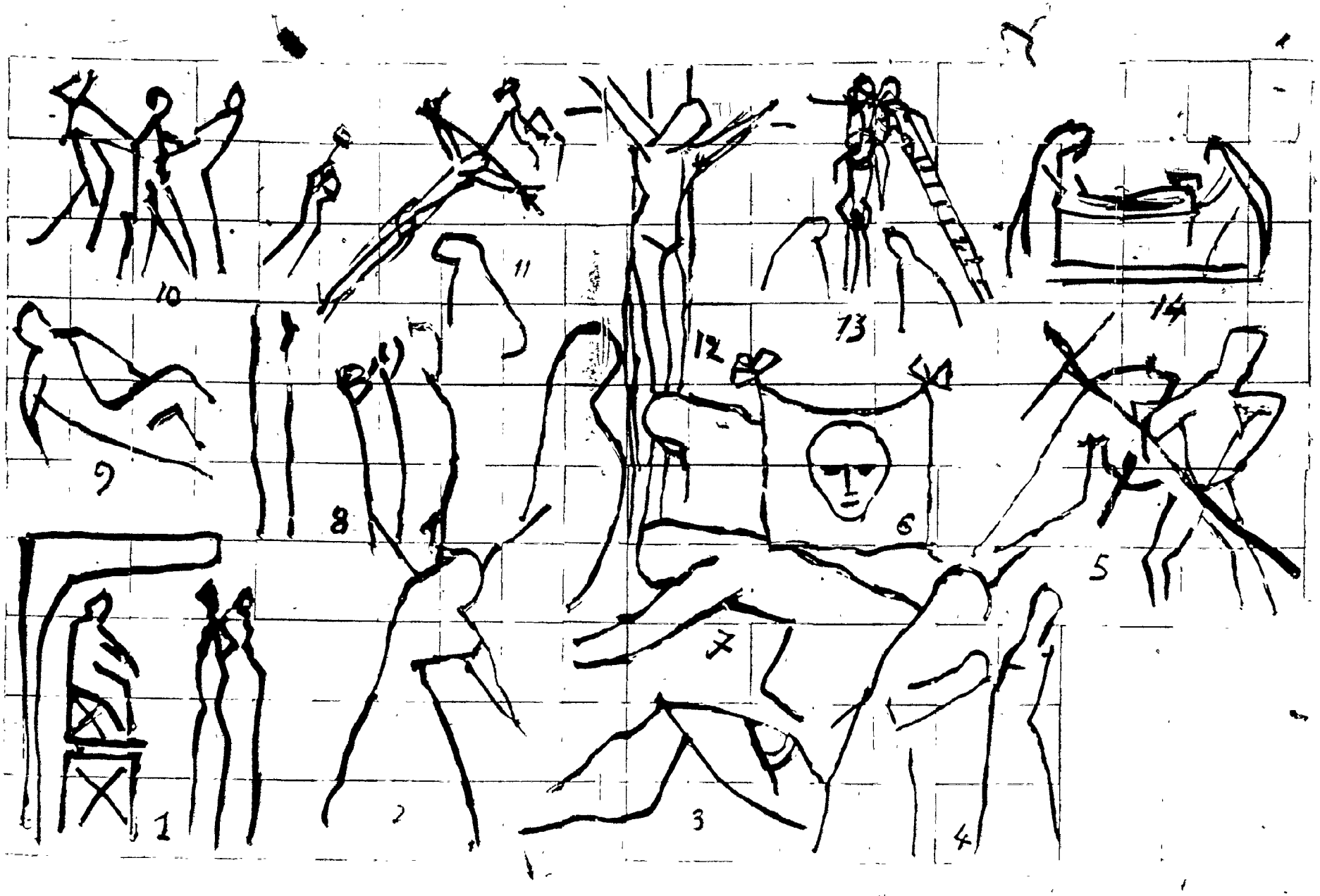
The Stations of the Cross:
A Calculated Trap?

by

Susan D. Shantz

Thesis
Submitted to the Department of Religion and Culture
In Partial Fulfillment of the Requirements for the Degree
Master of Arts.

Wilfrid Laurier University
Waterloo, Ontario
Canada



Frontispiece: Stations of the Cross, Henri Matisse. Chapel of the Rosary, Vence, France. 10' X 17'

Abstract

A popular Catholic devotion most familiar in images, texts, and rituals, the Stations of the Cross contains the *via crucis* paradigm which is at the heart of Western Christian culture. In the following text an account of the historical development of the fourteen-episode devotion provides a framework from which to examine in detail four visual interpretations of the Stations of the Cross by contemporary Canadian artists. The unusual serial nature and mythic content of the sequence lent a more ritualistic quality to the creative process of each artist so that, in the extended time and space spent working on the series, some aspect of a conflict inherent in art or religion was resolved within the artist's life. Beth Strachan's painting embodied the tension she felt in her dual iconoclastic and iconophilic religious heritage; Tony Urquhart used traditionally Christian imagery to evoke a sense of the sacred in a secular urban art gallery; the *via crucis* paradigm embodied for Fred Hagan the tensions between an individual and society; for the members at Holy Cross Centre the symbol offered hope for a restored relationship between humans and the earth. Each of these highly individualistic interpretations of a conventional theme suggests the depth and vitality of the Stations of the Cross as a religious symbol that has on-going personal as well as cultural significance. Each series also points to the importance of visual images as an appropriate language for theology.

Table of Contents

List of Illustrations

Figure 8: "Jesus speaks to the women of Jerusalem."
Leon Zack. Carsac, France.

Figure 9: "Jesus falls for the third time."
Anon. Notre Dame Chapel, University of Waterloo, Ontario.

Figure 10: "Jesus is stripped of his garments."
Anon. St. Louis Catholic Church, Waterloo, Ontario.

Figure 11: "Jesus is nailed to the cross."
Anon. Church of Our Lady, Guelph, Ontario.

Figure 12: "Jesus dies on the cross."
Anon. Outdoor pilgrimage centre, Rocomadour, France.

Figure 13: "Jesus is taken down from the cross."
Anon. St. Michael's Catholic Church, Waterloo, Ontario.

Figure 14: "Jesus is laid in the sepulchre."
Anon. Monastery courtyard, Germany.

Figure 15: "Resurrection" (Stations 13, 14, and 15)
Germany.

Figure 16: Beth Strachan with "The Suffering" outside her home in London, Ontario.

Figure 17: "The Suffering." Beth Strachan. 1983. 14" X 36"

Figure 18: Tony Urquhart with "XIV Stations of the Cross" and "Box of the Earth" in his studio, Wellesley, Ontario.

Figure 19: Tony Urquhart. Sketches of the Stations of the Cross, Rocomadour, France.

Figure 20: Stations 13 and 14. Rocomadour, France.

Figure 21: Tony Urquhart. Preliminary sketches for "XIV Stations of the Cross."

Figure 22: Invitation to exhibition of "XIV Stations of the Cross." Tony Urquhart. Bau-Xi Gallery, Toronto, Ontario.

Figure 23: Tony Urquhart. "Box of the Earth," closed. 1985

Figure 24: Tony Urquhart. "Box of the Earth," open. 1985.

Figure 25: Tony Urquhart. "Small Resurrection." 1984. 13 1/4" X 14"

Figure 26: Fred Hagan in his studio, Newmarket, Ontario.

Figure 27: Fred Hagan. "Descent." 1950-52. 32" X 60"

Figure 28: Fred Hagan. Ladder 1: "Desire and Desiring." 1954.

Figure 29: Fred Hagan. Ladder 2: "Watchers Before the Throne." 1954.

Figure 30: Fred Hagan. Ladder 3: "Forgotten Games." 1954.

Figure 31: Fred Hagan. Ladder 4: "Walking and Listening." 1954.

Figure 32: Fred Hagan. Ladder 5: "Carriers and Burdens." 1954.

Figure 33: Fred Hagan. Ladder 6: "Ladders and Ladder." 1954.

Figure 34: Fred Hagan. Ladder 7: "Comforting Walls." 1954.

Figure 35: Fred Hagan. Ladder 8: "Barren Shelves." 1954.

Figure 36: Fred Hagan. Ladder 9: "Wait for the Chariots." 1954.

Figure 37: Fred Hagan. Ladder 10: "Enchanter and Audience." 1954.

Figure 38: Fred Hagan. Ladder 11: "Arrangement for Life." 1954.

Figure 39: Fred Hagan. Ladder 12: "Prayers and Players." 1954.

Figure 40: Fred Hagan. Ladder 13: "Clown Act." 1954.

Figure 41: Members of Holy Cross Centre, Port Burwell, Ontario. left to right: Sister Anne Lonergan, Father Larry Carriere, Father Stephen Dunn. (Caroline Richards, friend).

Figure 42: Chapel with Cosmic Stations, Holy Cross Centre.

Figure 43: Horizontal wooden cross at beginning of outdoor Cosmic Stations, Holy Cross Centre.

Figure 44: Central window with cross. Chapel, Holy Cross Centre.

Figure 45: Anon. "The Origin of the Universe." Outdoor Station 1. Holy Cross Centre.

Figure 46: Anon. "Planet of Life." Outdoor Station 2, Holy Cross Centre.

Figure 47: Carolyn Van Huyse-Delaney in her studio, Willowdale, Ontario.

Figure 48: Carolyn Van Huyse-Delaney. "The Origin of the Universe." Chapel, Holy Cross Centre. 17" X 32"

Figure 49: Carolyn Van Huyse-Delaney. "Planet of Life." Chapel, Holy Cross Centre. 17" X 32"

Figure 50: Carolyn Van Huyse-Delaney. "Rise of Life." Chapel, Holy Cross Centre. 17" X 32"

Figure 51: Carolyn Van Huyse-Delaney. "Rise of the Human." Chapel, Holy Cross Centre. 17" X 32"

Figure 52: Carolyn Van Huyse-Delaney. "Rise of Soil and Agriculture." Chapel, Holy Cross Centre. 17" X 32"

Figure 53: Carolyn Van Huyse-Delaney: "Rise of Culture and Religion." Chapel, Holy Cross Centre. 17" X 32"

Figure 54: Carolyn Van Huyse-Delaney: "Rise of Science." Chapel, Holy Cross Centre. 17"X 32".

Figure 55: Carolyn Van Huyse-Delaney: "Rise of the Flowers." Chapel, Holy Cross Centre. 17" X 32".

Figure 56: Erica Grimm-Vance. "Stainless Steel Throne." (Station Nine: Jesus falls the third time). 1982. 4' X 5'

Figure 57: Erica Grimm-Vance. "A Severe Mercy." (Station Six: Veronica wipes the face of Jesus). 1983. 4' X 5'

Figure 58: Nancy-Lou Patterson. "Simon helps carry the cross." St. George's Anglican Church, Seattle, Washington. 1960. approx. 2 1/2' X 3'

Figure 59: Nancy-Lou Patterson. "Jesus is laid in the sepulchre." St. George's Anglican Church, Seattle, Washington. 1960. approx. 2 1/2' X 3'

Figure 60: Almuth Lutkenhaus. "The Crucified Woman." University of Toronto. 1979. 7' high.

Figure 61: Nave with Stations by Almuth Lutkenhaus, St. James

Roman Catholic Church, Oakville, Ontario.

Figure 62: Side altars with popular devotional images and two Stations of the Cross by Almuth Lutkenhaus. St. James Roman Catholic Church, Oakville, Ontario.

Figure 63: Almuth Lutkenhaus. "Jesus is laid in the sepulchre." St. James Roman Catholic Church, Oakville, Ontario.

Figure 64: Students. Stations of the Cross. Chapel, Cardinal Newman High School, Hamilton, Ontario.

Figure 65: Yearbook tribute to students who made the Fourteen Stations of the Cross. Cardinal Newman High School.

Preface

My interest in the Stations of the Cross began with an awareness of the visual iconography of this Catholic devotional theme. Stirred by a photographic reproduction of Matisse's Stations at a small chapel of his own design in Vence, France (Frontispiece), I began to look for other contemporary expressions in both "fine" and "popular" arts, digging in library stacks and visiting local Catholic churches. Both observation and research revealed that the series, which hung in a peripheral location along the side aisles of most Catholic churches, occupied a symbolically similar position in both art and religious studies: I could find very little information about the iconographic series aside from the many visual images and devotional texts in religious supply stores.

Like the pilgrimage rituals which are their historical antecedents, contemporary Stations devotions belong more to the realm of "popular" than to "official" religion. That they have received so little official attention, and even less official direction, is suggested by the range and variety of popular images and texts which I found within a relatively restricted geographic area. Even the public rituals which still accompany the Lenten Stations devotions in most Catholic churches vary greatly and have, like the images, received some unusual modern interpretations: every Good Friday a Toronto parish moves in procession through the streets of their neighbourhood, stopping at fourteen community centres for meditations on the sufferings present in their own urban setting (Riesberry). Although I had first approached the Stations as an artist primarily interested in the visual iconography, the way in which the images were related to the biblical and extra-biblical texts, liturgical and extra-liturgical rituals, began to influence how I understood the series. I came to appreciate the confluence of image, text and ritual that I found in the Stations devotions, as a popular imaginative response to the event of Christ's walk to Golgotha. Christ's *via crucis*, which Victor Turner identified as the "central Christian root paradigm" (1974:68) was the image at the heart of not only the Stations but also provided the essential metaphor for early Christian *peregini* who thought of their sojourn on earth as a via along which

they moved in a journey towards the heavenly *patria*.

My research of historical precedents and contemporary devotional expressions of the Stations of the Cross provided background and a frame of reference when I returned, once again, to my original interest in the visual iconography. Curious as to what forms the Stations might have acquired in modern times, I chose to focus my research on Stations of the Cross completed by contemporary artists. Through advertisements run in two Canadian Catholic newspapers and letters to public art galleries in Ontario, I expected to be put in touch with artists commissioned to create Stations for a church community. I was thus surprised that many of the responses were from individuals, not all practicing Christians, who had worked on the Stations for personal reasons. Only half of the eight contemporary series I will describe were commissions. While these eight series were all completed by Canadian artists (all but one, resident in Ontario), I by no means claim to have made a comprehensive survey of contemporary Stations of the Cross. Other series have come to my attention in the course of my research and I am aware of at least two series in local churches rumoured to have been carved by parishioners whose names I could not discover. Geographic and linguistic distance prevented me from learning more about a Quebecois artist who had twice been commissioned to paint the Stations of the Cross. I decided that in fairness to the artwork and the artist it was important for me to both see the artwork and speak with the artist in person. This double criteria was met in the four cases which comprise the main body of this text. Four other artists, whose work I saw only in photographic reproductions and with whom I corresponded only by letter or telephone, have been included in appendixes so as to retain a sense of the range and vitality of the symbol. That three of the four artists whose work I will examine in depth had *not* been commissioned to do the Stations, shifted the emphasis of my study from an examination of the images within a public devotional setting to the private drama of each series within the setting of the individual artist's life. This shift also raised more acutely the basic definitional question that plagues both art and religion. While I had begun with a seemingly exclusive definition of "religious" art by choosing a specifically Christian iconographic theme, I was forced, even within these narrow boundaries, to a more inclusive understanding of what is religion and what is art.

Religion and art share the basic duality of being both creative and reflective: both make concrete in often highly symbolic forms the abstract polarities of human existence (Laeuchli:142). The artist who makes the image takes the first step towards reflection when he or she names the work. The viewer's initial visual encounter with an artwork must be incorporated into his or her life with an appropriate response, be it physical, emotional or intellectual. Any artwork demands both vision and response although traditional art criticism has been largely content to describe art as a static entity, and reluctant to interpret it. My encounter with the public ritual devotions which centred on popular Stations images provided insights into the inherently dynamic quality of the series which is akin to the visual-dramatic forms of comic strips and films, involving the viewer in time as well as space. Because of this unique, serial nature of the Stations iconography, I was lured even more intensely than I would have been by a single visual image, into a physical, visual and experiential reenactment when I re-met the Stations as contemporary artistic creations. The artist who painted, for example, each of his fourteen images primarily black, forced me, through repetition, to face the penitential tone of the series, as had the relentless movement from standing to kneeling which left an ache in my knees after several public Lenten devotions. Reenactment, then, informed the methodology of my scholarly reflection (Laeuchli:152) and also informed, I suspected, the method of each artist's creative process as he or she worked on the Stations of the Cross.

As I attempted to take seriously the polarities of creativity and reflection inherent in both art and religion, my study became necessarily cross-disciplinary with all the ambiguities and multiplicities that such an approach implies (Laeuchli:170). The work of cultural anthropologists such as Victor Turner, who view symbols as creative relational processes, illuminated not only the Stations iconography but hinted at ways to account for the private process of artmaking itself. Turner's work on processual symbolic analysis (1978:243-255) was particularly helpful in illuminating the dynamics of the historical pilgrimages which removed people from the structure of their everyday social existence into a temporary state of "communitas" (or social antistructure). Turner defines "communitas" as "a relational quality of full unmediated commun-

ication . . . which arises spontaneously in all kinds of groups, situations and circumstances" (1978:250). A dialectic between social structure with its roles and norms, and social antistructure in which those roles and norms are dissolved, is, Turner suggests, essential to any culture. In his understanding, "communitas" can break into structure in the transitional time and place of a rite of passage, a state which he has defined as "liminal" (1978:249). While pilgrimages have some liminal qualities—release from structure, uniformity of status, ritualized gestures and movements—the fact that they are voluntary rather than obligatory (as are tribal rites of passage) led Turner to classify pilgrimage, with other modern leisure-time activities as "liminoid" phenomena. In his suggestion that "iconophily fled [in the Renaissance] . . . to the secular domains of art and literature" (1978:237), which are modern liminoid phenomena as were pilgrimages in Medieval times, I found a link between the traditional Catholic devotions and the Stations images of modern, often secular, artists. The Way of the Cross was identified by Turner as a "prime example of a root paradigm" (1978:248). As such it functions as a "higher order concept than a symbol . . . a consciously recognized (though not consciously grasped) cultural model for behaviour" (248-249). The *via crucis*, as we shall see, provided Christianity with a model for a permanently liminal state which manifest itself in the lives of groups as well as individuals.

As I reflected on the works of artists who had painted or sculpted the Stations of the Cross, I began to glimpse ways in which the symbol was related to each artist's life. Yet Turner's discussion of symbols as meaningful performances could not fully account for the private process of artmaking. It was the concept of "flow," an inner state achieved when action and awareness are merged by focussing attention on a limited stimulus field (1978:254) that allowed me to understand artmaking as itself a liminoid phenomenon. Borrowed by Turner from Csikszentmihalyi (1975) and related to his own work on pilgrimage (1978:138-139), "flow" suggested to me a similar quality of experience in the ritual process of the pilgrim involved in a devotional reenactment of a root paradigm and the creative process of the artist who paints or sculpts that same root paradigm.

My experience as both a maker and viewer of art has often had the quality of "flow" described by Csikszentmihalyi. To take

the activities of making and viewing art as seriously as the art object itself, is to define art criticism essentially as an act of relation (Dixon, 1983). While I will not here discuss Dixon's reworking of Western metaphysical concepts which allows him to define "art . . . [as] a primary mode of theological thought" (1977), it is his understanding of reality as a vast interconnected web of structures that permits him to see the viewer, artist, and artwork as equally important actors in a dynamic relationship. The religious question asked of an artwork then, has less to do with its ostensible subject matter than with the nature of the interaction between the visual content, context, and viewer. What does the artwork do *for* us and *to* us? (Dixon, 1974:35). The religious response, according to Dixon, is embedded in the spatial properties of the visual images which are only inadequately translated into words. While my response to art is only complete when I consciously appropriate what I see with what language I have, the final irony of a study such as this is that all the words are inadequate for the task. Art is dynamic and ever-changing, and Dixon's warning that "a god described is a god subdued in servitude of the description" (1978:2) could be applied with equal truth to the work of art, which must be experienced in and of itself, with the body as well as the mind.

Because of the limitations inherent in a verbal analysis of visual data, and because I am as much an artist as a scholar, my response to the Stations of the Cross was structured so as to be two-fold. As important as the scholarly, word-oriented task of criticism and reflection has been my own creative, artistic response to the images and ideas I encountered. My dual roles of artist and scholar made me acutely aware, throughout this study, of the tensions between creativity and reflection. While my role as artist perhaps allowed me a more empathetic relationship with the artists and artworks I met, it also demanded that my response be more than words. The unusual Stations by contemporary artists who had related their series to the traditional Christian iconography, challenged me to consider the multiple meanings of the *via crucis* paradigm, and the task of giving visual form to the Stations of the Cross forced me to take personally the questions raised by the images. Vicarious reenactment of the Stations drama through the artists and artworks I encountered had "broken . . . the hermeneutic spell" so that "the whole [had] become considerably more than

merely the sum of its parts" (Laeuchli:166), and I struggled to envision the sequence, to discover how I might render "Christ on his walk to Golgotha." In the eight contemporary series as well as in historical antecedents, I had seen how relative and how multivocal was this basic Christian root-paradigm which had at its heart the metaphor of pilgrimage and transition. It was this metaphor which finally allowed me to envision my own Stations and more fully incorporate my response into my own world (see Epilogue). The pilgrimage metaphor also provided me with a key for orienting my reflections on the theme as a whole. As I considered the role the Stations had played historically as well as in the lives of contemporary artists including my own, I began to understand Turner's comment that "A pilgrimage may be as much temporal and interior as overland. It is a venture, history, biography and autobiography" (in Myerhoff:ix).

Part One

Stations Devotions:
"Extroverted Mysticism"

Jesus said: "Wouldest thou love one who never died
For thee, or ever die for one who had not died for thee?
And if God dieth not for Man and giveth not himself
Eternally for Man, Man could not exist, for Man is Love
As God is Love; every kindness to another is a little Death
In the Divine Image, nor can Man exist but by Brotherhood."

William Blake, *Jerusalem.*
IV, 95:23-28

Introduction

The route followed by Christ in Jerusalem as he proceeded along the road to Golgotha bearing his cross is the historical Way of the Cross. The devotional exercise known as the Way (or Stations) of the Cross consists of following Christ in spirit along this same route and meditating on his sufferings at fourteen designated stations. These stations, represented by fourteen independent visual images along the side walls of most Catholic churches, consist of the following:

1) Jesus is condemned to death by Pilate
2) Jesus is made to carry the cross
3) Jesus falls for the first time
4) Jesus meets his Mother Mary
5) Simon helps Jesus carry the cross
6) Veronica wipes the face of Jesus
7) Jesus falls for the second time
8) Jesus speaks to the women of Jerusalem
9) Jesus falls for the third time
10) Jesus is stripped of his garments
11) Jesus is nailed to the cross
12) Jesus dies on the cross (crucifixion)
13) Jesus is taken down from the cross (deposition)
14) Jesus is laid in the sepulchre (entombment).

Generated in response to an isolated historical event, the devotion condenses elements of myth, ritual and symbol into an exercise that calls for the physical and imaginative participation of the devotee. In the event of Christ's walk to Golgotha and in the imitation of this action by pilgrims who journey either literally or imaginatively to the Holy Land and follow the final steps of Christ, can be seen the origins and ongoing life of what Victor Turner identified as the "central Christian root-paradigm," that of the *via crucis* (1974:68). In the following introductory section I will review devotional and iconographic antecedents of the contemporary Stations of the Cross. That the result is a patchwork reconstruction of

popular religious practice, and draws on legends and images as much as texts, is evidence not only of the limited scholarly material available on this popular religious practice, but also of the ever-shifting meaning of the paradigm which has attracted a wide variety of responses in various times and places.

The Legend of the True Cross

In 326 A.D. Constantine's mother, the Empress Helena, undertook a pilgrimage from Byzantium to Jerusalem. After her death a few years later, the legend grew up that she had found the true cross buried beneath the earth on the hill of Golgotha. The authenticity of the cross was proven when it miraculously healed a dying woman (an alternative legend relates that it brought a dead man back to life). St. Helena divided the cross into three parts, one of which was preserved in a magnificent basilica built on the site of the discovery. The present Church of the Holy Sepulchre is popularly believed to stand on this same spot. The second portion of the cross is said to have been taken to Constantinople and then, in the thirteenth century, to Paris where it is preserved in the Sainte Chapelle. The third part was taken to Rome and preserved in the church of Santa Croce built by Constantine especially for this purpose (Benson, 1976:31-35). Hundreds of fragments of the True Cross, most valued of all relics in the Late Middle Ages, suggest that Helena's three fragments were, in either fact or imagination, infinitely subdivided at some later date.

Pilgrimage and Relics in the Middle Ages

As the story of Helena's discovery spread, the cross became an important element in religious sentiment, and Holy Land pilgrimage a significant phenomenon for Christianity. In Jerusalem a gem-studded cross was set upon Golgotha and venerated by pilgrims who, from the fourth century on, travelled to the Holy Land from the West. Egeria, a Gallo-Spanish pilgrim of this time, mentions the veneration of holy places in Jerusalem and the Good Friday veneration of the relic of the Holy Cross on Golgotha when pilgrims

filed past, knelt and kissed the relic. She relates as well the psalms and scriptures, which included the four Gospel accounts of the Passion, that were read in the courtyard before the relic. As early as the sixth century, Jerusalem pilgrims carried bas-relief images of the Golgotha cross back to the West in the form of souvenir ampullae (small flasks of holy water) which they had obtained in Jerusalem (Schiller:88-89). Processions which gradually encompassed an increasing number of holy places sanctified by the Passion narratives are mentioned in other fourth century records. While these early processions appear to have followed a predetermined route and commemorated in liturgy the sufferings of Christ, the route was not yet defined as the *via crucis*.

Early pilgrimages to the Holy Land were undertaken by a Christian elite who could afford the expense and time of such an endeavour. St. Helena had set the precedent and, with the division of the cross into three pieces to be kept at three separate centres of Christendom, had suggested from the beginning, the polycentric nature of Christian holy places which could be replicated wherever miraculous objects or events were located. Later pilgrims, upon their return to the West, were inspired to build reproductions of the places they had visited, both as personal mementos and as a means of facilitating the devotion of those unable to make the actual pilgrimage to Jerusalem. Pilgrimage shrines by their public nature also provided an acceptable outlet for the increasing wealth of the Church (Brown:40-41). Petronius, fifth century bishop of Bologna, is attributed with having built at the monastery of San Stefano one of the first known reproductions. It consisted of seven connecting chapels representing the more important shrines he had visited in Jerusalem (Alston:569). Jerusalem's Church of the Holy Sepulchre was reproduced in many European cities until well into the ninth century (Picard:2578). With the invasion of the Holy Land by Muslims in 637 and resulting decline in Holy Land pilgrimage, the Near Eastern complex of holy sites was transferred in the form of shrines to multiple centres in Europe, furthering the polycentricism of Medieval pilgrimage. Legends even tell of the supernatural transportation of materials from Palestine to the West, expressing the popular belief that if pilgrims could not go to the Holy Land, holy places or material tokens of them might come to Europe (Turner, 1978:165-170).

The Crusades, first proclaimed in 1095, greatly augmented the number of pilgrims who travelled to the Holy Land and also contributed to an increase of pilgrimage sites in Europe and an increased attention to the sufferings of Christ, as returning pilgrims flooded the West with souvenir relics. In part a response to the on-going destruction of holy sites in Jerusalem under Muslim rule (the Church of the Holy Sepulchre was burnt in 937 and all Christian churches destroyed c.1000), the Crusades focused attention on the historical events of the Holy Land, most specifically the Passion. Until the eleventh century the West had fewer relics than the East, a fact which the Crusades reversed. It is interesting that the number of relics increased with the centuries from Christ's death. A list of the more important relics reflects the growing attention to Christ's Passion: the true cross, nails, inscription tablet (fourth century), column of flagellation, lance (sixth century), sponge, crown of thorns, reed of the mocking, shroud (seventh century), a stone from Gethsemane which bore the imprint of Christ's knee, a drinking vessel (ninth century), the robe Christ wore when mocked by Herod, the scarlet robe Christ wore when crowned with thorns, the whip and pincers of the deposition (tenth to eleventh centuries) (Schiller:189). Like the pieces of the true cross spread by the Empress Helena to centres of Western Christendom, fragments of the instruments of Christ's Passion became objects of veneration. In the late twelfth century a transition was made from displaying these relics in enclosed boxes to exposing them in open reliquaries, reflecting an awakening need among the populace for a stronger personal relationship with the object being venerated (Schiller:190).

While the Holy Land condensed into one geographical location the paradigmatic instances of Christian history, there appears to have been no hesitancy on the part of the Christian church to reproduce these events in other cultural and linguistic settings. This tendency allowed the Stations of the Cross to eventually appear as a pilgrimage in microcosm along the walls of any Catholic church. Unlike Islam which has one unifying pilgrimage centre at Mecca which cannot be duplicated, the unity of Catholicism depends on a structuring of diversity according to the values conveyed through the life of one man, rather than the significance of one place. In addition, the hierarchical ecclesiastical structure of the Roman

Catholic church which consists of numerous bishops scattered in geographically distant dioceses,' provided a formal structural model for the antistructural phenomena of pilgrimage. Based on an institutional model but relatively free of official control, pilgrimages began to attract a rich variety of sensory forms as they grew in popularity and spread throughout the West (Turner, 1978:188-191).

While the topography of the Holy Land which contained the history of the fall and redemption could be replicated ad infinitum, the Medieval impulse to reproduce with accuracy the actual distance between Jerusalem shrines, or to construct a shrine in a particular location because of its geographical similarity to the Holy Land, reflected the belief that the efficacy of symbolic structures was linked to the original prototype, a position expressed by the Iconophiles at the Council of Nicea in 787. This replication was true not only of symbolic images but also of ritual actions which, in the case of the *via crucis*, set into motion a complex of relationships that together communicated the central values of the faith, here expressed in "Jesus Christ [who] voluntarily submitted his will to the will of God and chose martyrdom rather than mastery over man, death for the other not death of the other" (Turner, 1978:9-10). For Medieval Christians, especially those who were otherwise locked into a structured social existence, the decision to go on a pilgrimage was often the only opportunity to exercise free will and choice (Turner, 1978:34-39). The route and events of the *via crucis* carved out of the everyday world an antistructural time and space where the pilgrim could imitate Christ in body and imagination. Just as the walk to Golgotha was a voluntary transition for Christ from life to death and resurrection, so could pilgrims renew and deepen their faith in the liminal world of pilgrimage when actions and objects brought them into contact with the basic Christian metaphor. This physical and imaginative participation in the way of Christ's cross allowed the Medieval laity an exteriorized "salvific" journey to the source of their faith, and led Turner to define pilgrimage as an "extroverted mysticism," the inverse of the mystic's "introverted pilgrimage" (1978:33).

Devotion to the Passion of Christ

The phenomenon of pilgrimage and the cult of relics were important to the development of the Stations since they both resulted from and contributed to an increasing devotion to the Passion of Christ. The early Church had been intent upon the imminent second coming of Christ and had emphasized his divine nature and resurrection. Christ's death was interpreted as the fulfillment of Messianic prophesies and was to usher in a new millennium. Thus the Passion theme was seldom depicted in the visual arts before the fourth century when it appeared in connection with Old Testament typologies. These first images of Christ with his cross portrayed him as a divine vanquisher of death, however, and not as a suffering man (Schiller:6). Early theological emphasis on the divinity of Christ rather than the humanity of the man Jesus, left its impression on the visual arts until the twelfth century, although from the ninth century on the image of Christ as victor was gradually supplanted by the new image of the suffering man.

In the eighth century, debates regarding the question of the real presence of Christ in the sacrament ended in favour of the view expounded by Radbertus (abbot of Corbie who lived from 790-856 A.D.), who identified the historical with the sacramental body of Christ, requiring that a new connection be established between Christ's Passion, the sacrifice of the Mass, and human sin. The eucharistic celebration now focused on the death of Christ, and the sacramental Host, believed to be the actual body of Christ, gained a new power as the purveyor of salvation. The first visual images of the dead Christ on the cross appeared in devotional manuscripts at this time (the earliest believed to be that of the Utrecht Psalter, c.830) providing the pious with a visual connection to the event they celebrated in the sacrament. From the late ninth century on such images became increasingly common. The famous sculpted crucifix of Gero (c.960) in the Cologne Cathedral with its unique portrayal of extreme physical suffering had widespread influence on other crucifixion images well into the eleventh century. Such images reflected the proclamation made at every Mass of Christ's expiatory death (Schiller:106). They further served as independent devotional

images which, like the extra-liturgical dramas of the eleventh and twelfth centuries, responded to the desire among the laity for a more personal religious experience by amplifying themes concerned with the humanity of Christ in areas where the liturgy was growing silent (Davies:159).

The alienation of the communicants from the formal liturgy may have contributed to the spontaneous growth of extra-liturgical practices which emphasized a closeness to the humanity of Jesus. The doctrine of transubstantiation was made dogma at the Fourth Lateran Council in 1215. The Council's simultaneous decrees that the faithful should only receive one element (the Host) and that they must confess before taking communion resulted in a new attention being paid to the sacrifice of the Mass, and the beginning of the substitute Cult of the Host. The faithful, perceiving the Host as a relic of Christ, believed they could obtain the redemptive effects of communion by merely gazing at the Host during the Elevation in the Mass (ocular communion). The Cult of the Host reached its peak in the Feast of Corpus Christi, made official in 1264. Side chapels devoted to particular saints or relics, and personal devotions like the Stations of the Cross, may have also fed the "eucharistic hunger" of the laity who desired a more emotional response to religious phenomena.

Over the centuries a divine and eschatological Savior was transformed into a man whose suffering and death were primarily significant for personal sin. The transformation was no doubt the result of a multitude of religious, social, political and economic forces. By the late Middle Ages, Christ was less often depicted as a king than as a crucified, suffering servant. As such he played the part of communal scapegoat, sacrificed to cleanse society of its structurally engendered sins, his strength now masked in humility and passivity. Turner notes that status reversal is characteristic of many religious founders who renounce wealth to voluntarily live with the poorest of the poor: he cites Buddha, Gandhi, and Tolstoy as examples (1969:195). By choosing to adopt an inferior social position, these charismatic leaders were actually able to break the restrictive social structures of their societies and provide models for ideal egalitarian relationships. While Christ in many ways exemplifies the same process, Turner feels he was always seen as "a man of the people" because he came from fairly humble parentage. Yet the

evidence of visual images is such that I would suggest status reversal did occur with Christ--but historically, in the imaginations of his followers who sought, perhaps unconsciously, the relational power of communitas absent in the early images of Christ as king but present in the later Christ "despised and rejected." As images and stories of Christ that depicted him as poor, naked, beaten and humiliated, multiplied, he became a symbol of freedom from structure for a humanity still bound by its restrictions. The attraction of the symbol was such that it quickly became and remained the central image of Catholic Christianity.

The Passion of Christ in Devotional Literature

The accretion of the characteristics of the suffering servant to the figure of Christ was evident in devotional writings as early as St. Augustine (354-430 A.D.), who prayed, "Look, O Loving Father, on thy most loving Son suffering so many outrages for me . . . Note his innocent hands dripping with blood and being placated forgive the sins which my hands have done" (Mead:1060). In the Late Middle Ages, however, the concept became the quintessential focus of Christianity, given lasting expression in the prayers of St. Anslem (1033-1102) written while he was Prior of Bec. His prayers revealed his new understanding of Redemption which rejected the centuries-held concept of the individual as a pawn in the fight between God and the Devil, and placed him or her, rather, face to face with God, only redeemed through the man Christ (Southern:235): "I myself am the wound in your Sorrow, I am to blame for your murder. . ."(Mead:1060). St. Bernard (1090-1153) and his Cistercian monks transformed the piety of St. Anselm into a flood of compassion for the human Christ. Although the mystical St. Bernard discouraged the use of visual images in meditation, his theology of the cross, with its emphasis on the connection between individual salvation and Christ's Passion ("' . . suffer so intensely with him that we shall ourselves be redeemed"' (Schiller:90), did much to promote personal emotional response to the historic events of Christianity. He sought, above all, to awaken a love for Christ in the hearts of individuals by encouraging them to meditate on the sufferings of the Passion and so come to union with Christ and

receive a vision of God.

While St. Anselm and St. Bernard were the chief figures to make intelligible the spiritual impulses of their times, St. Francis (1181-1226) brought the "fruits of the experiences of St. Anselm and St. Bernard . . . to the marketplace [where they] became the common property of the lay and clerical world alike" (Southern:240). St. Francis, unlike St. Bernard, encouraged attention to the realism of images (Schiller:201). When St. Francis talked to Christ on the cross the depth of his union was such that he is said to have physically received the marks of the stigmata. The cult of the cross was also important to those in his order who were instructed to bow and recite, "We pray to thee, Jesus Christ, and bless thee because thou hast redeemed the world by thy Cross," whenever they passed a cross whether in a building or along a roadside (Schiller:152). St. Francis' tendency to think in images is "characteristic of those in love with existential communitas, with the direct relation between man and man and man and nature" (Turner, 1969:141). Christ's voluntary poverty and suffering were for St. Francis symbols of the brotherhood of all people, and imitation of Christ was the way to experience communitas on earth. In his own life and in the poverty and humility of his Friars, St. Francis called again for a liminal state that made the *via crucis* paradigm which had provided a metaphor for early Christian *peregini* and a model for the journeys of Medieval pilgrims, the basis for a permanent lifestyle.

Attention to the details of Christ's Passion was taken up in the thirteenth century by a Franciscan monk ("pseudo-Bonaventura") who wrote the popular *Meditations on the Life of Christ*. This text combined sermons from St. Bernard with additions from scholarly and popular writings, and was embellished by the author's own vivid pictorial imagination. Tracing chronologically the story of Christ's life, the text made the reader an eyewitness at each event. Widely read throughout Europe in its complete as well as an abbreviated version consisting only of the Passion, the text encouraged a new spiritual involvement with Christ's sufferings. Each episode functioned as an independent meditation and became the source of many themes in devotional art. The impact the popular text may have had on the Stations of the Cross is evident in the meditations devoted to the passion of Christ (Meditations 75-82). Divided according to the seven Canonical Hours and beginning with

the Garden of Gethsemane and Betrayal, the Passion cycle consists of eighteen events, nine of which belong to the contemporary fourteen-station Way of the Cross. Terce (condemnation by Pilate, bearing of the cross, meeting with Mary, meeting with the women of Jerusalem, Simon of Cyrene; Sext (nailing to the cross, crucifixion; Vespers (deposition); and Compline (entombment) (Ragusa:317-345). In the author's description of the nailing to the cross, we see evidence of the attention to detail and suffering which occurs throughout the narrative:

> Here pay diligent attention to the manner of the crucifixion. Two ladders are set in place, one behind at the right arm, another at the left arm, which the evil-doers ascend holding nails and hammers. Another ladder is placed in front, reaching to the place where the feet are to be affixed. Look well now at each thing: the Lord Jesus is compelled to ascend the cross by this small ladder; without rebellion or contradictions He humbly does what they require. When He reaches the cross, at the upper part of this small ladder, He turns Himself around, opens those royal arms, and, extending His most beautiful hands, stretches them up to His crucifiers . . . Then he who is behind the cross takes His right hand and affixes it firmly to the cross. This done, he who is on the left side takes His left hand and pulls and extends it as far as possible, puts in another nail, drives it through, and hammers it in . . . The Lord, hangs with the weight of His body pulling Him down, supported only by the nails transfixing His hands. Nevertheless, another one comes and draws Him down by the feet as far as he can, and while He is thus extended, another most cruelly drives a nail through His feet (Ragusa:333-334).

This intensely personal participation in the Passion of Christ reached a climax in the thirteenth and fourteenth centuries among Northern mystics. In thirteenth-century Germany the Cistercian convent at Helfta was devoted to the Passion of Christ and produced

such mystics as Sts. Gertrude, Mechtilde of Hackeborn and Mechtilde of Magbeburg. In the fourteenth and fifteenth centuries Johannes Tauler (1300-1361) and Thomas a Kempis (1376-1471) kept the devotion alive. However, it was St. Bridget of Sweden (1303-1373) whose visions--particularly those of the last two years of her life while on a pilgrimage to the Holy Land--expressed the piety of the Passion with the fervour and detail that caught the popular imagination. Her published *Visions* became well known soon after her death and were long a favourite Good Friday reading and meditation (Butkovich:40). Her description of the crucifixion, horrible in its details of physical suffering, makes the meditations of pseudo-Bonaventura, whose influence is evident in Bridget's writings, appear restrained by comparison:

> And now, as He stood up there on the steps, He stretched out His right arm, willingly and not forced, and opened His hand and laid it on the cross. And at once the cruel Jews pierced it with a nail in that very part of the hand where the bone is hardest. And after that they dragged His left hand forcibly with ropes and crucified it in the same way. After this they stretched with exceeding force the whole of His body on the cross and laid one shin-bone over the other, and fastened the two feet thus joined together with two nails, and stretched His limbs so much that all the veins and nerves were burst. When this was done they put the crown of thorns, which they had taken away while they crucified Him, back on His head, and this crown pierced His holy head so severely that His eyes were filled with the blood flowing down, His ears were stopped up and His face and beard were covered and coloured with the rose-red blood (Jorgensen:249).

Bridget's description of the dead Christ on the cross had a widespread influence on artistic interpretations throughout the fifteenth century but is perhaps most sensationally interpreted by Matthias Grunewald. Literary accounts of Bridget's *Visions* likely influenced his portrayal of Christ in the Isenheim altarpiece crucifixion of 1517 (Schil-

ler:147).

Imaginative accounts like those of pseudo-Bonaventura and Saint Bridget were common in the Late Middle Ages and dwelt increasingly on the number of lashings and wounds Christ suffered on the road to Calvary. Contemporary with St. Bridget is the devotion of Ludolphe of Chartreux (1377) whose large section on the Passion was eventually subdivided, like that of pseudo-Bonaventura, into meditations for the seven canonical hours: Matins (arrest of Christ); Prime (judgement before Pilate); Terce (flagellation, crown of thorns and carrying of the cross); Sext (crucifixion); None (death); Vespers (deposition); Compline (the sepulchre) (Picard:2579).

The subdivision of everyday time into events marked by Christ's Passion suggests how deeply embedded Passion imagery was in Medieval life. Another important force which contributed to awareness of Christ's Passion was religious drama. While plays dealing with the crucifixion appeared quite late in the history of liturgical drama, they quickly became more popular and impressive than older scenes of the resurrection (Craig:43). The close relationship between drama, the spiritual writings we have been examining, and the iconographic depictions of Christ's Passion accounts for their immediate popularity. While the nature of the interdependence of these three sources of religious imagery is debated by scholars, liturgical drama functioned like visual art to instruct the illiterate and, in its attempt to mediate between the viewer and the person or event depicted, shared an "iconic quality" with devotional objects (Davidson, 1977:8, n.30). Both images and drama could reactualize moments from sacred history, stimulating the imaginations of pious beholders. Emile Mâle claims that the unskilled artists took their imagery from the theatre (26-28), a thesis which has an interesting defence in the Passion illustrations of a parchment manuscript (c.1500) which appears to derive much of its costuming and property details from the *mise en scène* of the plays (Frank:333-340). A contrasting view is put forth by Davidson, who believes that the "stage is simply not innovative with regard to iconographic details" and depended for its imagery on the visual arts (1976:147). In the *tableaux vivants* (silent scenes which moved through the crowds on processional wagons) of the late fourteenth-century Corpus Christi processions, Davidson sees a translation of contemporary painting and sculpture into dramatic scenarios. In the English play cycles of the

fifteenth century are present eleven of the fourteen stations--all but the enumerated three falls of Christ. However, all events are never present in one play, although the order in which they occur differs little from the order of the fourteen Stations of the Cross (in the Coventry cycle Jesus meets the women of Jerusalem before Simon takes his cross). I would suggest that another, perhaps more fruitful, way to interpret the Stations is to consider them as silent dramatic tableaux before which, in an interesting reversal of the *tableaux vivants* devotees move in a miniature Holy Land pilgrimage dependent upon their own imaginative responses. Their role is less passive in this inversion so that sympathetic physical and imaginative participation in the root paradigm of belief would animate, as it did in pilgrimage, the transformative power latent in the imagery of Christ's final humiliation and suffering.

The Steps and Falls of Christ

Devotional practices in Germany and the Low Countries in the fifteenth century exerted a more direct influence on the evolution of the Stations of the Cross. Devotional guides printed in the fifteenth century affirmed that "a pilgrimage of the heart" merited the same rewards as an actual pilgrimage to the Holy Land. The first such text, a manuscript of Saint-Trond from the early fifteenth century, defined a prayer exercise of thirty-three Our Fathers, thirty-three Hail Marys, and reflection on thirty-three falls of Christ for the pilgrim who progressed "in spirit" along the road of Christ's Passion. The same impulse which sought to describe the details of Christ's flagellation and wounds, asked as well how many times he fell during his walk to Golgotha. Texts of the late fifteenth century usually imagined seven distinct falls of Christ and exhorted the faithful to help Christ carry his cross. Sculpted images of the same period at Nuremberg, Bamberg and elsewhere in Germany, showed Jesus either falling or laying on the ground as he received the cross, left Pilate's house, encountered his mother, was aided by Simon, spoke to the women, met Veronica, and finally fell in exhaustion (Picard: 2583).

Equally popular in Germany at this time was the devotion to Christ's painful walk as he proceeded, tormented and beaten, along

the road to Calvary. A greater diversity in number and order was evident in the veneration of the steps of Christ, which varied from seven to fifteen or more. The steps were commemorated by visiting a designated number of churches where devotional prayers appropriate to each step were repeated. The steps were also represented by a number of pillars erected along a road leading to a church or, as recommended by a Franciscan devotional book of 1521, might simply consist of fourteen wooden crosses erected in one's own house (Picard:2585).

Devotion to the Stations of Christ

The actual "stations" or "stops" of Christ were particularized in the southern part of the Low Countries during the fifteenth and sixteenth centuries. While some of these stations included events of the Passion (beginning with the Lord's Supper or Christ in the garden of Gethsemane), others focused on the actual carrying of the cross (beginning with Pilate's condemnation of Christ). Of those which began with Christ in the garden were the seven devotional stations kept for each day of the week by a religious community at Liege. This practice spread throughout Belgium, France and Germany into the early seventeenth century and was structured as follows: Monday (the garden); Tuesday (the house of Anne and Caiphus); Wednesday (Pilate's house); Thursday (at Herod's); Friday (Calvary); Saturday (the sepulchre); Sunday (the resurrection) (Picard:2587).

The series which exerted the most direct influence on the present fourteen stations was that which began with the condemnation at Pilate's palace. In its most primitive fifteenth-century form the exercise consisted of following a carefully measured route between two points in a city which represented Pilate's house (a door, town hall, or church) and Calvary (another church, chapel or cross). The number and order of the stations varied considerably, although one of the most famous at Louvain (1505) consisted of nine stations and was erected according to the measurements taken by a pilgrim during his trip to Jerusalem. These stations were: the condemnation by Pilate (a cemetery chapel); the first fall; Jesus helped by Simon; Veronica wipes the face of Jesus; the second fall (at the door of the city); Jesus speaks with the

women of Jerusalem; the third fall; Jesus is disrobed; Calvary (another chapel) (Picard:2588). These stations were directly influential upon the choice and arrangement of the fourteen stations as they are now known.

Exerting an equally important influence on the order and number of the present stations were the fifteenth- and sixteenth-century texts of Bethlem, Pascha and Adrichomius. Bethlem, a Flemish canon, indicated in an illustrated text of the late fifteenth century, fifteen stations which began with the Lord's supper but which corresponded, in the last twelve stations to the first twelve of the present series (Picard:2589-2590). Pascha, a Carmelite monk also from Flanders, defined a "spiritual pilgrimage" of 365 days, and specified a double "way of the cross:" one which began on the 108th day with the agony in the Garden (Pascha's first station); and a second which began on the 206th day with Pilate's condemnation of Jesus (Pascha's fourth station). This latter station Pascha declared to be the "true way of the cross," thereby suggesting, at least implicitly, the order and number of the present stations (Picard:2589-2590). However, it was a Netherlander, Adrichomius, of the late sixteenth century who, aware of the Louvain stations as well as of the works of Bethlem and Pascha, enumerated twelve stations which ended with the crucifixion. His book, *Jerusalem Sicut Christi Tempore Flourit* (1584), was translated into eight languages throughout the sixteenth and seventeenth centuries and contributed greatly to the diffusion and acceptance of the first twelve stations of the cross (Picard:2589-2590).

Papal recognition of the Stations of the Cross occurred only after the number and order of events in the devotion had been established by popular fiat. In an early seventeenth-century text, Antoine Daza prescribed for his monks a procession of fourteen stations to be done daily at Vespers. Daza's text was translated into Italian in 1626, and two years later the first Italian fourteen-station Way of the Cross was erected in Florence along the road leading to the church of San Miniato. While the twelve-station Way of the Cross was also common in Spain and Italy, by the end of the seventeenth century most Franciscan monasteries had a Way of the Cross consisting of fourteen stations (Picard:2595). It was at this time, in 1696, that Pope Innocent XI officially granted the Franciscans the right to erect Stations in their churches. In 1731 Pope

Clement XII, under the influence of St. Leonard of Port-Maurice who believed the Stations to be the ideal Christian devotion and who erected 572 Stations during his lifetime, extended the privileges of the Stations to those outside the Franciscan order as well. This same pope fixed the number of stations at fourteen and, although older versions of the twelve stations and the seven falls of Christ remained more deeply rooted in Germany, France and England, by the early nineteenth century the fourteen-station version was commonly used as a popular devotional exercise and had been granted the same indulgences as those attached to the actual Jerusalem Stations.

The Stations of the Cross in Jerusalem

While originating with the holy sites of Christian sacred history in Jerusalem, the devotion known as the Stations of the Cross was largely a phenomenon of Western Christendom. The first allusion made to the road in Jerusalem that Christ followed on his way to Golgotha is recorded in Ernoul's *L'Estat de la Cité de Hierusalem* of 1228 (Picard:2581-2582). However, it was not until 1309 that the first direct reference was made to the route by the Dominican, Ricoldo of Monte Crucis (Picard:2581-2582). In his account of his visit to the Holy Land he mentioned visiting the palace of Herod, the house of Pilate, the place where Jesus spoke with the women of Jerusalem, the place where the Virgin fainted, and the places where Christ rested and where Simon took the cross. Within the Church of the Holy Sepulchre were, in addition to the sepulchre, the scenes of the crucifixion and the descent from the cross. The sites listed by Ricoldo follow Christ from his condemnation to his death while most other accounts of this same period cite these and other holy places (as many as 112) in the reverse order. This latter more common practice was established by the Franciscans who were given custody of the holy places in 1342 and did much to promote their veneration.

Visits organized by the Franciscans began at dusk in the Church of the Holy Sepulchre and ended the next day at Pilate's house. Since conflicts with the Turks actually prohibited stopping at the various stations along the via dolorosa until the nineteenth

century, pilgrims worshipped and prayed throughout the night at the various sanctuaries within the basilica, and at dawn were led by the Franciscans along the road to Pilate's house. Holy places visited on the route were several of those with which we are now familiar including a site assigned to the popular legend of Christ's encounter with St. Veronica. The Franciscan route, however, had little to do with the occidental Way of the Cross and did not distinguish the place where Christ received the cross, the three falls of Christ, the disrobing or the deposition. In addition, numerous places were included which had little to do with the Passion, such as the house of the rich young man and the school of the Virgin. It is interesting and perhaps to be expected that imaginative embellishment of the prototypical event was freer at a distance than in the actual historical setting with its literalism of place. In the records of William Wey, an English pilgrim who visited the Holy Land in 1458 and 1462, the term "station" was first used in relation to the Jerusalem devotion. The practice of visiting the scenes of Christ's life and death in the Franciscan's "reverse" order, appears to have endured until the end of the sixteenth century. By this time Western pilgrims, departing from Pilate's house and conducting the Way of the Cross for themselves according to the customs of their homeland and according to texts of spiritual pilgrimage brought with them from Europe, had gradually transformed the itinerary of the Franciscans. The two systems coexisted for some time, but the exercise favoured in the West became, finally, the accepted route for Holy Land pilgrims who followed the Way of the Cross through the streets of Jerusalem where Christ had once walked (Picard:2594-2595).

Iconography of Individual Station Images

As we have seen, the *via crucis* paradigm was central to the development of the Stations of the Cross. For Medieval saints and mystics the symbol provided a model of poverty and martyrdom, and structured the hours of their days, days of the week and even days of the year. As a model for pilgrimage and a subject for Medieval drama, the laity were likewise put in contact with the historical events and able to experience the liminal world of communitas embodied in the root paradigm. The *via crucis* attracted a great deal of devotional meditation with a resultant outpouring of visual and literary images. In contrast to the early Christian concern to express the power and sovereignty of Christ in one unified symbolic image, the above examples show how a root metaphor expands and adjusts to changing times and places as people attempt to understand existence in terms of their basic conceptual archetype (Turner, 1974:26). Turner has noted that pilgrimages are "cultural magnets, attracting symbols of many kinds, both verbal and nonverbal, multivocal and univocal" (1978:27). That such a range of disparate phenomena were finally synthesized into a single devotional exercise known as the Stations of the Cross which is essentially a miniature pilgrimage, is proof of the powerful hold of the root metaphor on the minds of the Christian faithful. That five of the fourteen scenes, finally accepted as comprising the series are nonbiblical, derived rather, from legend and tradition, is further evidence of the impact of the root paradigm on the popular imagination. In the following section I will briefly examine the visual iconography of each of the fourteen stations so as to illustrate the shift that occurred in the first 1500 years of Christianity as art and devotion focused increasingly on the suffering of Christ in the root metaphor of the *via crucis*. I have chosen to illustrate this section largely with images of popular mass-produced Stations of the Cross so as to show the range and diversity of visual interpretations and the type of images typically used in contemporary devotional practices which I will discuss at the end of this chapter.

Station One: Jesus is Condemned to Death by Pilate

(*Matthew 27:11-26, Mark 15:2-15, Luke 23:13-25, John 18:28-19:16;* Figure 1)

In the Biblical account of this event, Pilate condemned Christ though unconvinced of his guilt and then washed his hands, a Jewish rite which declared one innocent of the death of another man, so as to shift the blame from himself to the Jews. The judgement of Pilate, frequently depicted as Pilate washing his hands, was the earliest pictorial motif of Christ's Passion and was used by the early Christians as a symbol of the entire Passion. On fourth-century sarcophagi the motif appeared in connection with Old Testament Passion typologies (the sacrifice of Isaac, Daniel in the lion's den) to emphasize Christ as vanquisher of death. In some cases Christ was even excluded from the scenes that were crowded with other figures. When Christ did appear, the figure was absent of suffering in order to stress his divinity (Schiller:4-5). In the fifth century a variation of this type emerged, and Christ was shown leaving with his cross as Pilate washed his hands. The image of Pilate washing his hands was not known north of the Alps until the Gothic period where it was soon replaced, during the fifteenth century, by an image of Pilate showing Christ to the populace (Schiller:64-66). In modern commercial Stations that I have seen this has remained the favoured depiction.

Station Two: Jesus is Made to Carry the Cross

(*John 19:17;* Figure 2)

In Roman times death on a cross was for slaves only, and the condemned was made to carry the cross to the place of execution. John, however, was the only Gospel writer to specify this event in

Figure 1: "Jesus is condemned to death by Pilate." Anon. St. Agatha Catholic Church, St. Agatha, Ontario.

Figure 2: "Jesus is made to carry the cross." Max Hirman, Munich, 1924. Shrine of the Sorrowful Mother, St. Agatha, Ontario.

connection with Christ's Passion: "They then took charge of Jesus, and carrying his own cross, he went out of the city to the place of the skull." The image of Christ carrying his cross first emerged in connection with the judgement of Pilate—Christ was shown leaving with his cross as Pilate washed his hands. In the earliest depictions Christ carried his cross on his shoulder like a warrior bearing a symbol of victory, an interpretation in keeping with theological reflections of the time.

Stations Three, Seven and Nine. The Falls of Christ

(*non-biblical:* Figures 3, 7, 9)

As was evident in the discussion of fifteenth-century devotional practices in Germany and the Low Countries, reflection on the falls of Christ arose from an attention to the minute details of Christ's suffering which sought to elaborate the Gospel accounts of the road to Golgotha. The falls were not mentioned by the Gospel writers and appear to be a late-Medieval addition to the Passion narratives. Of the seven originally enumerated and portrayed in the popular sixteenth-century sculptures of Adam Krafft at Nuremberg, three were retained as independent "falls" in the Stations series. The four which were lost correspond to other events of the Stations, now encompassed within the first and last falls: three of these events occurred between the first and second falls (Jesus' encounter with Mary, with Simon and with Veronica), while only one (Jesus' encounter with the three women of Jerusalem) occurred between the second and third falls. Since Christ is frequently depicted progressively lower so that he is stretched flat to the ground in the ninth station, the uneven positioning of the falls at the third, seventh and ninth stations increased the sense of suffering and urgency through time as well as space.

Station Four: Jesus Meets His Mother Mary

(*non-biblical*: Figure 4)

Luke mentioned the women of Jerusalem whom Jesus met on the way to Golgotha (station eight) but did not specify who they were. Popular tradition frequently interpreted this passage according to John's description of the three Marys at the base of the cross: "Near the cross of Jesus stood his mother and his mother's sister, Mary the wife of Cleopas, and Mary of Magdala" (John 19:25). From the twelfth century on when the "compassio Mariae" became a second theme in the presentation of Christ's sufferings, Mary was believed to accompany her son all along the *via crucis* and to join in his sufferings. The meditations of pseudo-Bonaventura and St. Bridget (whose visions were often related as seen through the eyes of Mary), focused on the anguish of Christ's mother as she observed the humiliation and pain of her son. In the Middle Ages Mary was known as the "Woman of Sorrows" and popularly held to be co-equal with the "Man of Sorrows" (Schiller:214). Her suffering was almost as great as that of her son and could arouse in the devotee the deepest feelings of compassion for Christ.

Station Five: Simon Helps Carry the Cross

(*Matthew 27:32, Mark 15:21, Luke 23:26*; Figure 5)

All but one Gospel writer attributed Simon of Cyrene with carrying the cross to Calvary. Popular belief, however, held that the Jews ordered Simon to carry the cross at the gate of the city because Christ was progressing so slowly (with so many falls) that they feared they would not reach Golgotha by sunset (Schiller:78). Images of Simon carrying the cross appeared in early fourth- and fifth-century sarcophagi depictions of Christ's condemnation. In some cases this image was an independent scene and in others it was shown in connection with Pilate's judgement (Schiller:65). Retained

Figure 3:
"Jesus falls for the first time.
Anon. St. Joan of Arc Catholic Church,
Toronto, Ontario.

Figure 4:
"Jesus meets his Mother Mary."
Anon. Our Lady of Lourdes Catholic Church,
Waterloo, Ontario.

Figure 5:
"Simon helps Jesus carry the cross."
Jacqueline Gilson. 1950's. St. Basil's Seminary Chapel, Toronto, Ontario.

Figure 6:
"Veronica wipes the face of Jesus."
Anon. Sacred Heart Catholic Church, Kitchener, Ontario.

as an autonomous image in the Stations of the Cross, this image received much less devotional attention by the late Middle Ages than did the popular theme of Mary's encounter with her son.

Station Six: Veronica Wipes the Face of Jesus

(*non-biblical:* Figure 6)

The image of Veronica wiping the face of Christ was introduced into Passion series in the thirteenth century although its origins can be traced to the early centuries of Christianity. The fourth-century *Acts of Pilate* called the woman with the issue of blood Veronica (incorrectly derived from *vera icon*, meaning "true image") as Christ was supposed to have given her a portrait of his countenance on a cloth pressed to his face. Veronica supposedly used this cloth to cure the Roman emperor Tiberius of a serious illness. The power of such an image "not made by human hands" lay in the fact that no image could come closer to the prototype than one miraculously imprinted by the living face of Christ. A cloth in St. Peter's, Rome, bearing an image of the Holy Face (called the Mandylion), had been venerated since the eleventh century as the veil of Veronica. In the thirteenth century this legend was given a new turn by Roger Argenteuil who, under the influence of Passion mysticism, suggested that the face appeared on the cloth after Veronica gave it to Christ to dry the sweat from his brow as he carried the cross. The face of Christ on the Mandylion was now interpreted as a suffering face which bore a crown of thorns. It was at this same time that the figure of St. Veronica with her veil was introduced into stories and depictions of the Passion as well as appearing as an independent devotional image for her cultic following (Schiller:78-80).

Figure 7.
"Jesus falls for the second time."
Anon. St. Mary Magdalene Anglican Church, Toronto, Ontario.

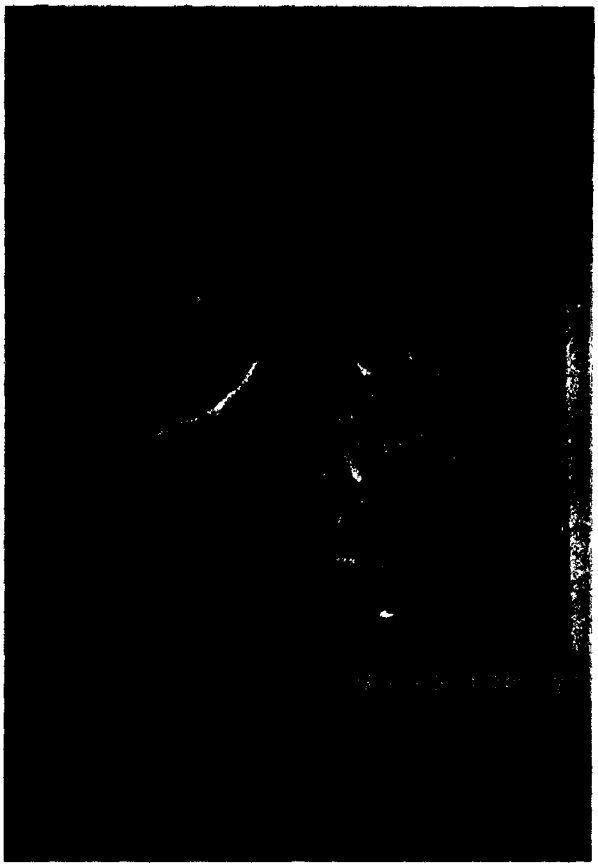
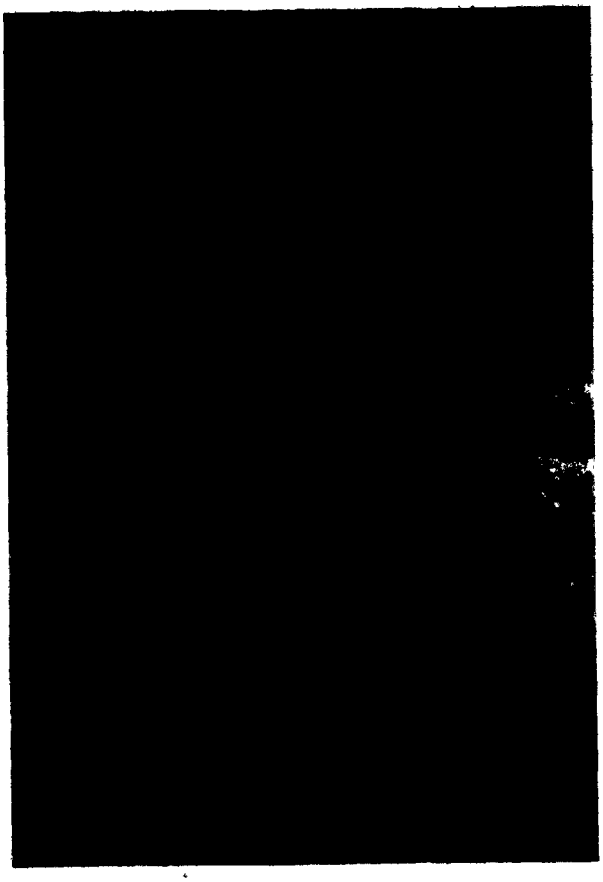


Figure 8.
"Jesus speaks to the women of Jerusalem."
León Zack. Carsac, France.



Station Eight: Jesus Speaks to the Women of Jerusalem

(*Luke 23:28-31*; Figure 8)

As mentioned in the discussion of Station 4, only Luke makes specific reference to the women of Jerusalem who followed the crowd to Calvary, mourning and lamenting Christ's sufferings. Luke records that Jesus addressed them: "O Daughters of Jerusalem, do not weep for me: weep rather for yourselves and for your children." These women were usually assumed to be the three Marys of John's Passion narrative. Jesus' encounter with the women was frequently depicted in sequences of the bearing of the cross, the space between Christ and the women decreasing, and the violence with which they were treated by the crowd increasing, as the image developed. Such an evolution may be linked to the dramatic enactments of Passion plays in which the crowd becoming ever more fervent, mocked and harassed the women who sought to respond with compassion to Christ and were reprimanded by him (Schiller:81). As a devotional image this station functioned, like the stations of Mary, Simon, and Veronica, to arouse feelings of sympathy in the individual who followed the route with historical personages in order to identify more closely with Christ.

Station Ten: Jesus is Stripped of His Garments (Disrobing)

(*Matthew 27:36, John:23-24*; Figure 10)

Matthew and John both allude to this event when they mention that the soldiers cast lots for Jesus' clothing after they had crucified him. Christians saw the prefiguration of the disrobing in Psalm 22:18: "They part my garments among them and cast lots upon my vesture." This passage was read during Easter week, and the Medieval practice of baring the altar after each Mass (a practice understood as a symbolic disrobing of Christ, now performed only on Maundy Thursday), familiarized the populace with this event.

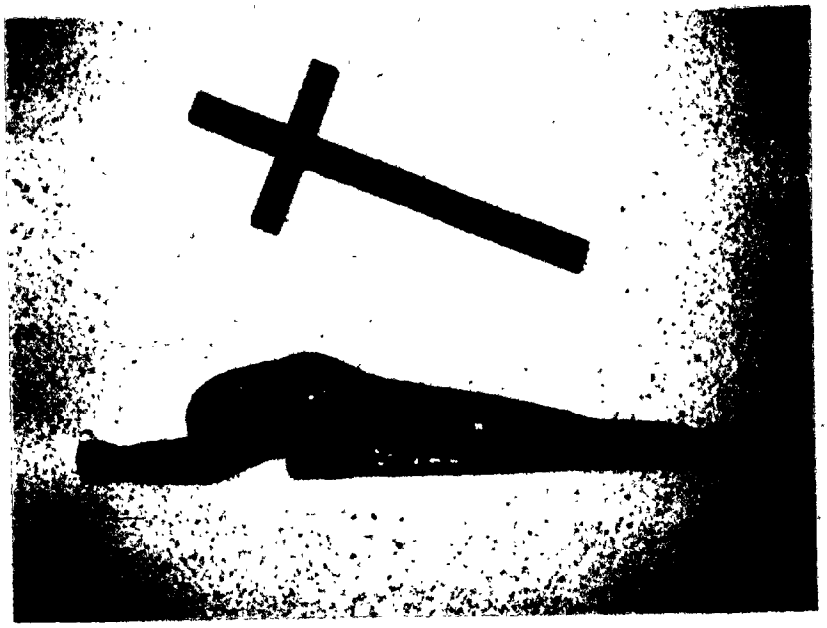


Figure 9: "Jesus falls for the third time."
Anon. Notre Dame Chapel. University of Waterloo. Ontario

Figure 10: "Jesus is stripped of his garments."
Anon. St. Louis Catholic Church. Waterloo. Ontario.

However, it was again the Franciscan *Meditations on the Life of Christ* and St. Bridget's *Visions*, both which described in detail the disrobing of Christ and emphasized his extreme humiliation, that made the scene a common event in Passion sequences.

Station Eleven: Jesus is Nailed to the Cross

(*Matthew 27:36, Mark 15:25, Luke 23:33, John 19:18*; Figure 11)

The four gospel writers are alike in their almost cryptic treatment of this event: ". . . and they crucified him." Where the gospels were silent, imagination filled in details. Two types of nailing to the cross occurred in ninth to twelfth century Byzantine Psalters—one type showed the cross on the ground, while a second type showed it already raised up. The latter type was used by Italian artists in the thirteenth century while the horizontal cross appeared north of the Alps, but not until after the crucifixion image had been created. Pseudo-Bonaventura's account of the nailing to the cross (see above pages 23-24) was based on the raised cross type although he acknowledged the second type: "There are, however, those who believe that He was not crucified in this manner, but that the cross was laid on the ground and that they then raised it up and fixed it in the ground" (Ragusa, 1961:334). In literary and narrative sequences the nailing to the cross preceded the crucifixion scene and often followed that of Christ being stripped of his garments (as it does in the Stations series). From the mid-thirteenth century on, depictions of separate episodes on Golgotha existed alongside the central Passion image of the crucifixion.

Station Twelve: Jesus Dies on the Cross

(*Matthew 27:50, Mark 15:37, Luke 23:46, John 19:30*; Figure 12)

Figure 11: "Jesus is nailed to the cross." Anon. Church of Our Lady, Guelph, Ontario.

Figure 12: "Jesus dies on the cross." Anon. Outdoor pilgrimage centre, Rocomadour, France.

The Gospel accounts of the crucifixion depict a considerable time lapse between the nailing to the cross and Jesus' last breath, and record numerous people and events that cluster around this momentous occasion. Devotional literature focused on the seven words Christ uttered during this time, while the visual arts, the earliest of Byzantine origin, showed a complex scene with the two thieves, gaming soldiers, Longinus with his spear and Stephaton with the sponge, John and Mary, the sun and moon, all paired around the central cross. In the ninth century this iconographic scheme was gradually simplified to three figures--Mary and John on either side of Christ. This simplified image influenced the Western crucifixion type, which, in turn, placed increasing emphasis on the suffering Christ, and became the principle theme of Christian art in the West. With this image the twelve-episode Stations of the Cross ended, until the fourteen-episode series became universally accepted. Just as Pilate's condemnation had been the image which summarized the Passion for the early Christians, so now the crucifixion image expressed the essential meaning of that same event.

Station Thirteen: Jesus is Taken Down from the Cross (Deposition)

(*Matthew 27:59, Mark 15:46, Luke 23:53, John 19:38-39;* Figure 13)

Each Gospel writer identifies Joseph of Arimathea, a secret disciple of Jesus who asked Pilate for the body in order to give it a proper burial. John adds that another friend, Nicodemus, came as well and helped remove the body from the cross. Visual depictions frequently showed both men removing the body. This interpretation made practical sense and was described in detail in the ***Meditations on the Life of Christ***. Mary and John are often shown in the deposition as well, their presence a carry-over from the crucifixion scene. Eventually Mary came to occupy a focal point in this scene as she held the body at the base of the cross. This image became a popular independent devotion known as the "Lamentation" or "Pieta"

(fourteenth to seventeenth centuries), and sometimes appears as the thirteenth station of the cross.

Station Fourteen: Jesus is Laid in the Sepulchre (Entombment)

(*Matthew 27:60, Mark 15:46, Luke 23:53, John 19:40-42*; Figure 14)

All Gospel writers but John note that the tomb in which the body of Christ was placed was hewn out of rock, implying a cave-like opening into a hill. The Eastern Church retained this concept of burial in its entombment images, while the West frequently depicted the burial as taking place in a Roman-style mausoleum with the body lying in a stone sarcophagus. Christ's entombment, first depicted in art at the end of the tenth century, postdates the liturgical enactments of the entombment which took place in France and Germany on Good Friday from the early tenth century on. In the earliest of these enactments a cross or Host was wrapped in linen (the Shroud) and buried in a special sepulchre at the side of the church. The later Medieval practice of burying a crucifix which contained a Host in the cavity of the figure's chest (the "wound" in Christ's side) represents a burial within a burial, and the fact that the Host alone was removed Easter morning was not a contradiction to the people for whom the Host, re-presented in every Mass, "possessed a far higher degree of Christ's real presence than did the sculpted figure" (Schiller:183). These liturgical practices point to the double significance of death and resurrection contained in the one image of the tomb. Hence it did not seem a contradiction in the late Middle Ages to end with the entombment, the last station of Christ's earthly suffering, for implied within it was the empty tomb of the resurrection and the beginning of Christ's heavenly reign as Judge of the Universe (Schiller:208). However, the theological and psychological concerns of the modern world have changed and the implications of ending with an entombment image troubles some post-Vatican II Catholics who seek to emphasize the resurrection

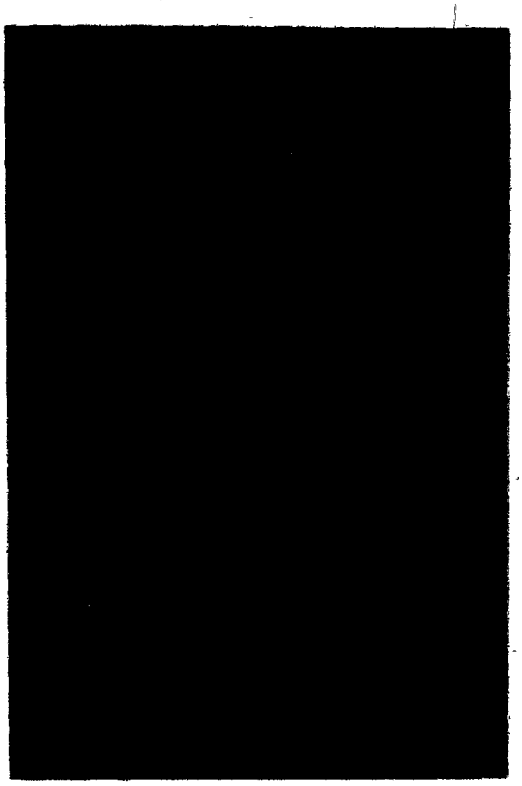


Figure 13: "Jesus is taken down from the cross." Anon. St. Michael's Catholic Church, Waterloo, Ontario.

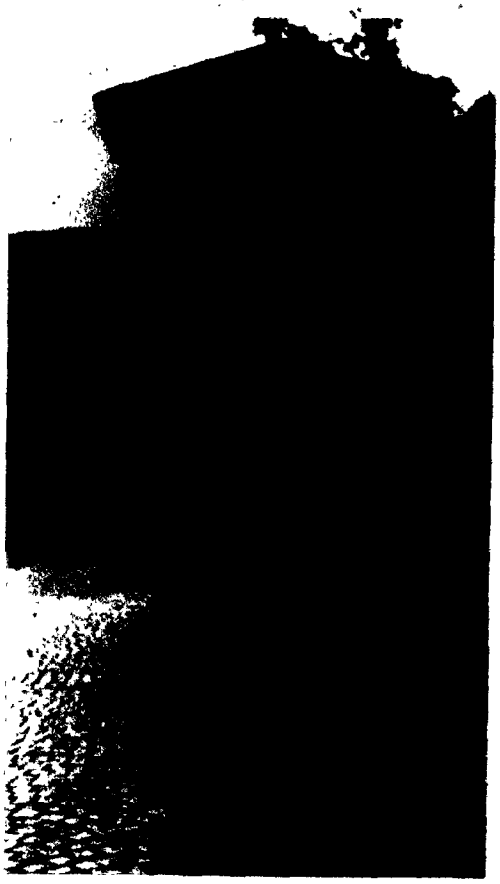


Figure 14: "Jesus is laid in the sepulchre." Anon. Monastery courtyard, Germany.

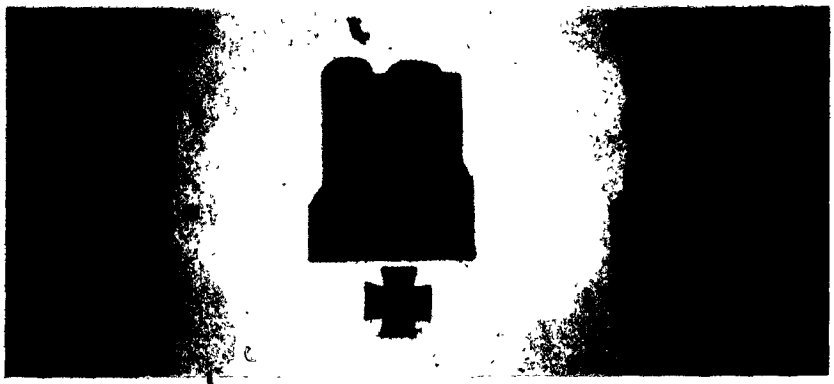


Figure 15: "Resurrection" (Stations 13, 14, and 15) Germany.

rather than the Passion. This shift has led to the addition of a fifteenth station in some popular series and texts (Figure 15) but has also contributed to the decline of the Stations of the Cross as a meaningful devotional exercise.

Contemporary Stations Devotions

Previous to my study of the Stations of the Cross I had paid little attention to the fourteen images along the side walls of Catholic and Anglican churches. The Stations seemed little more than background furniture, peripheral to the main iconographic and devotional focus that was oriented towards the front altar. Yet as I began to collect photographs of the Stations I found that they were consistently present in every Catholic church that I visited, selected, it seemed, to conform to the architectural and decorative scheme of their setting. While these sentimentalized or nondescript, stylized images reminded me of the illustrations from my own Sunday School education and failed to engage my attention as pieces of art, I was curious as to how they might function in a devotional context.

Quite by accident I had begun to collect photographs during Lent. It was not long before I discovered that the images were still actively used in public devotions, most Catholic churches having weekly Stations of the Cross services often on the Friday evenings preceding Easter. Although I had not originally planned to study the ritual aspect of the Stations of the Cross, I began to attend local Stations devotions hoping to gain a sense of how the images functioned in a devotional setting. Four different services, one in a modern suburban church, and three in nineteenth-century neo-Gothic churches which differed in having rural white, urban white, and urban Portuguese populations, gave me some experience of the public devotion. While the information I gathered as a participant and observer at four of these services was limited in scale and depth, I have chosen to include my observations so as to put into context my ensuing discussion of Stations of the Cross by contemporary artists.

In the public services of the Stations of the Cross the separate visual images served as focal points for spoken and silent

reflections that followed the guidelines of devotional texts (different in each church) in which readings were specified for a leader with choral responses for the congregation. Some texts included parenthetical directions for physical responses (i.e., genuflect, kneel and pause, stand) although the pattern of movement varied from one church to another. In all but one setting the leader was a priest who, alone or accompanied by candle- and cross-bearing acolytes, moved physically from station to station while the congregation (varying from about twenty in the modern suburban church to about eighty in the Portuguese church) was scattered loosely throughout the pews and followed the Passion events by responding with prayers, songs and some degree of physical movement. At the very least, devotees made a weak genuflection at each new station, while in the rural church some of the lay people actually moved from station to station. In this same church, comments made by the priest prior to the service indicated that he had come only for the final Stations service at the invitation of the members who had previously led the devotion and who took turns reading the part of the leader. In the two traditional urban congregations the complete shift from standing to kneeling more than fourteen times during the short service left an ache in my knees that was nothing, I imagined, to that of old arthritic knees or to Christ's sufferings on the same journey. Participation clarified for me the penitential tone of the devotional exercise. Yet even this degree of movement was a mere remnant of the Medieval pilgrim's physical involvement and received like the images, less attention than did the printed text. While the congregation usually turned slightly so as to follow the movements of the priest who briefly glanced at each image before reading his text, from their positions in the pews the laity could experience the images as little more that a visual reminder of what was made explicit by the words of the devotion.

Emphasis on the literature accompanying the modern Stations devotion rather than on physical and visual responses diminished the penitential tone of the devotion. My awareness of the pain and roughness of Christ's walk to Golgotha was abstracted by the literary images and by the uneven aural texture created as the voice of the priest alternated with the mumbled choral prayers and readings of the men and women scattered throughout the nave. In the two more traditional services the congregation sang the *Stabat*

Mater Dolorosa as the priest moved from station to station. In these two services the repetitive tune of the song linked the stops before each image, while focussing attention on Mary's response to the Passion. The emphasis on Mary was made explicit in one church where a sermon following the devotion exhorted the faithful to see their own mothers in Mary's sacrifice and suffering.

The dependence of modern Stations devotions on the printed text at the expense of visual and ritual response is evidence of a largely literate society. The fact that many of these texts are illustrated and included in volumes of Lenten meditations suggests that literacy has also encouraged the use of the Stations as a private as well as public devotion. Thus even when conducted publically the Stations devotions are akin to the private generalized devotions that replaced pilgrimage in post-Tridentine Catholicism. Like these devotions they "attempt to render more virtuous life in a familiar, structured place, rather than to seek initiatory renovation through a journey to a far shrine" (Turner, 1978:213). In the modern devotion, physical participation in the prototypical events of Christianity with the accompanying sense of antistructural time and place has been lost. The devotee responds comparatively passively to familiar visual and aural symbols, many of the same prayers, gestures, candles, and robes which are used in the Mass. Yet in spite of this shift that has moved the Stations of the Cross into the realm of familiar, structured Catholicism and diminished the involvement of the participants, the devotion has survived as a public and social event. While it appears, on the one hand, to be a diminished and privatized version of pilgrimage, it might also be imagined as the rosary devotion augmented to a corporate and public scale. Architecturally, the Stations loop around the nave of the church, threading together with choral prayers, songs, and movements the separate images and individuals who have gathered together to reflect on the sorrows of Christ. The shared ritual that is the remnant of its pilgrimage origins has clung to the symbol and, although this study has not explored the response to the devotion by those involved, perhaps contains the seeds of its originally creative powers.

Although weakened, the devotion has not died out completely as is evidenced by the common practice of Lenten devotions and by the wide range and proliferation of devotional texts and images dedicated to the Stations of the Cross. Several

individuals with whom I spoke recalled that the dramatic quality of the Stations devotion had made it a favourite when they were young. In having a distinctive plot that builds from Christ's condemnation, through his walk to Golgotha, to a climax—in his crucifixion with a brief resolution in the deposition and entombment, the sequence is more akin to myth than ritual and corresponds to the narrativistic sense of symbol dominant in Western culture (Grimes:58). This may in part account for its continued popularity. The events of the myth that are recorded in the Bible—Christ's condemnation, carrying of the cross and death—are causally related and represented by stations one, two, and ten to fourteen. In these seven stations something is being done to Christ to increase his humiliation and pain. Yet this framework has been amplified from within to embed a minor sequence (stations three to nine) that is ritualistic rather than mythic in its "driftiness of logic" and undramatic storyline (Grimes:58). Neither I, nor the individuals with whom I spoke, could easily recall the order in which Christ met Simon, Mary, Veronica, and the women of Jerusalem, nor the exact points at which Christ fell. Several people, on the other hand, pointed out the illogic of Christ falling with his cross after Simon had already taken it from him (station five). In this instance the fifteenth- and sixteenth-century meditations on the seven falls of Christ, in which Simon took the cross before Christ met the women of Jerusalem, appear to have exerted a more profound influence on the order of the series than did the need for a clear narrative progression. Thus after Jesus' first fall he met his Mother, Simon then took his cross. Yet when Jesus met Veronica in the sixth station, he once again had the cross, in keeping with the thirteenth-century interpretation of the Veronica legend. Jesus also carried the cross after the second fall when he met the women of Jerusalem. These seven events are unique in that they portray Jesus alone in his suffering or Jesus with an individual who responds compassionately to his pain (it is interesting that five of the six people are women). The uniqueness of this series-within-a-series is that these seven events and the six people in them, episodes amplified by popular legends about the sufferings of a human Christ, compose the literal *via crucis*, while the biblical events at the beginning and end of the series take place in specific historical settings, before and after Christ's actual walk. The narrative mythic

events tell of Christ's condemnation and death and contain the root paradigm of martyrdom, while the less narrative, more ritualistic events--the falls and meetings along the actual *via crucis* --convey Christ's responses of movement and choice that took him from his condemnation to his death.

This analysis of the structure of the fourteen events makes it clear that, despite the traditionally instructive role of visual images in Catholicism, the series never functions simply as visual narration. As stops along a pilgrimage route, an event that necessarily took place in linear time, each small enshrined station carving or painting is also meant to be considered as an independent devotional image. The separate stations functioned not so much to record specific historical moments as to give the devotee an opportunity for contemplative absorption and identification with the persons depicted. Bachelard points out in his discussion of miniaturization in literary images that in the world of miniature there is a paradoxical "breathing of cosmicity" which has the power to draw the imagination away from the narrative and "take us out of this world and into another" (162). I would suggest that the same phenomenon occurs in the Stations of the Cross, a miniature pilgrimage conducted in a restricted religious space before small images of the paradigmatic events. Bachelard's "daydreams" parallel the imaginative reflections of the devotee in the "vertical," stopped time spent before fourteen specified images which interrupt the forward, "linear" time of the actual walk.

In the public Stations devotion the linear progress of the dramatic narrative is channeled into ritualistic devotional time by the monotonous repetition of prayers, songs and gestures. The tone and emphasis of these ritual activities is derived from the events of the *via crucis* substructure--the legendary falls of Christ and meetings with sacred people on the way. The modern devotee, with Mary, Simon, Veronica, and the three women of Jerusalem, is a spectator along the route and witnesses the suffering Christ brought on himself when he chose to walk towards his own crucifixion. These sacred people gather in the imagination of the faithful so as to witness with him or her the climactic crucifixion. The familiar event is at once de-emphasized by receiving the same devotional attention as the other thirteen images and made more striking by its placement at the end of a sequence of events that has stepped out of

the linear progress of time into ritual devotion at each of the eleven preceding stations. Thus, while the devotion is now structured so as to correspond with Lenten penance, its voluntary character thereby minimized and ritual movement limited to minor physical responses, the popular devotional elements that still cling to the Stations of the Cross—texts, songs, prayers and sermons—suggest that the root metaphor of the *via crucis* remains alive at its imaginative core.

Contact on even a very limited scale with the liturgical use of the Stations of the Cross allowed me to experience the corporate and physical nature of the devotion which a more limited study of only the visual iconography would have kept veiled. By focussing on the iconography I became aware of the underlying ideological structure, that of the *via crucis*. The experience of the devotion "in action" allowed me to see how the symbol operated in a given cultural context. Victor Turner has pointed out that the many layers of meaning attached to a symbol tend to polarize between ideological values and physiological phenomena. In successful ritual drama an exchange occurs between these two poles so that the sensorily perceived symbols become ennobled by the values attributed to them while the moral values are made desirable insofar as they become charged with emotional significance by the physiological symbols (1967:28). Symbolic behaviour can potentially generate genuinely cathartic effects with resultant transformations of character and of social relationships. When this happens, what is necessary is made desirable as people are induced to want to do what they must do, impelled not just to thought, but to action (1974:55-56).

The Stations of the Cross are represented concretely by the visual images associated with fourteen distinct events in Christ's walk to Golgotha as well as by the ritual elements of physical movements, prayers, songs, candles and robes. Beneath these outward and visible symbols and activated by them are the ideological values of the *via crucis* expressed in Jesus Christ who chose to sacrifice himself for the universal good of humanity. As was evident at the beginning of this chapter, the devotion, with sources in visionary and miraculous accounts and pilgrimages to distant places, became increasingly routinized until it was officially recognized and even prescribed by the Catholic church in the eighteenth century. While I have been unable to discover exactly when the Stations moved from their outdoor location (frequently along the final length of a

pilgrimage route) to the inside wall of the church. I suspect that this shift may have been concurrent with official approval. Despite their continued peripheral location along the side walls of the nave, Stations devotions conducted under the leadership of a priest or as an exercise of confessional penance, became extended forms of the ecclesiastical sacraments and began to enter the structural domain of Roman Catholicism. When the number and content of the images and the nature of the devotional ritual were prescribed, the freedom and spontaneity which had previously marked the devotion as belonging to the liminal region of culture began to deteriorate and with it the charisma of communitas. Turner noted a loss of liminality and communitas in pilgrimages which came under ecclesiastical control (1978:32). In the case of the Stations of the Cross, papal recognition appears simply to have been official approval given to a devotion that had gripped the popular religious imagination for several centuries in Europe. Recognition and presciption may have in fact spelled the beginning of the decline of a devotion whose very vitality depended on the antistructural metaphors of freedom and movement which, as we saw, belonged as well to pilgrimage.

While structural control is largely antithetical to the in-breaking of communitas, Turner suggests that routinized symbolic forms which once "worked" (by the mutual interaction of the sensory and ideological poles) can again "liquefy" under favourable circumstances to re-produce communitas. The Second Vatican Council, no doubt recognizing the loss of outward vitality in a devotion which had become routinized and frequently boring, aimed for contemporary relevance by attempting to root the popular devotion in Scriptures and emphasizing the resurrection rather than the Passion. As a result many devotional texts printed since the mid-1960's use scriptural correspondents for each of the stations derived from legend, and sometimes add a fifteenth station—the resurrection—to be done "before the resurrected Christ in the Tabernacle" as "the Passion of Christ is meaningless unless the resurrection is kept in mind" (Anon.1965). While such changes express the search within Christianity for symbols of contemporary relevance, it is beyond the scope of this study to decide whether or not the sparcely attended and imaginatively feeble Stations devotions provide favourable circumstances for the transformative power of the symbol.

The weakening of the physiological phenomena (images and rituals) related to the symbol in Western culture may reflect the loss of belief in the value of the root paradigm of martyrdom and even the possibility of free choice in our modern individualistic and technological society. While I have been told of Stations devotions with thousands present in the streets of the Phillipines, of Brazilian Stations that meditate on the ecological crisis in that country, and of Station processions through the streets of Toronto with stops at community and social agencies--all settings where social transform-ation is a crucial value--for those in middle-class North America, religion and its transformative effects are largely individual experiences, a focus reflected in the modern texts with their attention to personal sin and redemption. For others in our world the symbols of traditional religion have become empty and meaningless and many people have searched elsewhere for their gods. Turner suggests that historically the iconoclasm of the Renaissance "cleared the way for a modern era characterized by the multiplication of liminoid genres—especially the arts and literature" (1978:236-237). While symbols migrated at this time from the sacred to the secular-humanistic domain, Turner sees in modern psych-ological techniques and lituriological practices, attempts to resacralize symbols. In the works of contemporary artists who have interpreted the Stations of the Cross, I found hints of the same desire and achievement as each artist explored the meaning of the Stations as a symbol for an-uprooted world where, as Turner notes, "life has become one long pilgrimage, without map or sacred goal" (1978:237).

Part Two

Station Images: Introverted Pilgrimage

> The world of the critic does not sit in authority over the world of the artist. One is revealed to the other only in the receptiveness of the critical act, which is humility. Criticism is not simply an instrument of relation, it is relation, one of the structures of human community. . . . Criticism is, finally, an act of love.
>
> John W. Dixon (1983:35)

1

Beth Strachan:
"Some judges consider it a sacrilege to paint Jesus"

Beth Strachan's painting entitled "The Suffering" was brought to my attention by one of my former art professors who recalled having selected a piece related to the Stations of the Cross for an exhibition he had recently juried at the St. Thomas, Ontario, art gallery. This piece which he described as "primitive" was painted by a London, Ontario, woman whom I visited over a year later. Directions to Beth's home brought me into the core factory area of the city, a light-industry and older, low-income neighbourhood. The number I stopped in front of was a faded brick house with a front door painted red and a dark front window painted a contrasting turquoise and propped open with an old vase. A worn sign attached to the porch announced "Dog Trims." It appeared to be one of the more run-down houses on a pot-holed street lined by few trees and even less grass. Beth, who warmly welcomed me at the door, was dressed in the practical skirt and shoes of a housewife, bodice covered with a print apron and loose white sweater. Short cropped reddish hair and a freckled, youthful face revealed her Scottish roots, evident also in the soft lilt with which she spoke. She did not appear to have dressed up for the interview, although a pot of tea, two china cups and a plate of store-bought cookies on the plywood coffeetable in the living room hinted at the specialness of the occasion (Figure 16).

I inquired about the Stations painting which I did not see in the living room, and Beth went upstairs to get it from her bedroom closet where it was stored. Decoration in the dim room did not appear to include Beth's own artwork and consisted, rather, of several small K-mart type reproductions, a few painted plaster

figurines and a vase of plastic flowers. The only religious art was a very small framed "Sacred Heart of Jesus" on the doorpost. The sparse furniture was arranged so as to view the large portable television set in the corner. Across from it a fan whirred to circulate the stale, slightly musty air. An old cocker spaniel lay beneath the table, stirring sufficiently to rumble with vague threats.

Beth Strachan, who ranked her vocations as "human being, wife, mother and artist--in that order," was born in Dundee, Scotland. Raised by a Baptist mother and a Catholic father, she chose Catholicism for herself when she married and emmigrated to Canada. Her four children were baptised into the Catholic church which she and her husband continue to attend weekly and sometimes more often, especially during Lent when they go to Friday evening Stations of the Cross devotions. While daily morning devotions are part of her routine and she reads her Bible, though more sporadically than regularly, Beth does not consider herself "an over-religious person." Growing up in a church-going family, Beth admits to having left the church briefly after her marriage but not liking it "because I felt when I was away from it my life didn't function the same . . . my religion gives me my strength." Her language and lifestyle convey a personal commitment to Christianity, and her attitude towards those of other faiths as well as to her own teenage children, who chose not to go to church, is one of openness and respect. While she admitted after a moment's reflection that it probably did "honestly" bother her that her children did not feel the same attraction to Christianity, she added, "They're not my life. What my children do isn't me. I've never looked upon them like that." In describing her husband as "a very kind, nice person . . . but it's not because of his religion . . . it's the way he is, his make up," Beth expressed, I think, her own practical and matter-of-fact approach to Christianity.

Beth's role as artist began in 1977 after a bad accident which crushed both of her hands. She was seeing a physical therapist four times a week who recommended that she paint to regain fine motor control and "to get my mind off of myself." Having had no art training except what she had received in her Scottish highschool, Beth enrolled, after the accident, in an evening watercolour course at Fanshawe College but found she was "too heavy with them [watercolours]," so changed to oils. Using pieces of 12" X 16"

masonite which her husband cut for her, she painted bright imaginary landscapes which "I make up as I go. I might see something, but I never seem to get what I see . . . I just translate it." Soon her paintings, valued for their fresh, untrained quality, began to be accepted into juried art shows and to win first-prize ribbons at local fairs. Beth was pleased as this acceptance "proved that I could do it." The money she received for exhibiting (usually $15 to $25) contributed to the family's low income when "we weren't as well off as now." Still, she was baffled by the response to her obviously untrained work, and asked a judge why he had selected her painting. She was offended by his response—"because no one's got at you"—and the subsequent category of "primitive" applied to her work, and was tempted to quit until she learned that the term simply referred to a class of artists without formal training.

The naiveté of Beth's artworks and views disguised an awareness of artists and of the activities of formal art organizations such as the Arts Council that surprised me. She admired artists such as Van Gogh and Emily Carr, citing biographical details from their lives. She envied the photorealism of Mary Pratt, a contemporary Canadian artist who paints from projected slides, a technique Beth had considered trying, adding, with no note of sarcasm, "We could all be great artists if we did it that way." While she said "not getting what I see" was a limitation to her artwork, Beth also recognized that she could never have done a piece like "The Suffering" with Pratt's technique because "there are no pictures [of the Way of the Cross] to copy." Yet Beth, unlike these artists, considered her success a fluke and exhibitions a nuisance: "I'm not the world's greatest artist . . . I honestly can't say I live for shows. There's too much work involved and too much notoriety." When, at the urging of a gallery director she applied for and, much to her surprise, received a grant from the Arts Council to frame her paintings for a one-woman show, she "had to have the show." But when journalists began to plague her for interviews Beth refused, fearing their "brutality." For someone whose world is largely defined by her family, church, and neighbourhood friends ("all housewives"), the curiosity of journalists would essentially drive the fluke of her success into the realm of her everyday world. When I talked with Beth she had not painted in over eight months, an expression of her desire to "go back to the way I was." A recent

Figure 16: Beth Strachan with "The Suffering" outside her home in London, Ontario.

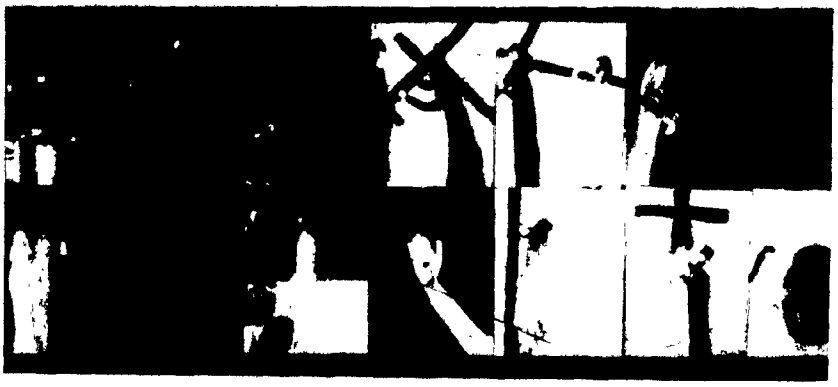


Figure 17: "The Suffering." Beth Strachan. 1983. 14" X 36"

obsession with roses ("I've been planting roses, buying things with roses on them . . .") had found an outlet in poetry which she sent to an American competition to "see if they're any good." She did not anticipate painting again, unless to illustrate her poems.

Beth does not sell her paintings although I heard later from the professor who had juried the St. Thomas show that several people had been interested in buying "The Suffering" but could not afford the $1,000.00 Beth was asking for it. That it had even been marked for sale and at a relatively high price, surprised me as Beth had freely offered to lend me it and any of her other paintings that I might wish to have photographed, unconcerned about the possibility of damage or theft. Perhaps, I thought, she had included the price which the gallery requires for insurance value and deliberately made it high enough to deter interested buyers (a speculation Beth later confirmed), unaware that she could simply mark it "Not for Sale."

"The Suffering," painted on Easter Sunday, 1983, is Beth Strachan's only religious painting and the only one she thinks she will ever do (Figure 17). Although it consists of fourteen panels directly related to the fourteen events of the Stations of the Cross, the artist did not connect her painting to the Stations of the Cross. Its inspiration was, rather, a sermon on the theme of suffering heard two months before Easter at a mid-week women's devotional meeting in the Church of England (Anglican) congregation of her best friend. This sermon "hit a nerve with me" and stayed with her through the Lenten meditations of her own Catholic church to re-emerge after the Easter Sunday Mass when she "just had a compulsion" to get it down in a painting. She considered doing one "great big piece" or "little pieces" to convey this theme. While she opted for the latter, the artist did not identify her painting with the Stations iconography even though the order of events and the phrases used by Beth to identify specific scenes correspond almost exactly to the traditional Stations sequence. When I questioned why she had begun with Pilate's condemnation of Christ, Beth simply stated, "Well, there's always a beginning, eh?" Just after completing the painting, Beth submitted it to the St. Thomas Gallery juried exhibition but did not expect it to be accepted because, "Some judges consider it a sacrilege to paint Jesus."

Beth Strachan's painting was done on fourteen 5" X 7" pieces

of particle board which were then mounted on a large rectangular board (14" X 36") in two horizontal rows. The small panels are limited in colour to black, white, grey, yellow, blue, red, and brown, one of these providing a flat background in each panel against which stylized figures enact the fourteen scenes of the Passion. The events of the narrative sequence are displayed simultaneously in a patchwork of colour across the piece as a whole, while the distinct scenes also invite a paced sequential viewing. Background colours were chosen by the artist for their associations with particular emotions. Thus red, a "devilish colour," blue, "like when you say I'm feeling blue," and black are used for those scenes with a negative overtone, while white and yellow are used for the more joyous events. While the symbolism of each colour conveys specific feelings, Beth's figures, highly stylized with minimal gestural or facial expression, portray emotions to a lesser extent. Her reasons for using certain colours and images became clear as she talked about the painting. Although the images are not numbered, our discussion proceeded from one image to the next as Beth, reading them from left to right and top row then bottom, explained each event and, with the prodding of my questions, elaborated on her creative process.

The first image consists of three figures—Pilate, a soldier, and Jesus—painted against a red background. Red is used for the beginning of the tragic sequence. Beth called this first event, "When he was condemned to die." She painted Pilate seated so as to designate his authority. Her sympathetic understanding of Pilate, who just had to do what the crowd wanted ("I really don't think he was a bad person"), is hinted at in her use of a narrow band of yellow, a light colour with positive associations, behind Pilate's chair.

The second image, "Jesus takes his cross," is the only one with a black background. Beth called it a bad color and explained that "at that time Jesus' feelings would be very down; that's why I gave it black." A white blur was added "to not make the picture so dark and to sort of emphasize the cross a bit." Contrasting with the black background is the strong red diagonal of Jesus' robe of "kingship" given him by the soldiers who also pressed the crown of thorns onto his head "so the blood would be coming down his face." Beth explained her artistic license in putting Christ in a full-length gown rather than a "cloth, draped over," painted red which "any

Catholic looking at . . . would say I've got wrong . . . alot of people say the gown he wore was purple." Her source for this image may have been the televised film, "The Robe," which she mentioned here, although her own sense of "appropriateness" played a significant part throughout her painting. This "appropriateness" was not always consciously related to formal concerns, for she rejected my suggestion that she might have opted for red over purple since it shows up better against the black background. For Beth the choice was motivated by a personal sense of appropriateness for imaginative details.

In the three falls of Jesus (stations three, seven and nine) the straight back of Christ's robe directly meets the low diagonal of the cross which forces the figure into the lower third of the picture plane, knees and hands resting along the bottom edge. There is no landscape to indicate spatial orientation and the blue background in the third and seventh stations is not sky but a colour symbolic of the oppressive event, as is red ("the devilish colour like station one") in the third fall. The second fall occurs as Jesus tries to climb a small staircase, an image Beth remembered from a televised version of the Good Friday enactment of the Jerusalem Stations of the Cross. The third fall portrays Jesus' increasing fatigue as he is pressed into the low triangle created by the beams of the cross which touch the bottom corners of the picture plane. The diagonals of the cross dominate this final fall, where the red background almost absorbs the red-robed figure. The shift in colour that effects this impression, even more than the slight shift in Christ's position, indicates the emotional crescendo of events.

Beth interpreted the fourth station, "Jesus meets his Mother," as a more positive event than the preceding fall even though "it must have been hard for her to see Jesus." The joy of this meeting is reflected by Beth's choice of yellow for the background colour and by the elevated posture of Christ who has risen from his fallen state. Beth's bold use of the three primary colours in Mary's blue robe, Christ's red robe, and the bright yellow background, makes this station perhaps the most positive and dynamic statement of the series. It is possible that Beth had absorbed this emphasis from contemporary Catholic devotional practices and Stations literature with which she was very familiar and which, as we have seen, place a great deal of emphasis on Mary's response to the Passion

events. Station five, in contrast, is much more muted than the fourth. Simon's pale blue robe a faint contrast to the white background. White, for Beth, symbolized a lightness of mood as Simon, who "just helps him awhile at the back 'cause Jesus was tired and falling," physically eased Christ's burden.

When Christ meets Veronica in the sixth station he has again fallen beneath his cross which seemed only logical to Beth for "she would wipe his face when he was fallen, when he needed it." Veronica, almost ghostly in a pink robe which Beth chose because "it seemed a good colour for her," wipes the sweat from Christ's brow with a blood-stained cloth that bears no imprint of the face of Christ. When I questioned Beth about the facial imprint on the cloth (the *vera icon*), she assumed that I had confused this cloth with the Shroud of Turin which she knew from having read the book by that title. She had been quite impressed by the fact that "a scientific man, a non-believer, found out it was real," but she appeared to have no knowledge of the parallel image of the legendary icon which gave rise to this station event.

Jesus' final encounter on his walk is with the three women of Jerusalem. In Beth's interpretation Jesus is not present and the viewer actually sees the three women from the road with Jesus. Three clothespin-doll figures crowd closely together each wearing a different coloured robe according to her age. The oldest woman, Beth explained, wears widow's black, the youngest is dressed in virginal white, while the married woman in the middle is dressed in yellow. Each is completely covered including hair and hands, so that only a small round face with two pinpoint eyes is visible. Beth has given them exposed faces "just sort of stares" as "sorrowful and weeping" would have been hard for her to paint. While Jesus' words "Weep not for me, women of Jerusalem . . ." are sometimes interpreted as a reprimand, Beth felt they conveyed his respect for women and a recognition of their responsiveness to his pain.

With the exception of the eighth station, the second to ninth images of Beth's series are unified by the presence of Christ in his red robe, the shifting diagonal of the brown cross, and the solid monotone background of the picture plane. These events mark the actual *via crucis* which is embedded within the larger devotion. In the tenth station, Christ has reached Golgotha and the next events take place in one distinct setting. This fact presented Beth with the

problem of landscape which she had avoided during Christ's walk by flattening the space, but which she now considered doing in realistic sky-blue and grass-green. She quickly rejected this idea though, realizing how inconsistent it would be with the rest of the images. Her comments about each of the next five stations convey her struggle to find the right form for this more familiar biblical content.

Beth sensed that the tenth event, when Jesus has reached Golgotha and is stripped of his robe by a soldier, "had to be a little bit different" but did not know how to do it until she hit upon the idea of breaking the background space into two colour areas: red, symbolic of sorrow, and yellow for the joy that this sorrow would soon be ended. Such a division of space also provided a horizon line where she could place the two thieves' crosses which she wanted to include even though "it's very hard to paint something little in oil because your hand shakes." As in all the preceding images, Christ is shown in a left-facing profile although his physical presence is more striking here than in any of the previous images. This is due to the larger size of the figure as well as to the nakedness of his body which, but for a towel-like loincloth wrapped around his hips and thighs, is pale and vulnerable against the bold red and yellow background. The body of Christ creates a vertical axis which divides the picture plane into two equal halves and, with the horizontal line formed by the edges of the red and yellow fields of colour, suggests the absent cross in an intriguing division of the space. The soldier entering only halfway into the picture from the left leaves sufficient room for the ascending point of his spear and the red oblong of Christ's discarded robe without displacing Christ from his important central axial position.

Beth's solution to the eleventh station, the nailing to the cross, is one that I found most curious. The viewer is suddenly pulled in from the position of distant observer for an intimate look at Christ's hand, doubly nailed through the wrist and the palm and dripping single drops of blood that cluster in the palm and evenly spot the extended forearm. The ghostly pale arm breaks in a strong diagonal across the dark blue background which here easily suggests the ominous sky of the eclipsed sun. This unusual depiction was suggested to Beth by her husband whom she consults when she is stuck. She had considered five different ways of portraying this

event, most of them involving a full cross and body extended on the ground with a soldier kneeling over to hammer in the nails as is often seen in the popular iconography. Yet these solutions presented the technical problems of perspective and landscape details with which Beth did not want to deal. Her husband's suggestion seemed to be the easiest way to solve the dilemma, though in the end "getting it just right" was not as easy as she had thought. With this close-up image Beth had to decide where to put the nail. As Beth explained: "In our religion everybody puts the nail through the palm but he couldn't have been held up with that; he'd have had to have something in the wrist too. I think they actually put the nails through the wrist . . . so I thought I'd do both, one in the palm and one in the wrist." Beth included stylized drops of blood although she noted that "when the nails went in there was probably alot more blood than that."

The viewer's perspective shifts radically again in the twelfth station, the crucifixion, where Christ hangs in a unique right-facing profile against the single vertical of the crosses upright beam, the problem of foreshortening his arms having been ignored. The unusual image that results from this lack of conventional perspective and from the confinement of the figure and cross to the left half of the picture plane, goes against a long tradition of frontal crucifixions that have been central to Catholic iconography. Beth recalled this station as the most moving one in the Lenten devotion and she now wanted to emphasize it in her own series, but found it one of the most difficult to paint. The starkness of the white background, loincloth, and pale flesh is only interrupted in her painting by the narrow brown vertical of the cross and the red tracks of blood that stain Christ's body. The white background that dominates the picture is here more than just negative space behind the figure and cross for it blends with the loincloth of Christ, dissolving the continuity of his lacerated body into upper and lower fragments. Beth used white, "a nice colour," to convey Christ's release from pain and suffering into death. Beth's comment that she had debated using "all different colours to make it really like a happy painting," reflects her highly personal interpretation of an event that has traditionally had negative overtones. For Beth the turn towards the resurrection hinted at in her tenth station, peaks in the event of the crucifixion which is the most significant station for her devotionally and the one she

hoped to emphasize artistically.

The tone of lightness introduced in the tenth and twelfth stations is maintained in the thirteenth, the Deposition, in which Mary Magdalene wears a nun's white attire. "Now it's really funny why I should do her in white 'cause she was a prostitute . . . [but] Jesus had forgiven her and that's why I put her in white." John and Mary take the stiff body of Christ ("I think when you're dead you go sort of stiff") down from the cross. Beth was aware that Mary the Mother of Jesus was often included in the deposition, but she had purposely excluded her: "I really think she would have been too upset to take Jesus down." The greatest difficulty for Beth in this image was in portraying the frontal view of Jesus' face which she had so far avoided by painting him in profile. While she debated having his head hang limply over, she was not sure where she would put the arms then and really felt that she wanted his face showing. Beth worked at the image, consulting her husband once again, but still was not satisfied with the hair which was too stiff and should have been falling in his face: ". . . as you can see I had real trouble with it 'cause it's smudged and everything." Beth's problems with this image are less evident to the viewer than to the artist, particularly as we are once again distant onlookers, barely able to make out the illegible letters on the cross above Christ's head which, Beth notes, ". . . you'll see on any cross, these little letters: this is a King, King of the Jews."

In the fourteenth image Beth departs completely from the traditional iconography which would here have Christ's dead body placed into the tomb. The figure rolling back the stone in Beth's painting is in fact Jesus coming out of his grave. Beth clothed him in white, the colour in which she believed he appeared to his disciples, and placed him against a bright white and yellow background. The fact that he is beardless led some of her friends to conclude that the figure is an angel ("I think I could go for that too") but Beth claims she simply forgot to put in the beard. I asked if it might have something to do with his resurrected state. Beth said it did not, and recalled that "the first lot I did I didn't give him a beard and I thought 'something's wrong' . . . and then it just clicked with me that Jesus would have had a beard 'cause in those times all men had beards 'cause they didn't shave, eh" . . . but why he doesn't have a beard in the last one, I just don't know . . . I just forgot to put it

in." This inconsistency did not apparently bother her for she had not painted, nor did she now suggest adding, a beard onto the figure to make it a more recognizable Jesus.

While Beth's comment that "normally the Stations are twelve, just up to where Jesus dies," provides a clue as to why she may not think of the painting as the Stations of the Cross, her last several stations differ sufficiently in mood, if not event, from the usual series for them to be seen as a significant deviation from tradition. Beth's focus is not, finally, so much on the suffering of Christ as it is on his joyous resurrection. The use of white and yellow as the background colours in the twelfth, thirteenth and fourteenth stations, reveal that for Beth, Christ's death released him from the pain of his walk to Golgotha. Her last image, which is not an entombment but Christ rolling back the stone that sealed his grave in order to come to life again, is a truly personal interpretation. Having stated that the usual Stations of the Cross end with Christ's crucifixion, this final departure from tradition was not even recognized by Beth who unself-consciously included the resurrection as a necessary and important conclusion to "all the suffering."

Beth's unusual conclusion to the Stations series may reveal the influence of the "new" devotional texts of the Stations of the Cross which Beth preferred to the "old" ones and which, as we have seen, often include a fifteenth reflection on the resurrected Christ. Yet the fact that she did not merely append a fifteenth image to her series but incorporated a positive element in the tenth, twelfth, thirteenth, and fourteenth images suggests her personal and imaginative reading of a familiar devotion. The emphasis in the devotional texts on emotional identification with the historical witnesses of the *via crucis*, especially Jesus' mother, is also evident in Beth's series although she took it even further, when she replaced his mother with Mary Magdalene in the deposition. This station and the stations in which Jesus met Veronica and the women of Jerusalem led Beth into a fairly lengthy reflection about women and suffering. Seeming to draw on her own experience she stated: "Women seem to feel more. Not that men don't feel, don't get me wrong, but women have different emotions . . . and can relate more to suffering. Let's face it, if you have a baby, there is a little bit of suffering there . . . and they [women] come through it. So I think they've got that inner

edge." This greater sensitivity to suffering led Beth to reflect that it was women who responded to Christ along the route to Golgotha and to further consider that the whole event might never have occurred had Pilate been a woman! Yet even Pilate, as we have seen, was treated sympathetically by Beth who assumed he was merely a spokesman for the crowd.

While amplification of the emotional content of the Stations was not perceived as deviant by Beth, she was much more conscious of where details in her iconography differed from Catholic tradition as she sought to incorporate historical and scientific information she had gathered through the modern media. Thus Christ's red robe, derived from a modern film version of the Gospel accounts, replaced the traditional Catholic purple. Mary's traditionally light blue robe had been given to Simon who, lacking a specific historical prototype, she used to express the belief that "they used berries and things for colours [then] so it would be light." The women of Jerusalem are dressed in the full-length robes and veils of Muslim women which Beth assumed to be a modern retention of biblical attire. Her addition of a nail through the wrist of Christ because with only one in the palm "he couldn't have been held up," and the stiff body of the dead Christ being taken down from the cross in the thirteenth station, reveal attempts to include accurate scientific details even when they go against iconographic precedents.

The liberty taken with tradition is also evident in the way Beth shifts the perspective of the viewer, especially in the last half of her series. Our vantage point as distant onlookers is consistent all along the top row. Then suddenly in the eighth image Christ is no longer present in the painting but has moved into our space, viewing with us the three women of Jerusalem along the roadside. Unlike Mary and Veronica in the top row, these women are not looking at Christ but at us, with open, inquiring glances. The three huddled figures who mark the peak of the compassion expressed to Christ along the route, correspond in size and placement to the tripartite group directly above them in the station of Christ's condemnation, and stare, with the soldiers, out at the viewer. Jesus' third fall returns us to our role as autonomous viewers, a vantage point which allows us to glimpse in the tenth station, not only the event depicted but the unusual cruciform division of space created by the pale body of Christ bisecting a distant horizon. In contrast to the eighth station

when Christ was propelled forward into our space, this image alone allows our eye to find a natural resting point along the horizon with its two tiny crosses. Yet in the eleventh station we are rudely dragged from this point of balance and equilibrium into the deep space of the crosses and drawn up short before the horizontal beam of the central cross which rests on the horizon line of the tenth station and now holds the crucified Christ. Our eye is forced to look closely at the two dark nail holes and the drops of red blood along the pale forearm, startling against the dark sky from which all the light and space of the tenth station have been eclipsed. This unusual close-up image of the peak of Christ's suffering creates, with the vibrant colours and diagonals of the fourth station directly above it where Christ met with his mother, the central axis of the picture. The two images express in colours and lines, the polar extremes of joy and grief which Beth has chosen to incorporate into her painting of "The Suffering."

In the twelfth image, the crucifixion, the single horizontal beam of station eleven has become a single vertical beam as we are shifted from the front to the side of the cross so as to view in profile, the sagging body of the dying Christ. Through this use of a highly unconventional perspective on the crucifixion, an image most familiar in its frontal position above the altar, Beth achieved her desire, to emphasize the image which, remembered from devotional practices, was the one that "always got to me." In the thirteenth station we are no longer solitary witnesses but have been joined by a curious white-robed nun and bearded gentleman who together fill the space beneath the cross and relieve us of removing the stiff, smudged body ourselves. While cold and lifeless in the hands of those who take it from the cross, from our vantage point we can see the warm yellow glow that surrounds the body and will soon inform it with new life. This warmth spills into the bottom corner of the fourteenth station where, if we are to understand the figure to be Christ as Beth intended, it illuminates the interior of his tomb.

While our perspective was constant throughout the first seven images and we observed Christ's walk as if we were witnesses along the roadside, our vantage point shifted with each of the final seven images. Christ's final steps and falls brought him to Golgotha where the remaining events take place. Here Christ no longer moves of his own volition, his actions now arrested as things are done to

him. In Beth's series he becomes the focal point around which we move. With each new image we are forced to imagine ourselves in some new relation to Christ. This shifting perspective increases not only the intensity of the events but also our own sense of participation, leaving us in the fourteenth image in a place we have probably never been before—inside the tomb with Christ as the stone is about to be rolled back.

The unusual close-up of the nails in Christ's hand (station eleven) marks not only the vertical axis of the picture and the climactic point in our perspective as viewers, but also designates a shift in Christ's perspective. In each event preceding this one (except for the eighth where he completely disappeared from the picture) Christ's profile faces towards the left. All along the top row he seems to be looking backwards at Pilate who set him off on this route and who watches him disappear into the distance from his chair at the far left edge of the picture plane. Yet the eye of the Western viewer naturally "reads" the frames from left to right, top row to bottom row and, unless we imagine Christ walking backwards along the *via crucis*, an illogical possibility, his counter-movement from right to left prevents the separate frames from flowing together like stills in an animation film. The background colour which changes from image to image adds to the pressure which stops our eye so that we see each station independent of the next. Is Christ with these final backward glances remembering his life in this world, knowing at the end of the walk it will end? Or is the uneven stopping and starting of our eye a deliberate, if unconscious, attempt on the part of the artist to add to our sense of the roughness and difficulty of Christ's walk, a sense that would not be achieved if he slipped easily from frame to frame, in a direction that corresponded to the movement of our eye? This stopped movement forces us to reflect on each separate image and in this way, corresponds to the devotional use of the images in the public Lenten services. That both of these interpretations are possible becomes clearer when we see, after the startling image of Christ's hand nailed to the cross, the crucifixion. The dead slumped body of Christ now faces towards the right, back to back with the mirror image of the naked, living Christ in the tenth station. That he faces in the direction our eye wants to take him and thus towards the future only when he is dead and unable to move seems a cruel

irony. Unable to move on his own his body is dissolved, instead, by the cosmic white space that absorbs his loincloth, breaking his body in two. Thus when he finally faces us from the cross in the thirteenth station his spirit has gone and we see nothing but the stiff corpse of a dead man with no memory of the past or hope for the future. Yet a yellow warmth fills the frame around him spilling into the bottom corner of the fourteenth station. Here, along with the purifying white light that dissolved his body at the moment of his death (station twelve), it illuminates the inside of the tomb and reveals to us the possibility of new life.

In the final fourteenth image, Christ, now beardless and cloaked in a long white robe, faces towards the right and is about to roll back the stone from his grave. If we continue Christ's actions and imagine the stone removed to reveal the opening of the tomb, we realize that in a moment he will disappear through an imaginary hole in the wood panel to emerge from behind the picture plane slightly to the right and in the world we inhabit. The forward reading of our eye combined with Christ's final forward facing movements allow us to unite the spatial worlds of image and reality and the temporal worlds of past, present and future in a final fifteenth image that exists only in our imaginations.

While it is fruitful to read the images one by one, as separate points on a continuum, the artist, by nailing the fourteen panels in two rows on a rectangular board and calling the painting "The Suffering" rather than "Fourteen Stations of the Cross," obviously intended it to have a simultaneous meaning as well. The size and arrangement of the panels invites a rhythmic, linear movement of the eye that depends initially, not on the order of the sequential narrative, but on the overall pattern of bright and dark rectangles cut abstractly by rough diagonals. The colourful jigsaw-puzzle effect of Beth's final painting is radically different than the sombre monotone of her first attempt which she discarded. Dissatisfied with the fourteen images all painted on dark blue backgrounds, she began again immediately, now alternating primary colours and black and white for the backgrounds of the panels. The first impression of her final painting is largely derived from the impact of colour, as the warm yellows and reds vibrate against the more sombre dark blues and blacks. It seems a contradiction that such a piece should be entitled "The Suffering." Yet as we have seen

the *via crucis* events provided not only a root metaphor for suffering and martyrdom but even more fundamentally, "the death and resurrection metaphor which resolves the binary oppositions of life into a positive meaning system" (Worgul:219). The positive cathartic effect of the Stations devotions which Beth experienced repeatedly every Lent and the fact that she painted the series on Easter Sunday, perhaps influenced the tone she gave her painting. Beth chose to emphasize the sympathetic human encounters along Christ's route and to convey the joyous outcome of Christ's death in all but one of her final five stations. Beth's comments about the devotion and about her artwork revealed an intimate and sympathetic relationship with each of the characters in the traditional narrative and provided evidence of the depth of her imaginative participation in the ritual event.

Yet Beth, unlike most Catholic devotees, was not content with a purely interior response and sought a way to make concrete and personal her identification with Christ's suffering. While Beth is the only one of the four artists discussed here for whom the traditional Catholic devotion has a real and ongoing meaning, she is also the only one who did not consciously connect her painting with the familiar fourteen-episode iconographic tradition. She insistently identified her painting with the Anglican sermon on suffering from which she derived her title. I was curious at this apparent discrepency yet, in light of my limited experience of the Stations devotions where I saw the texts and rituals receiving far greater attention than the images themselves, I could imagine that Beth might not associate her use of the theme in a plastic format with her experience of it as a public ritual. While the rituals of Catholicism belong to Beth's "everyday" Christianity and no doubt operate at a preconscious level, the Anglican sermon on suffering stood out not only for its unique content but also for the unique context in which she heard it.

Yet even these speculations cannot fully account for "The Suffering" which Beth said was "the only religious painting I'll ever do." By making concrete and visible her response to the Anglican minister's sermon through the iconography of a familiar and meaningful devotional sequence, Beth resolved some of the conflict she felt personally, between art and religion. The tensions of her dual heritage as both Protestant and Catholic were evident in her

remarks that some of her Catholic friends would think it a sin that she attended the Anglican meetings and in her surprise that "it was his sermon that got me to do this, and he's Church of England!" Her astonishment was due in part to her perception of the very different role images play in Catholic and non-Catholic churches, a perception which contributed to the conflict she felt about doing a religious painting which "my mother's Baptist religion would think [is] a sacrilege" and, which she also assumed would seem a "sacrilege" to many judges. It is interesting that within the context of secular art galleries the image of Jesus is more apt to be offensive because of the religious ideology it represents than because of iconoclastic controversy, a contemporary problem which had not crossed Beth's mind!

The faces of Jesus in Beth's painting all ended up smudged. Beth linked this fact to the conflict she felt about even attempting to paint Christ's face. Yet paint it she did—and not just once but twelve times—so that her artistic response was itself a repetitive ritual, more important to Beth than the final product which she stores in a closet and for which she appears to show little concern. Beth's own comments reflect the resolution of the tensions of her dual religious heritage which she achieved through her painting:

> I've always shied away from doing religious work until I heard that sermon. Not a Catholic church, not a Baptist church, but Church of England! . . . It was a marvellous sermon. And their church does not believe in the image of Christ—very much like Catholics but Church of England is bare, no crucifix, no Stations. Very much like Baptists but more so like Catholics.

It is my impression that the Church of England mediated, for Beth, the two extremes of her own Baptist and Catholic religious heritage so that in painting a religious theme which drew subconsciously on a Catholic devotion and consciously on a high-church Protestant sermon, Beth was able to consider not only the paradigmatic events of Christ's suffering, death and resurrection, but also to confront repeatedly and concretely, the conflict she felt between art and religion. As she made the *via-crucis* paradigm an element of her own

life she transformed, for the space and duration of the painting, these conflicts and tensions into an orderly form.

II

Tony Urquhart.
"It's more of an art idea than a 'religious' idea"

Tony Urquhart, a professor in the Fine Art Department at the University of Waterloo and a Canadian artist of considerable reputation, is someone to whom Beth Strachan would undoubtedly apply the title "artist." A twenty-five year retrospective of his works that travelled across Canada between 1978 and 1980 lists yearly gallery exhibitions for this artist since 1954 and cites over three dozen references to his work in various magazines and books on Canadian art. Since his formal training in the mid-1950's at the Albright Art Gallery in Buffalo (within commuting distance of his home in Niagara Falls, Ontario), where he was influenced by the emerging aesthetic of abstract expressionism, Tony has defined himself as a landscape artist. Four paintings completed for his thesis in 1958 were landscapes that conveyed the cusp of transition between the seasons. Upon graduation Tony travelled to Europe and has returned almost yearly since then. From this "unfamiliar" landscape, both natural (mountains, rocks, earth) and man-made (cathedrals, graves, doors), Tony has derived much of the content of his art. He has become equally comfortable as a draughtsman, often drawing series of variations on a single motif, and as a sculptor, building hinged boxes that sit on pedestals and are derived from nineteenth-century French gravevards and Medieval reliquaries and altarpieces. These works continue the theme of metamorphosis begun in his early landscape paintings and, with their paradoxical sense of decay and rebirth, are related to Tony's earliest memories of his grandmother's beautifully landscaped gardens that created "an oasis of quiet," around the family home. This home was above a funeral parlour where, Tony recalls, "I became gently but increasingly aware

of the real reason for religion: Death" (Cameron:41).

While this "informal" religious awareness seems to have had a profound effect and found expression in his artwork, his formal religious heritage as "southern Ontario Protestant, like everyone else at the time," has had little, if any, role in the artist's adult life. Thus, while Tony would not call himself a "Christian artist" and probably not even a "religious artist" since these terms are laden with evangelical overtones in our culture, his recurrent concern with a metamorphic process has led his work to be associated with "the sacred" (Cameron). In his boxes, which he began to make in 1963 after reading and reflecting on E. H. Gombrich's *Art and Illusion* and E. Gilson's *Painting and Reality*, the artist consciously sought to convey the "presence" he had felt in non-art objects such as scarecrows and gravemarkers. He also wanted to increase the length and depth of the viewers' involvement with an artwork by inviting them to open doors or slowly spin suspended objects so as to alter their perceptions of the piece and increase the sense of intimacy with these "private things for homes not galleries" (Anon., 1978).

Traditionally, concerns for viewer involvement were expressed in religious objects that functioned as devotional foci. Temporal involvement with images is, as we have seen, one of the unique and important aspects of the Stations of the Cross devotion, while its private and intimate nature likely contributed to its enduring popularity. These familiar qualities had attracted Beth Strachan to its iconographic programme and allowed her to express a religious concern while incorporating her own personal interpretations in a painting that truly is a "private thing," more important, finally, as a personal process than a product. The intimate ritual qualities of the Stations, which Beth appreciated from numerous reenactments, fascinated Tony because of their unfamiliarity. He found in the series a compatible format for his intellectual and artistic concerns, creating, in the end, "sacred" images for a public and "secular" art gallery. Similar in subject matter as well as in the use of opaque oil paint on board, but radically different in conception, formal execution, and function, Beth's and Tony's series can serve to illuminate one another.

My interpretation of Beth Strachan's Stations had been entirely dependent on my interview with her and my own analysis of one painting since she had previously refused interviews and

generally avoided the social context of the artworld. Tony, on the other hand, had sought out and belonged to the professional art world of galleries, critics and artists since the 1950's. In his case I was faced with, in addition to my interview and my own reflections on his work, a recorded history of this artist and interpretations of his work by critics more seasoned than I. While this wealth of data lent a perspective to Tony's Stations not possible in Beth's case, I also found myself struggling against a tendency to accept the authority of previous writers in order not to lose the freshness of vision I had easily experienced with Beth's work. This quality of freshness was present in my interview with Beth as well since many of the questions I asked, she "hadn't thought about before," forcing both of us to become more immediately and personally involved in the discussion. In contrast, Tony's experience with interviewers and high degree of previous reflection and articulation about his artwork, meant that he anticipated many of my questions and oriented the discussion around formal aesthetic concerns rather that personal religious ones. These factors, combined with Tony's greater reserve and the fact that he had been my professor at the University of Waterloo, lent a degree of restraint and "professionalism" to our contacts which were ongoing and not, as with Beth, confined to a single isolated interview that was, as a result, more open and intimate.

Tony's Stations of the Cross were brought to my attention by Nancy-Lou Patterson, a liturgical artist with whom I had also studied at the University of Waterloo and who had designed Stations of the Cross for her parish church (see Appendix B). Unlike Nancy-Lou who was enthusiastic and bold about her interests in Christianity and religion, Tony claimed no particular relationship to Christianity and, while his "thresholds," "doors," and "boxes" allude mysteriously to religious themes, he had not, before "The XIV Stations of the Cross," dealt overtly with a specifically Christian iconographic theme. When I first talked to him about the series in December 1983, Tony was halfway through the completion of the series and regretted having to leave it until after a Christmas vacation in Florida, because "to keep the theme of similarity going I thought it was good not to lag too much." The series was still completed within a six-week period, a short time which is a "good sign" for this artist. I was curious as to how he, a non-Christian,

might interpret the Stations. He, aware of my iconoclastic Mennonite background, wondered why I might be interested in a distinctly Catholic theme. Both of us, for different reasons, were engaged at the same time with this theme, attracted perhaps, by its unfamiliarity and intriguing "otherness." Tony told me excitedly about the unusual outdoor Stations he had repeatedly visited in France at Rocomadour and Lourdes and which had directly influenced the series he was now making. I, in turn, answered his questions about the history of the Stations which I had been researching and of which he had little awareness.

I was unable to see Tony's completed series until the following summer when I visited him in his studio behind his home in the village of Wellesley, Ontario. The Urquharts had recently moved from Waterloo to this large old country home which sat on a park-like property bordering the village pond. When I arrived I was invited directly to Tony's recently constructed studio which stands in a corner of the backyard, its large windows facing towards the pond. An unusually intricate wrought-iron cross, given to him by a friend who knew of Tony's interest in graveyard motifs, created a striking outline against the rough pine boards of the studio's exterior walls. Inside, I was faced with a similar contrast in the rhythmic pattern of the completed Stations, fourteen black squares (each actually 13 1 4" X 14") which were evenly spaced along two white walls of the cathedral-ceilinged studio in anticipation of our interview (Figure 18). Tony showed me around his spacious new studio before turning our conversation to the Stations themselves.

Tony began by explaining that his Stations were more of an "art" idea than a "religious" idea. Pinned to the wall beside his drawing table in a corner of the studio was a series of six drawings (Figure 19) of the Station niches and pathways at Rocomadour, France, torn from the sketchbook he had kept on his most recent trip (1983) to the Medieval pilgrimage and modern tourist centre. Here, as well as at Lourdes, a still-active pilgrimage centre in France, Tony had first seen the monumental Stations of the Cross where they were mysteriously hidden by forest growth or built into natural rock grottoes at the hairpin turns of a path winding up a steep cliffside (Figure 20). While he mentioned having seen pilgrims making their way up the steep rocky paths on their knees at Lourdes, the physical relationship of zig-zag path to hillside and

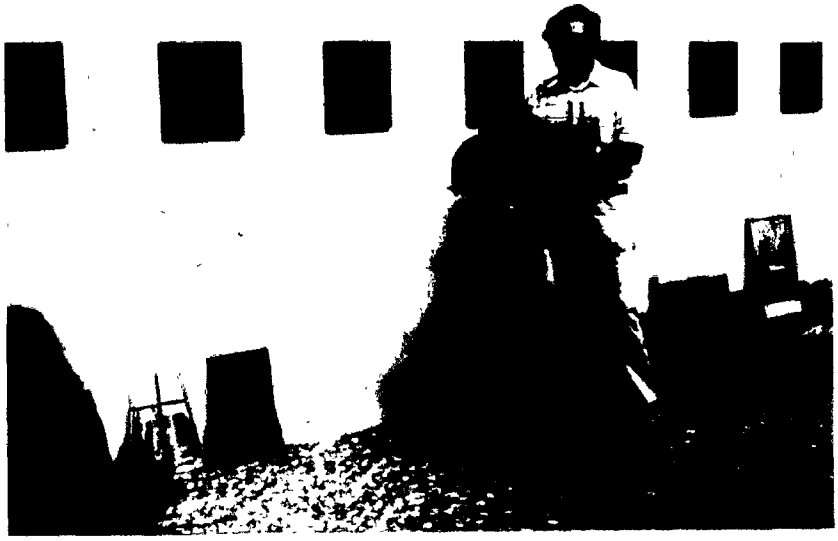


Figure 18 Tony Urquhart with "XIV Stations of the Cross" and "Box of the Earth" in his studio, Wellesley, Ontario.

Figure 20: Stations 13 and 14. Rocomadour, France.

station image, sketched on successive visits over a six-year period, struck him, a landscape artist, as equally unusual. While he had been impressed by the sheer monumentality of the sculptures at Lourdes, it was the surrounding environment, rather than the narrative content of the sequence that interested him, and he saw the outdoor Stations of the Cross primarily in terms of their relationship to the angles, textures and shapes of their natural settings. The actual station images were of little interest to him although before beginning to paint the series he familiarized himself with the fourteen traditional episodes as he wanted there to be "some correlation to what was going on." Tony compared his own approach to the series, which, in contrast to Beth Strachan's, is formal and aesthetic with the Stations of Barnett Newman, an American abstract expressionist who, Tony felt, "just did some more of his white paintings with black stripes [which] just happened to be a series" that he later entitled the Stations of the Cross. The fact that Tony's series is based on an encounter with actual Stations of the Cross and takes into account the traditional narrative sequence, led him to consider that his paintings were much less "abstract" than Newman's while still avoiding overt "illustration."

In my discussion with Beth Strachan I had mentioned, referring obliquely to Barnett Newman and Tony Urquhart, that there were artists who had painted the Stations without a specifically religious reason. Beth returned to this idea later, commenting, "That really interests me, that someone would paint the Stations and 'not have a compulsion to do it.' For Beth that compulsion was related to her religious experience and fully integrated with her life as a Christian: "Now the main gist of my religion is that I do believe Jesus came down to this earth . . . [and] if you believe in the crucifixion . . . anything that comes along you can handle." Within the context of her other paintings, however, the religious content of this series was unique, a fact that did not strike her as at all inconsistent. Tony, on the other hand, was primarily concerned that the series relate to his other artworks: "It's one thing to talk about it but once you get into them, they have to somehow relate to everything else you've done and so . . . they're very close to the doors that I've done in the past and the floor pieces . . . rather than saying 'I'll do them in such and such a manner,' I just did them like I did the other things and that's how it came out." While

Tony's Stations might be "based on" actual Stations and are more specifically related to the traditional iconography than Newman's, they are much more abstract than Beth Strachan's since he consciously resisted making illustrations. Whereas Beth's painting had grown out of cumulative participatory experiences of the Stations in their devotional context, Tony's concept had begun with his "eye-opening" observations of the Stations in their stunning pilgrimage settings. These first impressions were recorded in sketches which, several years later, were translated into paintings that exhibited a minimal connection to the traditional narrative but were clearly related to his larger body of artwork. Whereas Tony had approached the series inductively, Beth had worked deductively; the specific imagery of Lourdes and Rocomadour went through several stages of abstraction as Tony considered the theme; Beth, reflecting on the abstract concept of "suffering," chose to define it by using a specific traditional iconographic programme.

Tony's decision to actually do a Stations series was precipitated by two other events. One was an exhibition of dark etchings shown by a friend of Tony's, Hugh MacKenzie, at Toronto's Bau-Xi gallery which handles both artists' work. It was not so much the content of the etchings as the visual effect created by the rhythmic, dark procession along the wall that attracted Tony. The second source of inspiration came from his wife, a writer of fiction who had been with him at Lourdes and Rocomadour and who was thinking of doing a suite of stories based on the Stations of the Cross. She had previously written a suite of stories inspired by Tony's serial drawings of old wicker wheelchairs; he now thought of doing a sequence of paintings based on his sketches of the Stations, that would re-create the dark processional effect he had admired along the gallery wall.

In his pen and ink drawings of the pilgrimage Stations (Figure 19) Tony, using the techniques of vanishing perspective and value gradation, created the illusion of a dirt pathway bordered by low, stone walls that angled between Station niches as it climbed the cliffside. Softened by curves in the paths, by rails that curled intimately around trees and by a haze of foliage that cast flickering shadows across the pathways, these drawings, each showing from a different angle the darkened opening of a Station niche (a door going nowhere? an upright coffin, opened?) drawn without its iron gate or

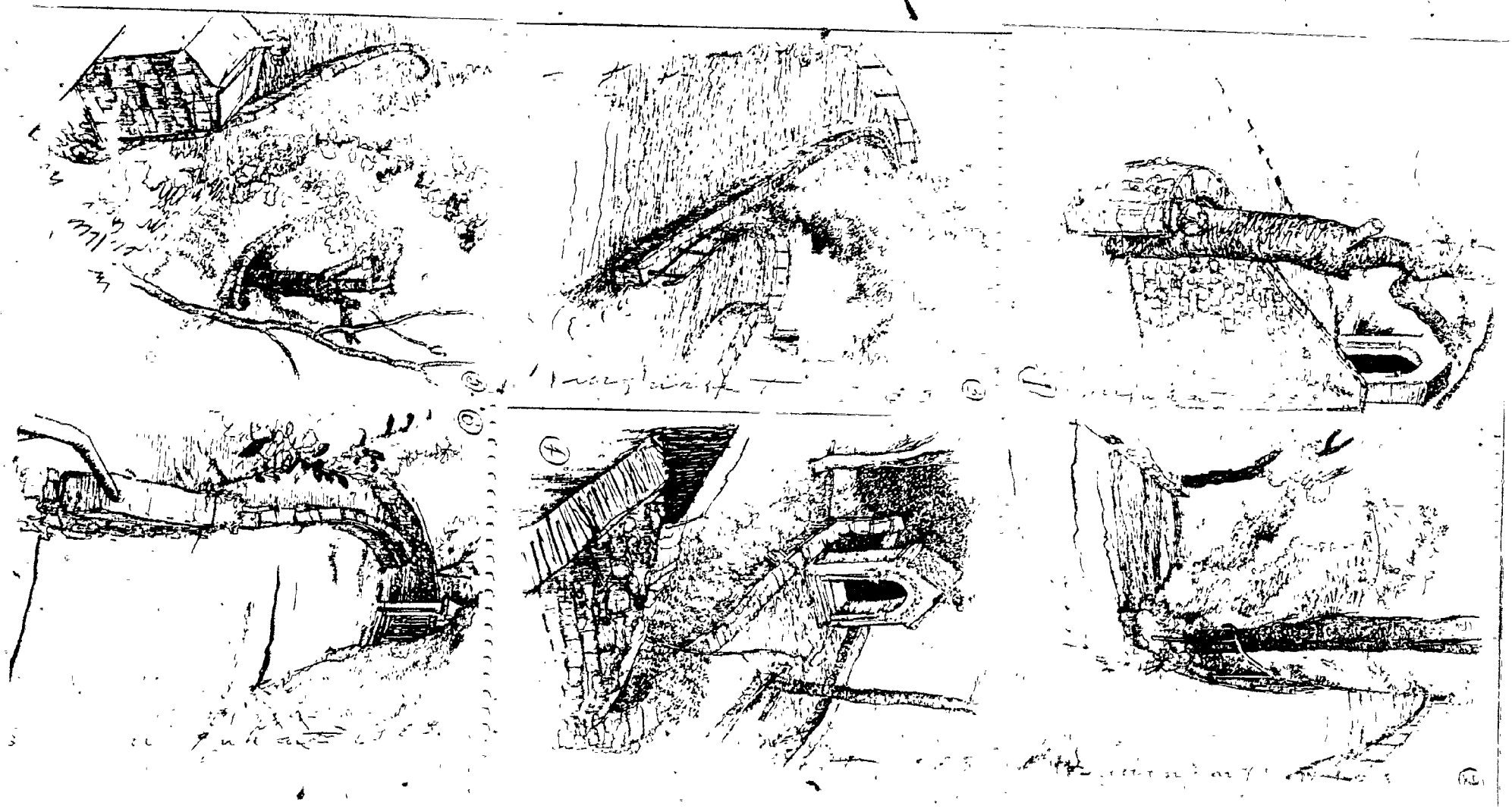


Figure 19: Tony Urquhart. Sketches of the Stations of the Cross, Rocomadour, France.

plaster figures, enchanted me with their hidden mysteries. What connection could exist between these light and fanciful drawings and the final black paintings? In another sketchbook, fourteen dark postage-stamp sketches (Figure 21), roman numeralled and with their traditional narrative content briefly noted in the margin, linked the drawings to Tony's final paintings. The walled paths of the drawings are now indicated by narrow white shapes that suggest the forms of a cross or a ladder, flat images in a field of black. Worked directly from these sketches, the paintings are in fact "bas-reliefs," the white shapes of the sketches now gouged into the particle board surface with router bits and built up with polyfilla and sand to re-create the physical character of the actual pathway. A base coat of black spray paint and ensuing layers of dark oil paint, tinted slightly with blue or green or red, were applied to the textured surface. The final fourteen paintings, "all landscapes, really, [but in a] very flat space," physically reproduce the stone and dirt paths of Rocomadour, Lourdes or even Golgotha and, with their rough textures and subtle earth tones, are in a sense less abstract than the six illusionistic drawings. The decision to make the entire series black, rather than following his original idea, scribbled in the margin beside the sketches (see Figure 21), to paint the first five white, the middle four, gray, and the final five, black, moved the painting further away from the lightness of the drawings and coloured the entire series with the dark tone of suffering and penance associated with the traditional Stations. It also made possible the sombre processional effect which Tony had so liked along the gallery wall.

Tony's Stations had been painted with a specific gallery and space within that gallery, in mind. The effect he desired to achieve was recreated by the artist on two adjacent walls in his studio where I first saw the paintings. Here the rough black squares with their dark wood frames punctured, at rhythmic intervals the stark white wall creating an impression of uniform regularity. Blackness confronted me with the mood of the Passion events and the marred surface suggested not only the textures of the earth but also the wounds of Christ. As the artist pointed out, these are not just landscapes, but representations of the *via crucis* itself: "The surface is very unpleasant. It's rough, it's scarry; it suits the act." Just as Tony's early landscapes had caught the moment of natural decay and

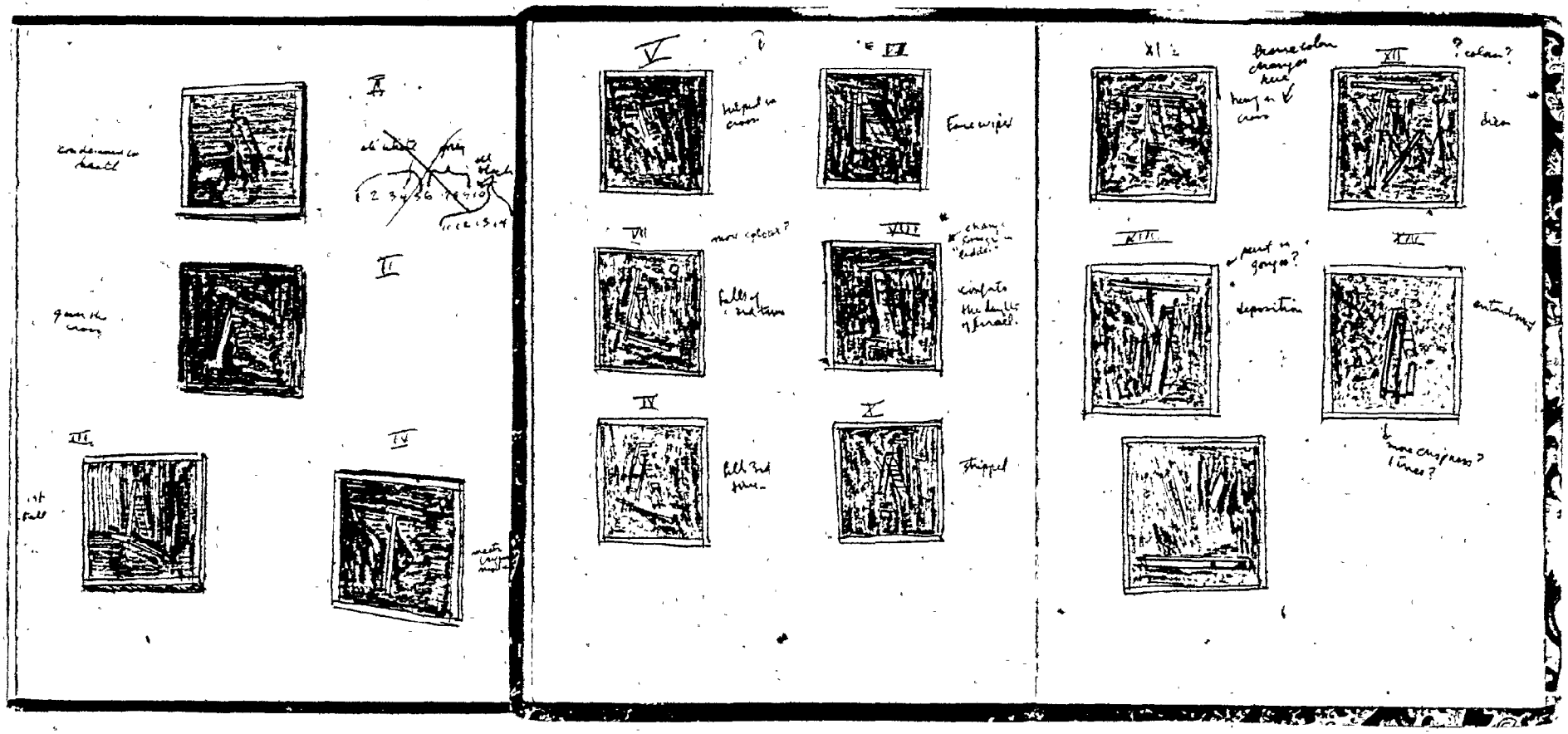


Figure 21: Tony Urquhart. Preliminary sketches for "XIV Stations of the Cross."

transition between seasons, so do these pieces portray a metamorphosis although, as Tony commented, "not a very pleasant one." This metamorphosis progresses across the fourteen numbered stations which at first glance seem monotonously uniform and only reveal upon close examination surprising variations of colour, texture, and shape that even extend to the walnut frames (strips of veneer on the edges of each wooden block) which are at once a part of and a boundary for each image.

Tony's original desire to contrive a particular visual effect on the gallery wall as if it were the canvas, could have been achieved irrespective of the subject matter. His decision to call the series "XIV Stations of the Cross" not "Fourteen Black Pieces," and to include in the gallery exhibit a typewritten label identifying the traditional title of each Station, set up certain expectations in the viewer. The artist, who referred to the series as "twentieth-century illustrations" which are first and foremost "works of art, based on or concerned with the Stations of the Cross," did not want to dictate an interpretation or get caught up in overt narration. Nevertheless the correlation between art and event was important and Tony provided "clues" to the symbolic content, though loosely and hesitantly so as to leave room for the viewer's own imagination. A piece of gauze, he pointed out, was worked into the surface of the sixth and fourteenth stations, suggesting respectively, the veil of Veronica and the shroud of the entombment, while the ladder shape, an image from Tony's personal vocabulary of symbols and related to his "doors" and "thresholds," was built up on the surface of each station, doubling in the fourth and fifth where he meets Mary and Simon, and coloured blood-red in the stations of the falls. Tony suggested that the ladder might be Christ and or a human presence so that in the eighth station, the three small red diagonal lines, sunk into the wood like the imprints of far-flung ladder rungs, might indicate the women of Jerusalem who seem to dance their compassion around the central Christ "figure." The lance and sponge of station twelve are more easily identifiable symbols.

Knowledge of the title of the series and of each station created a dual response to the images so that my reflection zig-zagged back and forth between general impressions and details, subject matter and the formal elements. Both the artist and the images themselves discouraged one-to-one associations so that the psychic

narrative, created in my mind as my eye responded to shifting shapes, colours, and textures, was as important as the literal story. The cross that tilts, falls and rights itself according to the narrative sequence elicited a response that depended on my experience of gravity, of movement and repose. In the ninth station (Jesus falls the third time), the artist focussed my eye with greater intensity on the fallen cross at the centre of the panel by shrinking the field of the textured background which, unlike the first and second falls, no longer extended to the smooth wood of the frame. In a similar way the blue paint in the deepest gouge of the cross in the eleventh station (Jesus is nailed to the cross) drew my eye into the surface of the wood in a visual response that is parallel to, but not necessarily dependent on, an awareness of the traditional title.

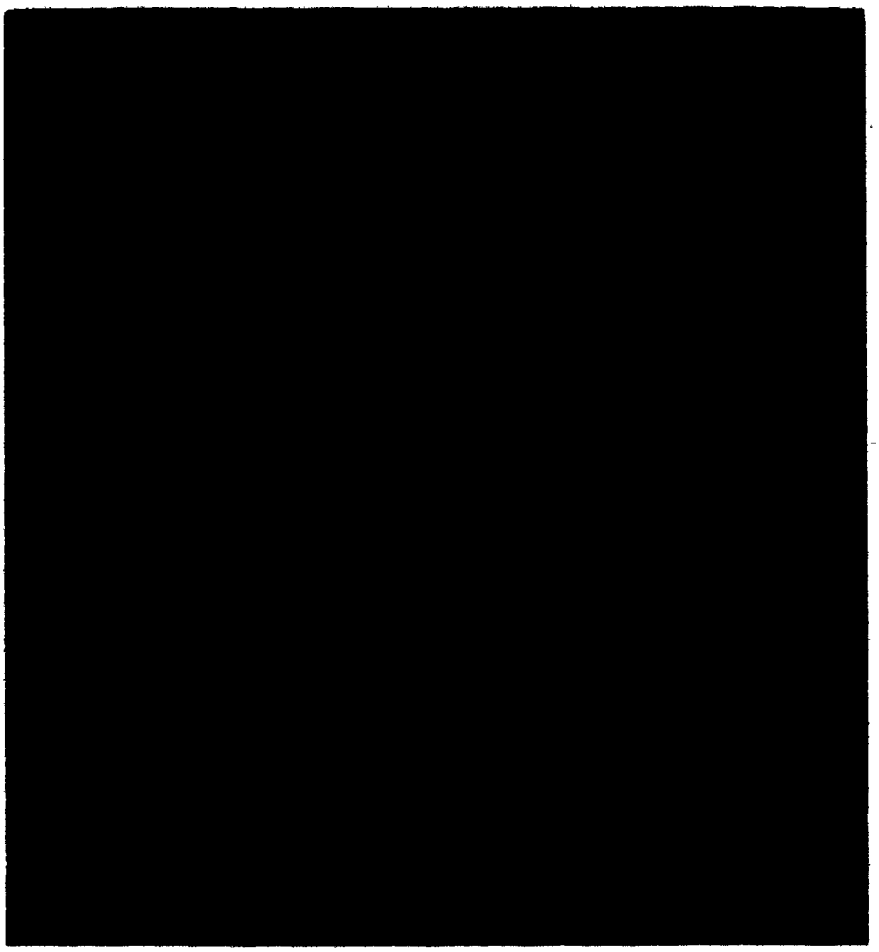
As I moved slowly through the stations and found that they were not in fact uniform but subtly varied, I was again confronted, but now with renewed intensity, by the blackness and textural roughness which had initially struck me. These qualities impressed themselves on my imagination so that, though I refrained from touching the actual painted surface, I could feel the rocks, earth and splintered wood, pressing against my feet and hands. The relentless blackness of the painted surface found the deep pit of fear in my stomach and enlarged it. Tony's painting seemed to resonate with the traditional note of penance associated with the Stations, and even to verge on despair. Yet when I looked closely, I saw that the heavy blackness of his Stations was relieved by flecks of orange or green or red paint that flickered across the textured surface of each image. Like the dappled sunlight filtering through the trees in his six drawings, these highlights caused my eye to dance lightly over the paintings and suggested a suppressed energy that, in the fourteenth image, seemed to radiate from the rectangular tomb itself.

Tony's Stations, which are vague and non-figurative abstractions, numbered and titled according to the traditional sequence, obviously demand a high degree of reflection on the part of the viewer who is invited to synthesize formal and narrative concerns. This invitation is less clear in the figurative content of Beth Strachan's painting which provides, like a comic strip, an easier reading of the narrative story. Yet Beth, unlike Tony, did not number or label the separate events nor even use the traditional title for her painting which she "based on" a sermon, not the Stations of

the Cross. That she called her painting "The Suffering" after the sermon, and mounted the fourteen pieces on one horizontal board to create, at first glance, a single abstract visual impression of lines, angles and colours, suggests her desire, whether or not as conscious as Tony's, to also create a single impression that would only yield its narrative content upon closer examination. A sequential reading of the fourteen separate images in Beth's painting reveals a subtlety of content equal to Tony's but disguised by her seemingly overt illustration and naive style. Her lack of numbered labels or conventional title lure us, as did their presence in Tony's series, to discover the formal narrative beneath the surface impression. When we find it we discover that her positive emphasis on the resurrection, evident in the overall pattern of dark and bright colours, is reiterated in the formal progression of the sequential narrative. In choosing the heavy opaqueness of oil on wood, materials which elicit an initial response to their visual and tactile qualities, and by inviting both a simultaneous and rhythmically paced viewing, Tony Urquhart and Beth Strachan create in very different ways, conditions for a reflective encounter that requires the viewer to synthesize the formal content with the narrative subject of the artwork.

The Secular Chapel

Tony's Stations of the Cross had been created, unlike Beth Strachan's, for a public setting. This setting was not, however, the walls of a church where Stations have traditionally hung, but the walls of a modern art gallery. Tony had designed the series with a particular wall of the Bau-Xi Gallery, Toronto, in mind and chose to title his October, 1984, exhibition at this gallery after the fourteen-episode series. The invitation for the show bore a colour reproduction of the second station (Figure 22). Here he saw for the first time his fourteen Stations along the side wall at the back of the main floor gallery, the space for which they had been imagined. The fact that the series progressed by necessity from right to left so that a viewer could follow them as he or she moved toward the back of the gallery—the same narrative order but the opposite direction to how they had hung in Tony's studio and to how he had



THE XIV STATIONS OF THE CROSS STATION II
mixed media on board 14 x 13¾ 1984

TONY URQUHART

October 20 - November 8, 1984
Reception Saturday, October 20, 2 - 5 p m

BAU-XI

340 DUNDAS ST WEST, TORONTO, ONT., M5T 1G5 (416) 977-0600

Figure 22: Invitation to exhibition of "XIV Stations of the Cross." Tony Urquhart, Bau-Xi Gallery, Toronto, Ontario.

worked on them- did not bother Tony. The fourteen images still stood in the same relation to each other and created a similar overall impression in either direction. The paintings, selling at the gallery for $8,000.00, are unsigned. Although he signs his larger paintings, Tony felt that the addition of his name would have visually marred the surface of these small pieces and that within the context of the one-man gallery exhibition, the paintings were clearly "Urquharts." Like his unsigned boxes they bear his unique stylistic imprint that relates them to his signed works, and makes them easily identifiable for posterity "if an art historian came along later wondering whose they are."

Tony contrasted his own consciously post-Renaissance emphasis on the individuality of the artist with that of the medieval artisan: "One of the things I'm quite moved by is that Chartres cathedral didn't have an artist. They weren't in art [as a] career. They were interested in vocation. The better they did it, the better they served God." While such an approach appealed to him, Tony has chosen to conform to the realities of the twentieth-century artworld. Beth Strachan, whose work had been, like Tony's, unsigned, added her name at the request of the gallery, unconcerned that the ink lettering might mar her painting. While Beth had painted "The Suffering" as a devotional act, she did not perceive her work, like the medievalist, as a vocation and commented, after mentioning the religious art of another London artist who "said he did it for Christ," that she had painted "The Suffering" only "for myself." I suspect that the lack of a signature on her work was due to the fact that painting is a hobby for her and she does not take seriously the present and future demands of an artworld which, rather than pursuing, she wants increasingly to avoid.

Although Tony did not expect a gallery or an individual to buy the Stations, he told his dealer, who had received several requests from individuals interested in buying only one of the stations, that he did not want to break up the series. It was important to the artist that they be viewed in sequence along one white wall or, he considered, winding sequentially up a two-storey staircase. A rumoured lead about a priest interested in the series for his church came to nothing and, while Tony thought they might work nicely in a small white chapel with seven along each wall and one of his small "Resurrection" paintings over the altar, he also

felt that the average parishioner would not like the series. Whether or not the series sold did not appear to concern the artist who was pleased with them and pleased with their display in the Toronto gallery. He also saw them fitting into a number of upcoming exhibitions where they would work well with his other artworks, creating a unified visual and conceptual statement.

Viewed in isolation Tony's Stations created a sombre note and recalled the artist's early awareness of "the real reason for religion: Death," although as Kay Kritzwiser noted in her review of the exhibition, there is "no grisly detail, anguish, or rending of garments. Instead . . . death is likened to an empty box or the still-darkened threshold of a new life." This reviewer, familiar with Tony's earlier works, found in the Stations the motifs of his threshold paintings--the empty boxes, wreathes and crosses derived from French graveyards--motifs which were explicit in the pieces which shared the same floor in the gallery with the Stations. One of these, entitled "Box of the Earth," had been referred to by Tony in our discussion as "fourteen Stations of the Cross all rolled up into one." Completed immediately after the Stations, it has the same darkly textured surfaces as the fourteen paintings, and suggests in three-dimensional form, the tomb of station fourteen, hiding within it what might be a cross, crown of thorns and halo (Figures 23 and 24). Also on the gallery's main floor were a number of black cage-like sculpture maquettes made of quarter-inch iron and a series of drawings that might have been studies for these sculptures. These dark objects in an open white space created a stark impression, confronting the viewer with a sombre presence.

Yet the exhibition, titled after the dark fourteen-episode series which was also the focal point of the show, was not confined to the lower floor of the gallery. Small studies hanging in the stairwell introduced the note of light and colour which dominated the upstairs gallery. Here a large, colourful quadryptych entitled "King and Queen," composed of four, four-sided panels slightly separated so as to leave a cross-shaped gap between the sections ruled majestically over the space. Displayed in the same room were four "Resurrection" paintings, one, a long horizontal painting, and three which used the same size, format and surface treatment as the fourteen stations (Figure 25). They were not hung with the series, however, since the very different colour treatment (largely white,

Figure 23: Tony Urquhart.
"Box of the Earth,"
closed. 1985.

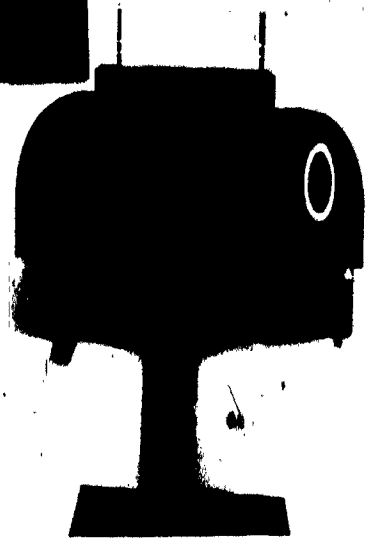


Figure 24: Tony Urquhart.
"Box of the Earth,"
open. 1985.

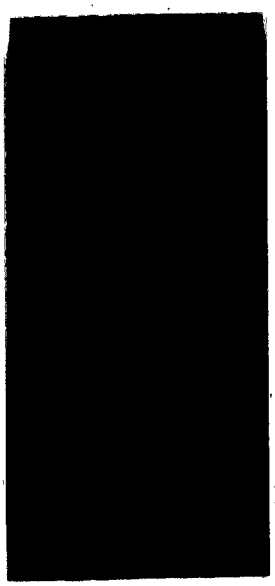


Figure 25: Tony Urquhart.
"Small Resurrection." 1984.

yellow and blue) would have disrupted the rhythmic pattern of the fourteen black stations. In these "resurrection" paintings the hints of colour that had flickered over the dark, colourless surfaces of the stations in the room below were now saturated with a light that dissolved all blackness as it burst upwards from empty horizontal bays.

Tony's decision to name the entire show after the "VIA Stations of the Cross" and to include the traditional title as well as a copy of his text about the historical evolution of the Stations in the gallery exhibition reveals his own desire to provide the viewer with clues to the visual mystery and to invite him or her to spend reflective time with the artworks. While he had joked that "somebody's going to say I'm a born-again Christian with this next show" and that in order to sell the pieces he might have to change the titles, these concerns were not serious, for the titles, derived from the language of Christianity, remained unchanged at the opening. I wondered if the familiar religious titles might have perhaps drawn viewers into a mode of response more akin to that of an active devotee than that of a passive spectator, achieving the artist's desire for increased viewer involvement. The presence evoked by the narrative and stylistic cohesion of the pieces in the exhibition marked off the space of the gallery with a sacrality quite apart from the world outside its doors and different, in its spatially-Christian content, from the sacrality expected in modern art galleries. Thematically organized around the Stations of the Cross, and symbolically arranged on the first and second floors of the gallery, the twenty-four pieces created a subtle narrative that transformed the space into a secular chapel for private meditation on traditional religious themes.

Although the artist had defined his works as more of an "art" idea than a "religious" idea, the familiar devotional subject mentioned in the newspaper reviews lured many people into the gallery, so that the owner commented "I never dot has been like a Saturday." While sales had not been high, the show was nevertheless deemed a success in terms of its reception and the owner had had long conversations with a number of people who were very interested in the Stations, some of whom had read and later requested copies of the accompanying text. I was able to speak with several people who had returned on the final morning of the show

to see the exhibition again before it was taken down. One of these, a young woman, knew the subject matter from her Catholic upbringing, and had read the newspaper review. She commented that some of her friends would probably think Tony's interpretation was not very Christian and while her own initial interest had been "religious" rather than "artistic," she nevertheless found the pieces which the artist had called more of an "art" than "religious" idea, deeply moving. The other person with whom I spoke was a middle-aged priest from St. Michael's College, University of Toronto, who frequented art galleries and was very interested in and supportive of contemporary art. He had returned to purchase one of Tony's small paintings and to see the Stations a final time having previously spent several hours with the series, meditating on the hidden symbols and creating his own imaginative interpretations of certain shapes, colours, and textures. He was eager to articulate these and, while different from my own or from what Tony had suggested, was unwilling to relinquish them even when I suggested other possibilities. Perhaps because of their abstraction which allows a great deal of latitude for personal interpretation, Tony's Stations of the Cross appear to have generated a very favourable response. The only negative criticism I heard about the show was with respect to the "Resurrection" pieces which struck some people as "too literal." While this "literalism" might be preferred by a parishioner in a more conventional setting, in the gallery context which lacks any "common universe of discourse" beyond the fluctuating norms of "art appreciation," Tony's Stations of the Cross could mean many things to many people depending on what experience and level of reflective interaction they brought to the viewing.

The art gallery has become, in a modern secular world, one of the few remaining sacred spaces. By introducing the traditionally universal and sacred themes of Christianity into that space, Tony's work challenged by its content, location and response, any easy definition of what is or is not religious. Turner's recognition of art as a modern liminoid phenomenon (1978:23)[4] might be extended to include the gallery as a liminal space and to artist as a liminal persona. In a curious reenactment of a Medieval phenomenon, the viewer comes to the sacred world of the gallery to be inspired by the "holy relics sheltered there. Such an analogy is not even forced in Tony's case for his artworks, created and exhibited in Canada, are

the "Stations" of annual pilgrimage to Medieval European settings where he finds his inspiration. In the gallery he re-creates in miniature form for those unable to make the actual journey, the places both in his imagination just as the Medieval pilgrim was renewed through contact with the sacred places and paradigmatic stories of his or her faith which existed at a distance from the everyday world, so is the modern artist inspired by repeated visits to many of these same places which are removed by an ocean and a depth of history from the responsibilities and demands of his structured life in Canada. Yet unlike the Medieval pilgrim for whom the communal aspect of pilgrimage was very important, Tony's experience and response is highly individual. Nevertheless, he penetrates to the metaphors at the core of the seemingly outdated symbols and, using his personal vocabulary of symbols, communicates truths still relevant in a world which has largely rejected the universal language of Christianity. It is interesting that "threshold" imagery which is at the centre of much of Tony's work translates the Latin *limen* so important to Turner's work on pilgrimage (1978:249). To understand the "XIV Stations of the Cross" as a variation on this theme, an interpretation suggested by the artist himself, is to illuminate not only the process which generated them, but also the fundamental opposition of life and death at the root of the *via crucis* paradigm. The fourteen black paintings which culminate in the open box of the tomb, "a door, a threshold," recreated along the walls of a Canadian gallery, the natural landscape of the French pilgrimage centres which replicated, in turn, the imagined contours of Golgotha. The meaning of that paradigmatic event has transcended not only time and place, but also the apparent destruction of a universal language of religion. For the viewers who cross the threshold from their everyday world to enter the sacred space of the art gallery, the experience of pilgrimage that was the medievalist's and the artist's can also be theirs if they bring to the encounter the attention and receptivity characteristic of both the pilgrim and the artist.

III

Fred Hagan

You go to hold it down and it recedes away from you

Frederick Hagan's lithograph series derived from the Stations of the Cross but entitled "Ladders," came to my attention through my inquiry to the Grimsby Art Gallery where Fred had recently had a retrospective exhibition (1938-1976). Despite this retrospective which visited four Ontario centres, and despite several recent shows in Toronto galleries, the painter, printmaker and recently retired Ontario College of Art instructor has remained relatively anonymous on the Canadian art scene. Fred noted this fact with some bitterness at the beginning of our conversation when I visited him in his Newmarket, Ontario, home in July, 1984. Bitterness disappeared, however, as we toured his basement printing studio, passed through rooms furnished with cabinets of his own creation to reach his attic painting studio which was, like the basement, filled with a lifetime accumulation of artistic production (Figure 26). A day spent in the presence of this man with his broad knowledge, nervous energy and dazzling leaps of thought left me overwhelmed and exhausted, grasping for clues that might reveal the depths of his creative personality.

Had I known previous to the interview that Fred, like Tony, was a professor of art and a professional artist of national acclaim, I might have anticipated the intellectual scramble required of me simply to keep apace of his thoughts. Yet I had not felt as lost in my conversation with Tony, and I realized that my frustration was also due to Fred's way of thinking which did not correspond to my neatly categorized questions. When Fred autographed and gave me the exhibition catalogue from his recent show, I received it with gratitude, needing the perspective I hoped it would grant on this

Figure 26: Fred Hagan in his studio, Newmarket, Ontario.

man and his work which I had found so difficult to comprehend. That I was not alone in this difficulty is perhaps revealed by the limited critical and public acclaim that Fred, in contrast to Tony, has received. Yet as I reflected on our conversation and on his artwork and began to appreciate the profundity of both, it became increasingly clear that a lack of recognition has not hindered the production of an artist who loves to work and believes in his own strength, nor has it destroyed his passionate affirmation of life even in the face of its absurdities and cruelties. As Babcock noted in her discussion of cultural negation, "what is socially peripheral is often symbolically central" (32) and in Fred's series of prints, which at first seem most distant from the conventional Stations imagery, I found the clearest expression of the liminal qualities imbedded in the *via crucis* paradigm.

Fred had been both a student and instructor at the Ontario College of Art since the 1930's when he first came for evening painting and drawing classes while working days in a factory. Although he had studied art reproductions and visited art galleries since his youth with a resultant knowledge of art history that I could not begin to match, Fred identified the "pure energy and compulsion" of his experience working as an artist as very akin to that of "the primitive, criminal or schizophrenic . . . but for the element of contrariness or perverseness" which is in his own work. Beth Strachan, whose work, unlike Fred's, is actually labelled "primitive," had also described as "compulsive" her Easter Sunday painting of the Stations. While she meant something different by the term, Beth's series would serve to confirm Fred's distinction for it is, in contrast to Fred's, traditional and "uncontrary." His own series, as we will see, deliberately disturbs. The element of perverseness is also what makes Fred's prints more than illustrations. Like Tony Urquhart, Fred distinguished between "illustrations" and "works of art," defining the former as a visual response to a pre-existent story or idea and the latter as a work that "moves us greatly [because] something happens beyond [that pre-existent story]." Fred's "Stations" which actually bear little resemblance to the traditional theme, are a highly personal critique of social patterns.

Since his childhood, when he preferred the wood and tools of his father's downtown Toronto cabinet-making shop to the social patterns of school or church into which he fit with only great

discomfort. Fred lived outside the conventions of society. This peripheral position was not Fred, not a result of willful choice but simply the way "one does what one must do." Perhaps unlike the other malgmats with whom he identified himself, Fred read and reflected a great deal on not only his role as an artist and, like Tom Urquhart, the phenomenon of perception itself. He has also pondered deeply the broader philosophical questions of an individual's relationship to society. Turner has suggested that in modern, industrial societies "leisure activities, including art, allow individuals to freely "play with the factors of culture . . . and to generate . . . models highly critical of the status quo" (in Babcock:282). In Fred's artwork, this critique was often expressed through "folk wisdom and roots, rather than the arguments of culture and fashion" (Anon., 1976:31). His paintings of legends and tales are frequently highly personal interpretations of traditional subject matter.

While much of Fred's early work consisted of expressionistic paintings of Toronto streets or Muskoka countryside where caricatured people engaged in everyday activities, his first monumental and technically most ambitious painting was a religious piece entitled "Descent" (Figure 27). This painting combined "two themes, Descent from the Cross and Descent into Hell, [which] had been close to my experience of church and living" (Anon., 1976:33-35). Recalling this work thirty-two years later Fred still referred to it as "a very, very important painting." In it the Christ figure is still with death and as sinuous and emaciated as Grunewald's crucified Christ which Fred had seen in France but "couldn't look at . . . so for two days I looked at people looking at it [intrigued that] some power drew people from all over, for all reasons . . . like a pilgrimage." Fred's painting ignores Biblical accounts which state that Joseph of Arimethea took Christ's body from the cross, and portrays Christ as if he has fallen from the cross unassisted and virtually unobserved. While Christ's body dominates the foreground of the picture plane and our vision, one foot still cruelly pinned to the vertical beam of the cross, only a wide-eyed nun responds to the fall with us, gesturing to a priest who, eyes closed, is more preoccupied with conducting the Bosch-like carnival scene in the background. Here the crowd that had gathered on Golgotha to witness the crucifixion did not go home mourning and "beating their breasts" (Luke 23:48) but stayed on for a carnival,

Figure 27: Fred Hagan. "Descent." 1950-52. 32" X 60"

entertained by a naked woman, dancing puppetlike beneath a maypole cross. Only a few people, startled by the sudden descent, have turned their eyes from her to look curiously into the foreground through ladder-rungs at the dead Christ. Fred commented in the text accompanying this picture that "the crucifixion, the release of the body, the signal for carnival was to me, a wonder." (Anon. 1976,32 35). But "Descent from the Cross" is also "Descent into Hell" and the gay oblivion of the revellers juxtaposed with the solitary, rejected individual, clearly shows the cruel absurdities of "hell" on earth. Preoccupation with these concerns led Fred, two years later, to begin a series of prints related to the Stations of the Cross which, in image and content, are continuous with "Descent."

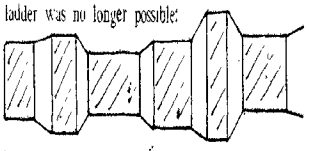
Between the completion of "Descent" and the beginning of "Ladders" (the title given to the series based on the Stations of the Cross) Fred spent a summer as visiting artist at Pendle Hill, a Quaker Study Centre near Philadelphia. Familiar with Quakerism from his work as resident artist and instructor at Pickering College, Newmarket, Fred was sympathetic to the humanistic concerns of the Quakers. Sharing a communal living pattern with an international group of people and living in the United States at a time when many creative personalities were being threatened by McCarthyism, Fred's consciousness was awakened to individual differences and difficulties (Anon. 1976,39). His experiences here, combined with his own strong sense, reinforced throughout his youth, that "as a personality I'm not trainable . . . I couldn't do things in conventional ways," influenced the direction of his thinking as he worked on the "largest edition of prints I have wanted to do."

Familiar with the traditional Stations from his Anglican upbringing, Fred's final interpretation is highly individualistic although he commented that if someone had commissioned him at that point to design Stations, "I would have limited myself to that, because I believe very strongly in community sharing. But when that doesn't happen, when the community doesn't ask that, then energy is freer, not bound by the conventions of society to the same extent." Fred's stated willingness to compromise individual vision for the sake of community is a contrast to Tony Urquhart who felt his series would not be appreciated by most parishioners and commented that, had he been commissioned to do the Stations, "it probably would have weakened my approach to it . . . I'd have had to be too

careful about making sure each one was exact," wryly concluding that "I could have done it but I wouldn't have done it; therefore, I guess I couldn't have done it."

Fred, uncommissioned like Tony, was free to pursue his individual concerns then, playing with the visual format itself by drawing parallel horizontal lines to link the separate rectangles of the twelve picture planes:

so that the Stations became "ladders," resulting in an image he had used in "Descent." However, as he began to work on the series each print, while accepting as constant a number of square inches, "came up with an entirely different way of thinking about the rectangle" that did not conform to any other in the series, and the ladder, "a notion of movement and measure," became an image within each print itself. Thus Fred's initial image of a continuous horizontal ladder was no longer possible:



but the ladder remained the dominant motif which served to divide the space of each picture plane and, as the one recurrent image, visually tie the series together. With his background in carpentry, ladders were important to Fred as tools which extended the possibilities of creation by "lashing things together in a new way." It is interesting that the ladder was also a central image for Tony Urquhart, vaguely related "both to Christ as a body and . . . to my doors and particularly my thresholds which sometimes have a ladder." In each of Fred's final thirteen images a ladder functions in some relation to a human figure, while in Tony's final Stations, it is a ladder that served as the clearest indication of a human presence. It is interesting that ladders, like trees and crosses, have functioned in the cosmologies of tribal societies as links between earth and the heavens (Eliade:2671), a symbolism not inconsistent with the role they have been accorded by both Fred and Tony.

Fred referred to his series as "positions of comprehension"

that indicate a gradual movement from an individual's consciousness of his or her own subjective desires to an examination of extended perceptions in the confrontation with authorities and patterns lying outside of oneself. The unique titles that Fred gave to each Ladder "have that connotation of extending the consciousness ultimately" and indicate the nature of each new level of comprehension.

Ladder 1: Desire and Desiring
2: Watchers Before the Throne
3: Forgotten Games
4: Walking and Listening
5: Carriers and Burdens
6: Ladders and Ladder
7: Comforting Walls
8: Barren Shelves
9: Wait for the Chariots
10: Enchanter and Audience
11: Arrangement for Life
12: Prayers and Players
13: Clown Act

These stages, which not every individual will confront to the same degree or depth, are "stations" along a path of flux that is not necessarily sequential, although it might exhibit for others the same order of growth in consciousness which Fred had recognized and chosen to portray. Within this conceptual framework the ladder is not so much a means of ascent or descent as it is "a portable sidewalk, a bridge . . . or the separate squares of an animation film." While the traditional Stations represent stopped moments along a goal-oriented route, Fred's reinterpretation of the series as ladders released him from "the game of playing hopscotch" by joining together the separate squares to achieve a sense of movement. The traditional sense of "Passion" in Christ's walk to Golgotha has also been redefined by the artist who understands "the wonder of passion [as] the essential core of expression" and "enthusiasm" as the ingredient necessary "if you're going to do anything" in life.

"Enthusiasm" and "unrestrained energy" were evident in the constant staccato of words as Fred explained his ideas to me while

we took the thirteen framed prints out of storage and leaned them against benches and tables along the floor of his upstairs studio. I struggled to keep up with his conversation, to recall the artists whose names he frequently dropped and to comprehend the abstractions of his vague philosophical comments. I could pay little attention to the images themselves and was thus relieved when, after more than an hour, Fred recalled that I had requested to spend time alone studying the images. He left and I sat down before the images but found myself unable to face their strange distortions and complexities that suddenly seemed extensions of the self-acknowledged "near-madness" of this man to whom I had just been listening. I breathed deeply of the quiet, ignoring the images and wandering from window to window to gaze on treetops which Fred had once painted and attributed with having "helped solve dozens of difficulties" (Anon., 1976:73). My difficulty was that this man and his series of prints did not fit the neat pattern of questions and categories with which I had arrived, the limitations of my own knowledge and experience and the illogical leaps of Fred's mind preventing me from grasping more than a fraction of what I heard. The images themselves, though figurative and transparent with colour in contrast to Tony Urquhart's dark abstractions, struck me as much more opaque in their complicated imagery and philosophic allusions. When I turned eventually to the series of prints, I could make only vague and hesitant connections between the images and the titles which I found written on the back of each picture (rather than, as is conventional on prints, beneath the image with the artist's name and the edition number of the print), my "seeing" overwhelmed by my "thoughts." Nor could I find many visual or narrative connections between the thirteen prints. They puzzled and frustrated me and I was relieved to be called down to join Fred and his wife for lunch.

During lunch I found myself conversing most freely with Isabelle, Fred's wife, who seemed a calm and logical contrast to her husband. As we talked about their children, community involvements and Fred's experiences teaching at the Ontario College of Art, I glimpsed another side of this artist for whom "domestic situations have had a strong influence" in both his life and his artwork (Anon., 1976:65). Fred and Isabelle had deliberately chosen to raise their family in Newmarket, a commuter town outside Toronto, so as

...to be physically and socially removed from the downtown art school. Fred had frequently painted his children "busy about their business of growing up" seeming in their pleasure and enjoyment "the [same] energy that is capable of being projected into a brush or crayon mark," an energy associated for him with his own volatile temper and unpredictable actions. These latter qualities led some of his students to rumour that the printing chemicals to which he had been exposed for several decades had affected his mind, while Fred, commenting on the film "Amadeus" which he had recently seen, explained his own experience of living on the periphery of society and working as an artist as akin to that of Mozart who was "just a bundle of energy, making a nuisance of himself [with] no outlet but his music." Fred recalled that as a child "I was related to this sort of world [he made erratic, disconnected pencil marks on a scrap of paper], not a consecutive thing . . . that can be seen clearly in terms of its logic" and it was only when he started art classes that he discovered "what made me sloppy and awkward [in the rest of life] I could do [loose gestural drawings]." Soon after he began to paint, a stutter which had plagued him disappeared as well. Thus it was art that freed him socially and psychologically while the awarenesses he had gained as an outsider now influenced the narrative content of his work.

The thirteen prints in "Ladders" explore these themes in depth. Fred's comments about the prints were general and abstract due in part to the fact that it is thirty years since he made them but also because it is not his nature to proceed with clear logic from one idea to the next. As a result I was left with many unanswered questions and forced to depend on my own responses. Unlike Tony Urquhart's and Beth Strachan's series in which the formal elements of colour, texture, and pattern had played a dominant role in inviting an immediate and direct response, Fred's complex figurative images required a high degree of philosophical and psychological reflection to integrate the image and the ideas. While the images have, on the one hand, lightness, colour and the familiarity of figurative imagery which I often had a pleasurable response to, these elements is arrested by the presence of some disturbing element in each print. This disturbance is often derived from the violent contrast of dark and light (chiaroscuro), from the multitude of perspectives and angles which confront the viewer, and from the

bodies of the figures which seem distorted in contrast to the generally accepted classical "ideal." Fred could not explain these unidealized figures except to say that he does not chose to draw them in a particular way, it is simply what he does. It is these figures which most directly communicate a sense of the "macabre" that is perhaps an appropriate, though seldom explicitly stated, interpretation of the Passion events. As only one of the prints carries an overt reference to the traditional Stations series in the figure crowned with thorns walking with a cross (Fred's fourth image, Figure 31), it seems less fruitful to look for analogies and correspondents that it does to approach the series on its own terms. While many of Fred's allusions remain veiled for me and I offer them filtered through my own reflections, I think it will become clear that these prints are one man's existential response to not only the horror of the *via crucis* which culminated in the estranged and solitary cry, "My God, my God, why have you forsaken me?" but also, in the end, to the possibility of life resurrected.

In "Desire and Desiring," the first Ladder (Figure 28), one of Fred's sinuous and disjointed nude figures has climbed to the top of a white ladder from some distant and invisible place below. The ladder leans against the thorny branches of a beanstalk-vine that has zig-zagged to these heights, producing at its very tip a white unearthly apple that is surrounded with the red glow of the sun. Like the fruit of the garden of Eden, this is the object of his desire which he eyes closely and leans precariously forward to grasp with his large claw-like hand. In the second image (Watchers Before the Throne, Figure 29), this figure, his preoccupation with his own desire merged with the collective, has become one of the crowd that gesticulates before a solitary individual who has risen above them on a ladder. The elevated man holds a rooster in his free hand and wears the flowing white robe of a Roman civic leader with a piece of cloth, checkered red, white and blue, draped over his shoulders like a priest's stole. Fred called this position an "Archie Bunker world," a point which everyone reaches and where many people remain. To pass beyond it is to begin to achieve "the power of the throne" and to set new rules and regulations for the games of society. The white, possibly female, creature that flys from the ladder with batlike wings in the third Ladder (Forgotten Games, Figure 30), glances down at a black shadow floating below its torso

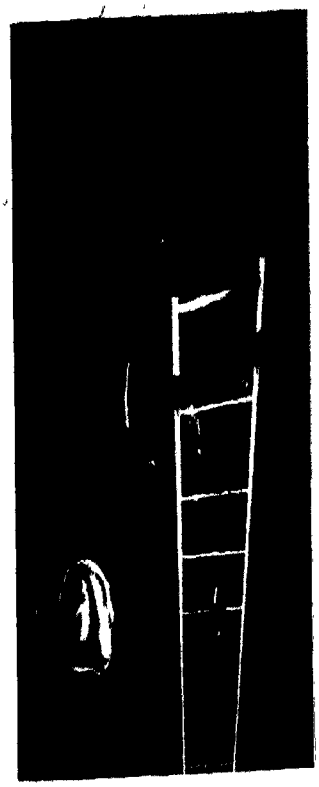


Figure 28: Fred Hagan. Ladder 1: "Desire and Desiring." 1954.

Figure 29: Fred Hagan. Ladder 2: "Watchers before the Throne." 1954.

Figure 30: Fred Hagan. Ladder 3: "Forgotten Games." 1954.

Figure 31: Fred Hagan. Ladder 4: "Walking and Listening." 1954.

is caught in the ladder's lowest rungs. Freed of the ladder's compelling vertical movement, the almost naked creature leaps wildly into the black void of space with no ground in sight, disillusioned with the games that restricted her movement on the ladder.

To dare to live beyond the games where individual identity is lost and confused is not a point to which "everybody" would want to free themselves." For the fourth stage, Fred alluded to the fifth station of the traditional series by portraying two figures carrying a cross, one of them crowned with thorns (Figure 31). Both these men, and a third who peers impishly from behind the cross, are black, the compassionate relationship of the two main figures emphasized by the framing of their faces within a square of the diagonal red ladder. A muscular white man strains to hold the ladder high and at an angle counter to that of the dragging crossbeam, as if by sheer physical strength he might convey his sympathetic intent across the barrier separating him from the three figures. This is the state Fred imagines Christ to have been in as he walked to Golgotha:

> The only important factor about the carrying of the cross to the place of crucifixion is that it did happen, that it could happen, that the cross was carried, that one had the energy and so forth to carry . . . after all, I'm still responding to this as a child, wondering why the hell the human spirit isn't broken under some of the annoyances and so forth that can be inflicted on [it].

In Fred's fifth Ladder the human energy and passion required to carry on is shown in terms of caring and concern which, like ladders used as tools, extend the individual (Figure 32). From our aerial perspective, three apparently restless figures grip the ladder stretcher with the same strong hold as the man in the previous image but now to carry a shrouded figure—the only one who has feet. The still feet and sharp angles of the hidden body suggest that this could be the Christ of the "Descent" being carried to his tomb. Fred explained it as "tradition of the historical figure" which is the burden of those who carry it on with compassion and concern, adding that,

> I find myself very disturbed here because I don't believe in the Christ in the sense in that there is the historical . . . I think that there is the concept and that this is the result of numerous, numerous human experiences over centuries and centuries.

The feet in the fifth Ladder recur in the sixth where they are the only indication of a human presence in an image which without them would look like hard-edged abstract paintings of the 1950's (Figure 33). The five ladders of the previous prints—two white, two black and one red—have here become a confusion of angles and perspectives and represent the difficulties of what Fred called the "equivocal position" when one is confronted by a multitude of views that dissolve one's own focus. It is a position that cannot be maintained for long and out of its confusion some decision must be made for a single direction. This sixth image, dominated by the hard lines and angles of six ladders and the minimal human presence of one figure's feet, is unique in a series in which each of the other images has a single ladder placed in relation to one or more human figures. Each of the previous five events, which led with a more or less logical narrative up to the sixth, took place in a nondescript environment, most often against a darkening sky, although once against the earth (Ladder five). The next five images are set in specifically defined spaces and might be considered various responses to the dilemma of the sixth position, linked less by narrative progression than by the unifying presence of a solitary figure.

The first position that appears to order the confusion of the sixth "Ladders and Ladder" is a traditional religious response suggested by the image of a cloistered nun in "Comforting Walls" (Figure 34). A sense of security is evoked by the solid column, checkered floor tiles, and familiar religious iconography that order the enclosed space. Fred, reflecting on his use of Christian imagery here in the nun, cross and cloistered setting as an expression of his Christian cultural heritage, suggested that "many people who have moved into clerical lives would have passed through this kind of thing . . . on the external of their life they might have conformed [but] they would have had to resolve [anxiety] in order to say 'yes, I'm comfortable with this.'" Yet this position is not without inherent

Figure 32: Fred Hagan. Ladder 5: "Carriers and Burdens." 1954.

Figure 33: Fred Hagan. Ladder 6: "Ladders and Ladder." 1954.

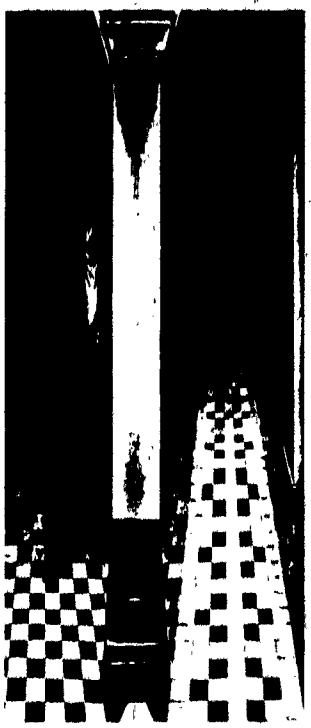


Figure 34: Fred Hagan.
Ladder 7: "Comforting Walls." 1954.

Figure 35: Fred Hagan.
Ladder 8: "Barren Shelves." 1954.

confusion and the floor tiles, divided by the column so that those on the right create a yellow ringed ladder, recede to distant vanishing points in two different directions. The danger of misinterpreting the comfort and power of a position such as that shown in the seventh Ladder and being led into "a kind of hyper-logic that led to the Inquisition" is represented in the eighth image (Figure 35). The yellow warmth of the seventh Ladder has been totally dissolved here leaving only the stark contrast of black and white. Holding a scroll and caught in the rungs of the vertical ladder, a skeletal figure with the same splayed feet as the "burden" being carried in the fifth Ladder, might also allude to the crucified Christ before he fell from the cross in Fred's earlier "Descent." His skeletal remains have here become the burden of tradition that ruthlessly ignores the protesting shadow of the free individual.

Red, blue and black in the ninth Ladder (Figure 36) repeat the colours of the sixth but are intensified so that they now create the lightest and most positive statement of the series, a welcome relief after the harshness of the previous image. On the red wall a large white poster announces in bold letters a coming attraction--the two "A" of the word "SOON," optically unified so that we might be tricked into reading "SON" and wonder if it is the "SON" that is "COMING SOON." Fred, who entitled this image "Wait for the Chariot," identified it with "spiritualism," the religious response that, unlike the disciplined lifestyle of a nun or the codified laws of church leaders, is the enthusiastic energy of gospel singers, parades and circuses. In this image a man stands alone in the street looking upwards, about to set his ladder down and begin to climb. He is sharply spotlit from three directions and if he were in a circus ring we might assume him to be a high-wire artist beginning his act. Yet because he is on a sidewalk the lights cast three oddly angled shadows on the wall behind which opens with a gapping black hole into a basement cellar darkening the apparent joyfulness of this response. Fred, who appreciates the value of enthusiasm, "sees danger in everything," and does not offer this position as essentially better than any of the another.

The tenth Ladder shows, like the second, an individual who has risen above the multitude but this time to enchant rather than to rule (Figure 37). Is this the same spotlit man who stood before the circus poster in Ladder nine, wearing a harlequins tights and

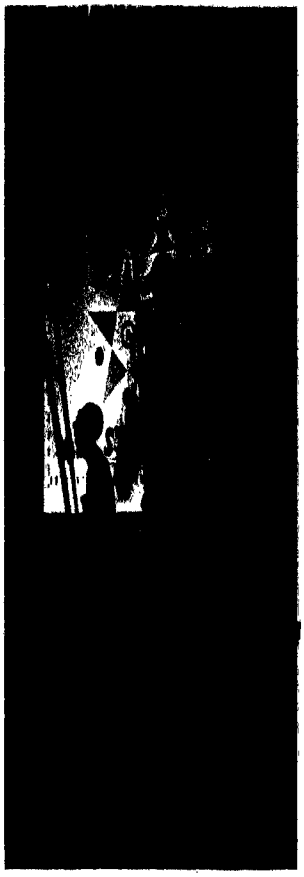


Figure 36: Fred Hagan. Ladder 9: "Wait for the Chariots." 1954.

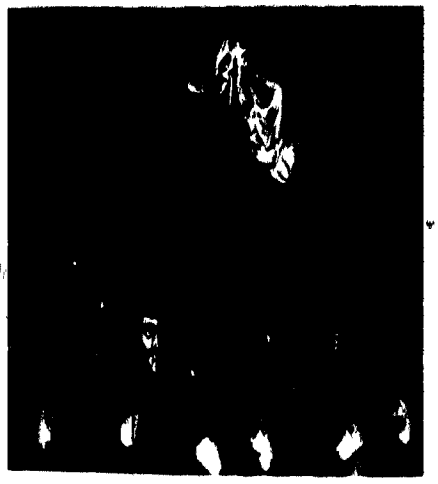


Figure 37: Fred Hagan. Ladder 10: "Enchanter and Audience." 1954

grotesquely masked with his robe that now clings like flesh to his bony frame" He leans over the sea of gaping faces, stretching his arms against the dark night sky and above the distant mountain peaks and ferris wheel. Unlike the individual in the third Ladder who rejected the games and leapt solitary into the night, this entertainer enjoys the power extended to him by the ladder in which his legs remain firmly entwined.

The neat order of "Arrangement for Life" (Ladder eleven, Figure 38) comes to "those who put away childish things [and] have a nice, comfortable pattern that suits them." This pattern differs from the decision for order made in Ladder seven (Comforting Walls) in that it is "less comfortable, more severe." Severity is communicated most strongly by the three jagged hooks that hang against the inside of the window and frame the faint silhouette of the figure posed on a ladder outside. Has the entertainer chosen this severe solitude, his harlequin tights only recalled in the neatly patterned row of diamonds against the left wall?

Three ladders and four individuals, again seen from a confusion of perspectives, arrange the space of the twelfth image creating a distinct background and foreground (Figure 39). We view from above a figure with a cloth in his hand whose ladder might be suspended against a skyscraper as he washes its windows; instead he is absorbed in the even more useless task of shining the sun. A second figure, neatly woven through the rungs of a vertical black ladder, embodies the extreme position of those locked into pattern while the ladder of the third distant figure has been replaced by crutches allowing him to dance ecstatically forward despite his crippled body. The large figure who holds our attention in the right-hand side of the picture plane, is a recapitulation of the figure in the fourth image and represents the same movement and energy of individual conscience and sympathy which for Fred "has to do tremendously with faith." It is this that moves him forward and through these twelve positions of comprehension, "so then you are free," and places him in dynamic opposition to the distant figures which, but for the one who dances on his crutches, are rigid and unmoving or absorbed in futility.

The images for this series of twelve prints express ideas Fred had been "tricked into committing myself to" in the thirty-six years of his life. While numbered and arranged in a particular order, Fred

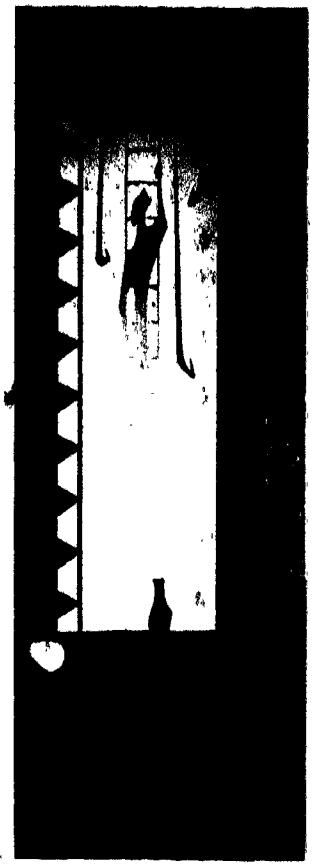


Figure 38: Fred Hagan. Ladder 11: "Arrangement for Life." 1954.

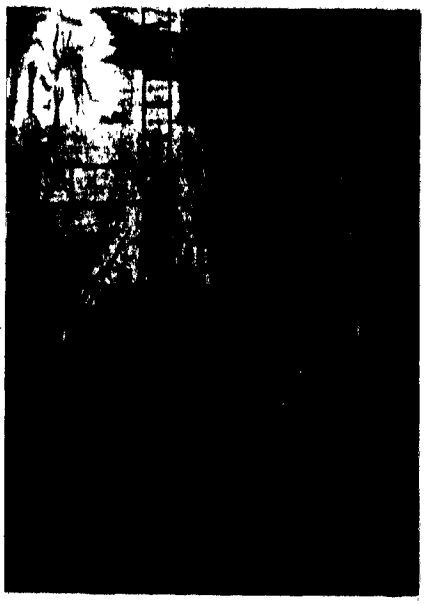


Figure 39: Fred Hagan. Ladder 12: "Prayers and Players." 1954.

does not see them as having a set linear progression as there are some positions that cannot be held for very long and others to which "one can return, time and time again, in a state of flux." Even the series itself, is not an attempt to bring order to life for "at that point you're not involved with life, you're involved with pattern," a pattern that does not free one in playing "the serious games of life" the games, Fred suggests, are inevitable but the "enthusiasm of playing . . . not the rules are the important thing for that] the rules don't carry you, you carry the rules." In all but three of his prints, the ladder is used as a support, a vertical extension of the individual who can then achieve some higher goal. Yet the greatest sense of individual strength and freedom is communicated in the three images where the ladder is not carrying the individual but is being carried by him (Ladders four, five, and twelve). These ladders are horizontal and remind us of Fred's original concept that moved him from thinking of "Stations" to thinking of "Ladders." In contrast to the other nine, these three images allow us to glimpse "the individual freeing himself," the positive affirmation of will and movement that Fred had recognized at the core of the *via crucis* paradigm.

The entire series took Fred one year to complete and was shown in two Toronto galleries soon after and again in 1983; several of the prints have been exhibited individually as well. Fred, "happy and pleased with their doing . . . was disappointed with the lack of interest in their existence" (Anon., 1976:45). Over the years, four complete series of the prints have sold and are in the collections of galleries. Although Fred is not interested in dividing the set he has sold a number of individual prints for $250.00, usually the final thirteenth image. The series has occasionally hung on the walls of the living room in the Hagan home, "but our guests don't always appreciate them" so they have been more often in storage. Whereas Tony Urquhart had designed his Stations with a particular place and time of exhibition in mind, Fred's work on the series was, like Beth Strachan's, more important as a process although he, unlike Beth, also wished for greater public recognition of the completed product. Despite the fact that such response was minimal, Fred valued the series as an important personal statement and, from a thirty-year vantage point, was able to see the year of working on the thirteen prints as an important time of transition:

> When I started I thought I might still be the kind of person to initiate things, in the sense of being an organizer, capable. I was involved with the Graphic Society, was organizing national exhibits; but when I finished these ["Ladders"] that just disappeared. I stopped taking part in group exhibitions and so on. I realized I wasn't interested in some kind of approval from the community.

By naming and giving form to these positions of comprehension which represent points on the journey towards individual freedom and consciousness, Fred moved that year, to a new understanding of his relationship to the community. By the end of the year he had, like the "Christ figures" who carried the horizontal ladders in his series, "freed himself" to accept a marginal role in society, the tensions of such a position less acute for him than were the tensions he felt in formal collective involvements. As a self-acclaimed outsider, Fred perhaps found the sustenance of communitas in his family and close friends who belonged to a realm quite apart from the prestigious and structured art world where he lived a great deal of his life. From his marginal position Fred was able to critique not only the art world, but also society, a critique most clearly articulated in his series of "Ladders," based, curiously, on the liminal paradigm of the Christian *via crucis*. Fred, like many other artists, writers, and philosophers who are often social marginals (Turner, 1978:251), generated his own symbolic system to express the dialectic he experienced between structure and communitas. His choice to live permanently at the edges of society places him in marked contrast to Tony Urquhart with whom he shares a common social and professional status. Tony's role as chairman of a university Fine Art department suggests that he has succeeded within the structures of society as an "organizer" and "formalizer," opting to experience the dialectic between structure and communitas in annual "pilgrimages" to the "holy sites" of France which are the inspirational source of much of his artwork.

The self-awareness Fred gained while working on the series allowed him "to live more easily in a situation" and accept his position on the periphery of any group. In a thirteenth image added to the series when he reached the completion of the twelve and

Figure 40: Fred Hagan. Ladder 13: "Clown Act." 1954.

"suddenly realized I'd missed the boat because I hadn't embraced the notion of the fool" Fred expressed this new personal freedom (figure 40). The clown continued the image of performance begun in "Present" and was used by Fred in other paintings including a self-portrait "Head as a Clown". Just as the self-portrait expressed "self-acceptance", so did the final circus scene represent "a kind of reconciliation." Clowns, Babcock says, belong to the category of "liminoid beings" who exist on the margins of society, defining and questioning the norms and orders we live by (290). They are a reminder of "the arbitrary condition of imposing an order on our environment and experience" (290), but also "reinvest life with a vigour and a *Spielraum*" (321). As the concluding image of a series whose maker and whose subject matter belong most clearly to the antistructural realm of culture, "Clown Act" transforms the essentialities of each of the other twelve "Ladders." Rather than symbols of the chaotic complexities of life, Fred prefers to think of the entirety as "the carnival nature of being human." Within this framework "Clown Act" is a "happy print . . . the final, casual appreciation of human behaviour" (Anon., 1976:45) that perhaps "reaches the meaning of [general humanity so that each person becomes the joker in the pack" (Turner in Babcock:288). Like the empty tomb at the end of Christ's via crucis, Fred's final clowns turn order upsidedown and are the catalysts of new possibilities. Humour, for Fred, is the quality which allows one to continue to grow and change:

> Humour is not laughing at the man who slips on the banana peel, but is in the pun-laughing at the notion, twisting, almost tipping it. You go to hold it down then the energy of the notion is such that you can't hold it and it leaps away from you—it tags you. Rather than you continuing it, it makes you "it".

As the "goal" of this casual pilgrimage, "Clown Act" challenges a static view of art or of life which, for Fred, is the ultimate danger. Less a "position" to attain than an "act" that

turns an unyielding position on its head, both "Clown Act" and the via crucis are symbols of liminality that contain the pure possibility of moving life into new directions.

IV

Holy Cross Centre.
"Nothing resembles the evolution of the earth so much as the via crucis*"*

In response to the ad in Catholic New Times, I heard from Sister Anne Lonergan of Holy Cross Centre, Port Burwell, Ontario. Anne's comment in her letter, "Because we feel that the religious imagination has not been activated to a concern for the earth, we are developing 'cosmic stations of the cross.' Teilhard de Chardin has a statement that 'nothing resembles the evolution of the earth so much as the *via crucis*,'" teased my own imagination which was seeking, as I worked with this theme, an indication of its contemporary relevance. I found Teilhard de Chardin's statement which concluded his appendix to *The Phenomenon of Man* :

> In one manner or the other it still remains true that, even in the view of the mere biologist, the human epic resembles nothing so much as a way of the cross (313).

Anne indicated that "steps in the history of the earth" would be depicted in stained glass in a chapel as well as at sites on the Centre's grounds. She offered to put me in touch with Carolyn Van Huyse-Delaney, a stained glass artist living in Toronto, and mentioned that a Cambridge, Ontario architect, Graeme Consiglio, was also involved in developing the outdoor sites. In addition to the unusual interpretation being given this theme, the collective creative process would provide interesting contrast, I thought, to the three individual artists who had worked on the Stations for very personal reasons. Upon my request for further information, Anne forwarded

the brochure entitled "Earth, Body and Soul" which gave me a few more clues about the Centre and their unusual Stations:

> Holy Cross Centre, established by the Passionist Community, is dedicated to developing a spirituality for the new ecological age. A resident core community, supported by a group of associates committed to Christian articulation of the new age values, maintains the Retreat, including Chapel, library, and extensive grounds, where Stations of the Cosmos celebrate the evolution of the earth and serve as a focus for meditation . . . The Centre sponsors activities which explore the relation of humans to the other natural life systems, with special reference to the Canadian region, and considers the spiritual and religious resources available to people as they seek to enhance and preserve life throughout the planet Earth.

Inside the brochure, accompanying drawings of the elegant Norman style chateau and conference facilities, was further reference to the Stations:

> The great hall is a comfortable, stimulating library featuring books, tapes and visuals exploring the relationship between ecology and religion, and modern developments in spirituality. The chapel overlooks the lake, woods and fields. It features stained glass windows depicting the "Stations of the Cosmos"--a unique feature of our Centre: eight meditation locations connecting evolution and the mystery of the Cross.

I was intrigued by the name of the group--the Passionists--a Catholic religious order with which I was unfamiliar but which, I discovered, originated in eighteenth-century Italy and was committed "to [participating] as intimately and absolutely as possible in the sufferings and death of the Redeemer" (Duhaut;1967). In more recent North American history, they were renowned as preachers and pioneers in the retreat movement. Eager to visit, I was curious as to

how tradition and innovation might might be brought together in concepts like "this blue planet" or "the rise of life."

My first opportunity to visit the Centre came in July, 1984, when I was fortunate to find all members of the core community--Sister Anne Lonergan, Fathers Larry Carriere and Stephen Dunn--available for discussion, although Father Larry spent the greatest time explaining the windows and sites to me (Figure 41). When I arrived I was given a brief tour of the retreat house by a staff member and left to wait in the chapel, a small room with a deep bay of windows affording a view south over a long lawn towards Lake Erie (Figure 42). A simple altar covered with a handwoven, striped, Guatemalan cloth was set into the bay and faced by a semi-circle of chairs. A few driftwood objects, a candle, and a plant completed the simple decoration and allowed me to focus, rather, on the five completed stained glass panels placed in horizontal frames at the top of the large bay of mullioned windows. These stained glass Stations, each 17" \ 32", were smaller than I had imagined and lent decorative colour to the room which was quite brightly lit by the large panes of clear glass beneath them. While I waited I contemplated the images presented in the windows finding my own associations for the unusual Stations which related in no recognizable way to the traditional series: on the far left, grey-blue ice crystals broke into cloud-like forms which spilled from the first window into the second where a green sphere ("the earth" I wondered) and a smaller white sphere ("a moon"?) appeared behind long horizontal bands of orange and cream that continued into a third window but were broken by curling spiral shells that transformed into radiating blue-green shapes at the left ("the sea? sky?") . . . My reflections were interrupted by the arrival of Father Larry.

Father Larry, a young priest casually dressed, carried a thick manila folder containing information related to the Stations project. Correspondence with artists, preliminary sketches for the windows and sites, and an endless ream of typewritten anecdotes that attempted to sketch verbal connections between ideas and images, had accumulated as the project progressed and more and more people became involved. Larry began by placing the Centre's creative Stations-as-earth-story within the Catholic tradition of finding relevance in images outside the scriptures, citing as an example

Figure 41: Members of Holy Cross Centre, Port Burwell, Ontario. left to right: Sister Anne Lonergan, Father Larry Carriere, Father Stephen Dunn. (Caroline Richards, friend).

Figure 47: Carolyn Van Huyse-Delaney in her studio, Willowdale, Ontario.

Veronica's veil, the sixth Station in the traditional sequence. Just as the traditional Stations expressed the spirituality of Medieval Christians, so do the Cosmic Stations attempt to articulate a spirituality relevant for post-Vatican II Catholicism.

The desire to present a relevant new age spirituality that yet remains connected to tradition was the motivating force behind the development of the Stations of the Cosmos by the Passionists, and the dilemma of making concrete and communicable an abstract ideology was the impetus behind the choice of Cosmic Stations as the unifying symbol at Holy Cross Centre. In Anne's written introduction to the Cosmic Stations which is available to retreatants at the Centre I learned more about how these Stations are related to the traditional Passion of Jesus. After noting the traditions of the Way of the Cross in the Bible, in Jerusalem, and in the carved and painted images along the walls of Catholic churches, Anne indicated the uniqueness of the series which provides a journey through time and space that allows one to focus on the archetypal truths of suffering and death. For modern people, she goes on, suffering and death are present in the crises of nuclear war, ecological disaster, and global economics, and "the most comprehensive framework for viewing the issues facing the human family today is the relationship of the human family to the rest of the earth." Concern for the earth is perceived by the Centre as the keystone uniting all people on this planet regardless of political or religious affiliation. Stations that retell the history of the earth convey the "passion of the earth" by connecting immediate individual concerns to the larger story of creation. This new "cosmic" *via crucis* points to the earth as the deepest source of suffering as well as the deepest source of hope and compassion.

The fine line between tradition and innovation was a recurrent theme as I considered the Stations at Holy Cross Centre. True to their Catholic heritage, the members recognized the communicative value of images and of the *via crucis* sequence in particular. Yet by deliberately choosing an iconographic theme familiar to all Catholics, then radically reinterpreting it, the Centre hopes to challenge viewers with a new vision that both corresponds to and breaks with tradition. The imagination, confronted with a symbol already layered with meaning, juxtaposes old and new values to arrive at its own unique synthesis. Perhaps in this way the

thirteenth-century devotion to Veronica's veil had been altered so that it could be incorporated into the sequence of Christ's Passion which was becoming increasingly popular. Yet unlike the traditional Station images which appear to have been generated from the devotions of the laity, the Cosmic Stations are the creation of an educated group within the Catholic community who have self-consciously turned to images as a way to express complex ideas on a more popular level. Both these approaches are consistent with the role of images in Catholic tradition. What is unusual in this case, is the avant-garde nature of the ideas which are being communicated through a traditional Catholic iconographic programme.

Encompassing the insights of both modern science and other religions, the group exists in a religious tradition that is often conservative, inflexible and at odds with their very assumptions. The small Passionist order has occupied a peripheral position within the Catholic church as a whole, whether as eighteenth-century devotees to the traditional Passion of Christ or twentieth-century proponents of the Passion of the Earth. From this marginal location, they have found enough latitude to follow the directions of their concerns. By remaining involved with the wider Catholic community in parishes and schools, they are also connected to the traditions and reality of Catholicism while gaining a natural platform for communicating their ideas. Many Toronto parishioners spend summer vacations at the Centre which functions throughout the year as a traditional place of retreat for individuals seeking spiritual renewal. While the Passionists do not "evangelize" their guests with their ideas, the community hopes that the visual and devotional forms of the Stations of the Cosmos might challenge some visitors with a new understanding of their own spirituality and the mystery of their faith.

The Stations of the Cosmos are present in two forms at Holy Cross Centre: in stained glass window panes that form a semi-circle around the upper edge of the chapel's bay of windows (the "interior" Stations Figure 42), and in eight sites along a pathway through a natural wooded area on the property that overlooks Lake Erie (the "exterior" Stations). At the beginning of the outdoor pathway a large wooden cross lies horizontally on the ground (Figure 43). The same cross is represented in a ninth window set centrally between the fourth and fifth in the chapel (Figure 44). This cross, a motif which

Figure 42: Chapel with Cosmic Stations, Holy Cross Centre.

Figure 43: Horizontal wooden cross at beginning of outdoor Cosmic Stations

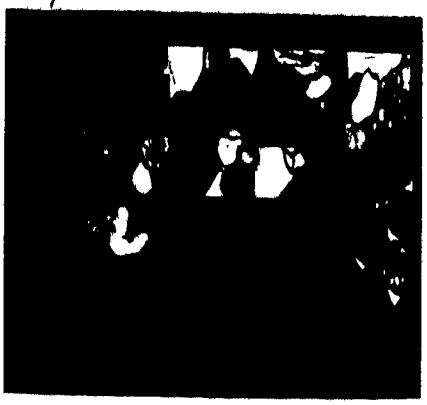


Figure 44: Central window with cross. Chapel, Holy Cross Centre.
Holy Cross Centre.

links the traditional Stations of the Cross and these contemporary Stations of the Cosmos, was brought to the centre from a Passionist seminar in the United States before any work had begun on the Cosmic Stations. Larry recounted that the corpus fell off the cross and broke just as it arrived at the Centre, while Steve's later account indicated that what they had thought to be an artistic carving turned out to be "gruesome . . . well, mediocre" and they destroyed the corpus, leaving the large beamed cross lying on the ground while they decided what to do with it. Ensuing discussions with Thomas Berry, an American Passionist who has written extensively about ecology and religion, encouraged the group to "raise out the intrinsic symbolisms that are present in the earth on the property." Upon recalling the line from Teilhard de Chardin that "connected the evolution of the earth and the *via crucis*, the cross lying prone on the ground changed from an embarrassment and became the organizing symbol for the Cosmic Stations. Even its horizontal position made sense, for while it appeared to be "lying down" from a human perspective, it was in fact "standing up" as it faced outward towards the universe, suggesting the radically different frame of reference required to understand the Cosmic Stations. Whereas the traditional Stations show individual human suffering and are relatively easy for most people to relate to, the challenge of going to a piece of land and seeing, for example, the wounds of Christ in the erosion scars of the landscape, requires a further leap of the imagination. For the people at Holy Cross, as for Tony Urquhart who established the same connection between the *via crucis* and the earth when he approached the Stations at Lourdes and Rocomadour as landscape phenomena, these two themes are far from unrelated. The horizontal cross as the Centre, like the horizontal bats of Fred Hagan's ladder when it was carried by the energy of individual will and freedom, symbolically rejects the excessive transcendence of the traditionally vertical cross or ladder, to suggest a more immanent and existential spirituality. At Holy Cross the wooden, overgrown cross became the first symbol for the Cosmic Stations where, placed on low stumps, it was allowed to blend into the natural landscape at the beginning of the path leading to the outdoor Stations.

Both interior and exterior Stations at Holy Cross Centre consist of eight separate events which the group defined as stages in the evolution of life on earth, rather than the traditional fourteen.

Like Fred who, holding more closely to the traditional number of the sequence (thirteen rather than fourteen), used the sequential framework to define stages in the development of individual consciousness, the members of Holy Cross used the same series, but this time to define the evolutionary development of the earth. For Fred these stages corresponded to the existential theme of individual will and freedom which he saw exemplified in Christ's walk to Golgotha. The members at Holy Cross saw the stages of Christ's Passion in the wounds inflicted on the Earth since the advent of the human. Seven stages marked significant points in the earth's development and an eighth was added, the Rise of the Flowers, as a symbol of hope, much as Fred had appended a final clown image to his core of twelve stations. Only later did the members realize how well their seven-part division coincided with the conventional framework of fourteen stations when they decided to develop micro and macro levels for each of the seven events. A traditional Christian creationist stance was avoided when the following significant points in the earth's evolution were specified:

1) The Origin of the Universe (The Big Bang)
2) Planet of Life (This Blue Planet)
3) Rise of Life
4) Rise of the Human
5) Rise of Soil and Agriculture
6) Rise of Culture and Religion
7) Rise of Science
8) Rise of the Flowers

The Exterior Stations

While the group at Holy Cross Centre had clarified the ideology behind the Cosmic Stations I was unclear as to how the series had evolved into its present two-fold form with one series in the chapel and one on the grounds. The architect and artist involved in the project, both "lapsed" Catholics and friends of the community who appreciated the vision Holy Cross lent to an often restrictive tradition, had clearer memories of the original ideas and clarified the early process for me when I visited them later that year. Graeme

Graeme [illegible], who had recently left a teaching position at the University of Waterloo's School of Architecture, was enthusiastic over the "intellectual and spiritual sophistication" of what the Centre was attempting to do. One of the difficulties he saw in the project was that it involved many creative individuals with "lots of ideas" but no structure to bring these together. Graeme saw his skills as a co-ordinator as particularly helpful and envisioned bi-annual meetings when all involved could get together and discuss ideas. He was never able to implement these suggestions however, due to a long illness and job change. Nevertheless it was under his influence that the project evolved from its original conception as a single outdoor building with glass windows and a glass sculpture which seemed to both the architect and artist impractical and difficult to formalize, into its present two-fold presentation with indoor and outdoor Stations. Stained glass windows in a chapel which could serve as a meditation centre accessible in all weather as well as to the elderly and handicapped, would complement outdoor Stations which, Graeme suggested, could use materials such as steel and rock symbolically to represent, for example, spirit and matter, in simple sculpted forms. Although models were never built for these sculptures due to Graeme's withdrawal from the project, his input encouraged the group to create forms that could evolve and change and which would grow out of each site, rather than imposing static prefabricated forms on the natural environment. Graeme's advice influenced the form of the outdoor Stations which were, in the end, not sculptures designed by any one person, but simple structures defined by the input of several individuals. Tom Bishop, another friend of the community, sketched these ideas which, on my first visit, gave me a more concrete idea of what was envisioned than did the walk through the overgrown property where sites had been chosen but not yet defined. When I returned in the fall of 1984, the groundsman had built the first of the stations on a cliffside overlooking the lake (Figure 45). Several young saplings growing on the cliff had been incorporated into the large octagonal platform, the floorboards of which were oriented to the four corners of the earth. Although the structure lacked the overhead arch shown in the sketch, Anne suggested that it might be completed instead with a sundial set at the centre of the circle.

While the rest of the sites were not yet constructed they had

Figure 45:
Anon. "The Origin of the Universe." Outdoor Station 1, Holy Cross Centre.

Figure 46: Anon. "Planet of Life." Outdoor Station 2, Holy Cross Centre.

been refined in discussions over the summer and were much easier to conceptualize and much more pleasant to visit than they had been in the spring when mosquitoes had contributed "suffering and penance" to our hurried hike. At the site of the second station a swinging bridge was planned to span the creek that spills down the hillside toward the lake. Later that year when I talked with Anne on the phone this second station was also complete, the groundsman having added a natural fountain that gushed into an enlarged pool below the bridge which, ironically, was soon effected by new erosion problems. Anne joked with only mild dismay, that "we're creating a natural Disneyland down here," revealing the difficulty of retaining the integrity of the natural setting when any human structure, including a symbol-system, is imposed upon it. That the outdoor Cosmic Stations might bear an even vague resemblance to the simulated environment of Disneyland with its fanciful animals and air of a pilgrimage playground (an interesting interpretation suggested by Moore[1980]) is a subtle comment on the tremendous distance that exists between the vision upheld by the Centre and the reality of a late twentieth-century world moving collectively away from nature and towards the lure of technology.

The third station (the Rise of Life) is to be marked by a small platform at the point where the tumbling creek meets the low marshland, while a cave hollowed into the cliffside and affording a view of the Port Burwell pier, a man-made structure that has caused erosion along the shore, will represent the Rise of the Human (station four). The Rise of Soil and Agriculture (station five) is to be suggested by several antique farming implements set with neatly planted rows of corn in a small clearing surrounded by entangled bushes so as to convey the contrast of modern and primitive agriculture. In a large circular space flat fieldstones will be placed to ring a dogwood bush in a natural circumference of oak trees hinting at both Native and Christian religious traditions in the symbols of circle and dogwood. The Centre's telescope will be the focal point of a geodesic dome with a roof windowed to the night sky for the seventh station (Rise of Science). In the skeletal remains of an overgrown greenhouse at the end of the path will be the eighth station (the Rise of Flowers). Here seasonal wildflowers are to be planted amidst the natural brambles, for flowers, referred to by Loren Eisley in his essay "How Flowers Changed the World" (Ch

5) were, and continue to be, significant in the evolution of life on earth. As such they are a natural symbol of resurrection and a more fitting conclusion for the Stations of this Catholic community than the ambiguous image of science.

Each of the seven main events refers to a point in the evolutionary history of the earth (macrocosm) while their very specific location on a piece of land scarred by erosion and overlooking the most polluted of the Great Lakes (microcosm) points to the immediate reality of both natural beauty and ecological crisis, the two-sided "passion" of the earth. By choosing sites with natural affinities to the concepts they hope to convey, and then further defining these sites with simple man-made structures, the community wants to create stations that harmonize with the environment, growing out of the landscape and, as they weather and become overgrown, blending back into the natural setting. Low clay drainage tiles planted stump-like in the earth at each station and bearing a number on the upturned end, is all that will designate the sequential order of events. This approach to outdoor stations is a sharp contrast to stations such as those Tony Urquhart saw at Rocamadour and Lourdes which consisted of obviously man-made forms placed into a natural environment which is taken into little account (Figure 20). The very contrast of going on a "nature hike" through fields and woods to discover hidden stations, each a very different structure, rather than following a trim outdoor path with fourteen stations equally spaced and of similar design, should cause participants to reflect on how different is their relationship with nature in this pilgrimage at Holy Cross Centre.

The Interior Stations

The stained glass windows which correspond in sequence to the outdoor Stations were created over a two-year period by Carolyn Van Hussy-Delaney. Unlike the outdoor Stations at Holy Cross which are environmental structures not images and which involve the ideas of many people but of one artist, Carolyn was commissioned to design windows (for $250.00 each) that would provide visual symbols for the ideas the group hoped to communicate. Carolyn's relationship with the Centre goes back to the

These qualities, as well as Carolyn's stated relief when she found out I was also an artist and-thus, as she commented after a few moments of conversation, also "right-brained . . . we both jump all over the place" eliminated any barriers in our conversation which flowed spontaneously as she shared her struggle to be an artist and reflected on the dynamics of the group creative process at Holy Cross Centre which she, the artist, recalled more acutely than did her commissioners. I was moved by the openness with which she told her story and had a sense at the end of the interview of having shared in a personal biography that was itself an expression of religious pilgrimage.

As a commissioned artist Carolyn had, in some respects, more in common with two other commissioned artists with whom I spoke, Nancy-Lou Patterson and Almuth Lutkenhaus (see Appendixes B and C) than with Beth Strachan, Tony Urquhart or Fred Hagan who had each worked on the Stations for very personal reasons. The three uncommissioned artists took the series in whatever direction their imaginations led; both Tony and Fred commented that they were thus much freer than would they have been if commissioned to do the Stations. Each of the commissioned artists had, in contrast, certain restrictions within which they had to work. As a liturgical artist, Nancy-Lou Patterson willingly accepted these restrictions, believing that images must be expressive and functional in the religious community for which they are made. Within the number and setting imposed by the Anglican parish for which her clay Stations were designed, she found enough latitude to include her unique figurative style and to reflect her interests in contemporary social issues (Figures 57 and 58). Making the series was for her an act of meditation, corresponding as it did with her mother's struggle with cancer and the birth and baptism of her second child. The commission was a labour of love that she donated to her parish community. Like Carolyn, Nancy-Lou had been chosen to create Stations for her parish church not only because of her artistic competence but also because of her personal relationship with her commissioners.

Almuth Lutkenhaus, on the other hand, was commissioned by an Italian parish in Oakville [illegible] because of her renown as a sculptor. Almuth's original idea [illegible] the figure of Christ and show only the response of the crowd [illegible] not acceptable to her

time when Steve and Anne worked at her parish church, St. Angela's, in Willowdale, a suburb of Toronto, Carolyn appreciated the new ideas these religious leaders brought into the Catholic church at a time when her marriage was falling apart, then saw her through a trial separation and then the death of her husband, and were familiar with her student work at the Ontario College of Art which she was attending part-time while raising her family. When it came to finding an artist to be involved with their work on the Stations the members chose Carolyn despite her increasing distance from the Catholic church, her protests of technical incompetence, and willingness to refer them to more experienced Toronto glass artists. She finally agreed, flattered that they had asked her perhaps because "they knew what's going on in [his] head . . . and maybe 'cause I had these deep-down Catholic roots."

A personal relationship with the artist was more important to the group than finding someone technically skilled in the medium they required or an artist who was already creating images that related to their ideas. Carolyn, co-ordinated from eyelids to shoes in shades of blue when I first met her at her neat suburban home, did not fit the image I had created for her based on my perceptions of the counter-culture ideology of the Centre (Figure 47). The decor of her house, which included her own floral watercolours, stained glass lamps and window hangings, was conventional and middle class. Yet although she had grown up in this suburb and was now raising her three children there, she had felt compelled to seek her own identity elsewhere. The urgency of her need to explore that identity through art is evident in the determination which it took for her to begin commuting to art school in downtown Toronto while her children were still young, despite protests from her husband and relatives. She completed her degree over a ten-year period as her marriage fell apart and she struggled single-handedly to raise her children, experiences which gave her a very practical, down-to-earth approach to life, tempered, however, with humour rather than bitterness. These experiences also gave her a sense of belonging to neither world-not to the routines of suburban housewives, nor to the freedom of the city artworld. Despite ideological differences which Carolyn admittedly had with the Centre, her frank honesty and self-awareness, as well as her artistic competence were no doubt the qualities appreciated by her commissioners.

commissioners and the works she finally created, simplified figurative abstractions limited in scale and material by financial considerations, are diminished by the huge space in which they hang as well as by their inability, I suspect, to meet the devotional needs of the Italian parishioners which are more clearly expressed in the candlelit side altars which have sprung up bearing plastic statues of Mary and Jesus (figures Carolyn and Al's from Almuth's point of view the popular devotional images detract from the visual harmony of the church and her own works do not receive the attention they deserve since promised spotlights for each Station never materialized. Almuth's perception of her task appears to have been primarily formal and artistic. Unlike Nancy-Lou and Carolyn, she was in no on-going social relationship with her commissioners and thus had less interest and less necessity to achieve a socially sensitive and mutually acceptable iconographic program; but neither was she free to reimagine the series in a way that was more personally meaningful as Beth, Tony and Fred had been.

In contrast to Nancy-Lou and Almuth, Carolyn's relationship with her commissioners was unconventional in its degree of mutual reciprocity. Remembering the first idea for a small glass chapel "sort of like a glass subway station or terrarium" that would overlook the grounds and have reading material related to ecological themes and a central focus in a glass sculpture which she was to design and make, Carolyn recalls that "I was having a nervous breakdown" protesting that technically it would be very difficult to do but also reacting to the impracticality of the whole idea--"People wouldn't want to go in the winter. It would be freezing cold and they couldn't think. In the summer it would be hot and full of bugs." She was staying at the Centre for a weekend and the tension she felt expressed itself in a dream: "A reddish-brown devil-man, like a monkey but with reddish-brown hair all over his body, came walking towards me. I put out my hand and said, 'no! Absolutely not. No! Don't come any closer!' as his body walked right through my hand. I felt so powerless. It absolutely would not listen to what I was trying to say and I woke up screaming 'No!' I thought, 'This is a bad sign, I better turn down this commission.'" The dream reflected not only the difficulties she was having with the commission but also the tensions she had always felt in accepting the absolute authority of the Catholic church which is "so often out of touch with the lives

of day to day people." After telling her dream to the group the next morning she "left in a storm" urging them to "get their feet on the ground." The original idea was then revised with the help of Graeme Gunsch to create two series: one as a walk through eight sites on the property, and a second to be portrayed in stained glass windows installed above the base of a large window in the sunroom which was to be converted into a chapel. Carolyn was then asked to design the indoor windows, a commission which she accepted feeling that the project was now more manageable.

Further differences existed between what Carolyn called her "right-brained" mode of thinking and the "left-brained" mode used by the group to express the concepts behind the Cosmic Stations. What characterized this project in contrast to all the others I had encountered whether commissioned or noncommissioned, was the sheer volume and complexity of written data generated by the intellectual reconceptualization of a traditional symbol, a task accomplished by someone other than the artist. While the abstraction of the ideas Fred Hagan used in his "Ladders" was perhaps equally complex, he translated these himself into visual forms rather than filtering them through the medium of words to another artist. Carolyn, in contrast, was expected to transform verbal and written data into visual forms which, the group recognized, would be able to synthesize and present simultaneously the complex ideas which took pages and pages to describe. Images, they correctly understood, would have a more immediate and perhaps enduring impact.

Thus Carolyn, who recognized her strength as a "right-brained artist," was forced to work in both modes as she struggled to design visual forms for the ideas. She mentioned both Teilhard de Chardin and Thomas Berry in the course of our conversation and, while she had a sense of their ideas which she stated as "man living with integrity in his world," admitted without apology that she had not read Teilhard de Chardin who was "pretty heavy stuff." Steve and Anne appear to have provided the most input for Carolyn in typewritten letters and oral discussions where they identified symbols and references related to each station; but just as she found Teilhard de Chardin difficult to read, Carolyn confessed that she got more out of her discussions with Anne than with Steve whom she found "too left-brained for me." Carolyn did some of her own reading of popular interpreters of evolutionary theory, then let the

ideas simmer as she reflected on the seven stages defined for her windows. The stained glass medium demanded a simplicity of design and forced her to dissect the essence of each Station and translate this into a clear visual symbol. Eventually she drew up small window-shaped sketches for the first four stations and presented these to the group, wondering if she was on the right track. Their response was enthusiastic and affirmative and they suggested only a few minor changes. After adjusting the sketches Carolyn bought the glass and completed the first four as well as the central window with the cross, signing each invisibly with a glass-etching tool before sending them to the Centre with Steve to be installed. Carolyn waited to finalize her sketches for the last four images, which she found more difficult to design because the ideas became increasingly specific, until she had visited the Centre to see the first five in place.

The beginning of the series is lyrical and light: the explosive imagery of the first window ("The Origin of the Universe," Figure 48) which portrays both the "Big Bang" and "Big Poof" theories, combines curved and straight lines to suggest the patterns of atoms, planets, and stars. These flow into the second window (Planet of Life, Figure 49) where they touch the round blue-green sphere of the planet Earth. Carolyn, reflecting her awareness of Jungian psychology, also tried to work a sense of masculine and feminine into each image where straight lines are often opposed to curved ones, laughing with slight embarrassment as she explained that "this [first image] is a masculine image . . . in the sense of an explosion, an ejaculation, with little seeds and a flowing outwards . . . and then this [second image] mother earth, this ovum [moon], blood [red] and this is like a fertilization that occurred." I asked if she had explained this to her commissioners. She recalled with a grin that "well, they sort of assumed . . . " adding that it has remained her favourite image of the series, the one that "makes me feel when I look at it, 'Ah, Wow!'" Carolyn used four colours—orange, cream, blue and green—to suggest the four elements of fire, air, water and earth, with horizontals of cream and orange conveying the long, quiet passage of time before life appeared. These bands extend into the third window ("Rise of Life," Figure 50) where the first shell-like creatures emerge, evolving on the right into the more complex spiral of the DNA molecule. At the suggestion of the community members, Carolyn extended the edge of this molecule into the corner of the fourth

Figure 48: Carolyn Van Huyse-Delaney. "The Origin of the Universe." Chapel, Holy Cross Centre. 17" X 32"

Figure 49: Carolyn Van Huyse-Delaney. "Planet of Life." Chapel, Holy Cross Centre. 17" X 32"

Figure 50: Carolyn Van Huyse-Delaney. "Rise of Life." Chapel, Holy Cross Centre. 17" X 32"

Figure 51: Carolyn Van Huyse-Delaney. "Rise of the Human." Chapel, Holy Cross Centre. 17" X 32"

Figure 52: Carolyn Van Huyse-Delaney. "Rise of Soil and Agriculture." Chapel, Holy Cross Centre. 17" X 32"

gure 53: Carolyn Van Huyse-Delaney: "Rise of Culture and Religion." Chapel, Holy Cross Centre. 17" X 32"

gure 54: Carolyn Van Huyse-Delaney: "Rise of Science." Chapel, Holy Cross Centre. 17"X 32"

Figure 55: Carolyn Van Huyse-Delaney: "Rise of the Flowers." Chapel, Holy Cross Centre. 17" X 32"

window (Rise of the Human, Figure 51) which is otherwise dominated by the ambiguous face of "a human, the peak of complexity, reached by the DNA molecule, at once male and female, good and evil, black and white. The originally sharp angles of the hair were softened into curves on the advice of her commissioners, causing Carolyn to wonder if "I have too negative a view of [the human]."

The window showing the foreshortened cross amidst the greenery of forest growth then interrupts the sequence so that the fifth window (Rise of Soil and Agriculture, Figure 52) begins a new series with golden grains of wheat growing from the round breasts of the earth which are now cracked open with the crevice of erosion. Carolyn was pleased with this image as were all the members of the community who, when they saw the sketch, loved it and told her to do it exactly as it was. Carolyn has since "taken out these little things here [sharp lines of rain] and haven't told them 'cause I thought it was getting too busy." The ambiguity introduced by the Rise of the Human continues through the sixth station (Rise of Culture and Religion, Figure 53) which was the most difficult image for Carolyn to design. It was to convey the conflict of "native earth-centred religion with the aggressive dominance of imported patriarchal Christianity which 'some of the real feminist persons [referring especially to Anne]' suggested might be expressed in terms of Gothic spires and modern highrises juxtaposed with the rounded architectural forms of earlier civilizations. For the seventh image (Rise of Science, Figure 54), the community members suggested the image of a telescope to correspond with the outdoor Station. Carolyn was not excited about this image, however, feeling that "what's happening as we go along is everything is getting more and more specific . . . it's very hard to take it down to its roots." No ideas were coming for this station until one day "I was lying down when all of a sudden I thought, 'The rise of science . . . that's got to be the atom bomb! . . . it can be a good thing or a bad thing.' So I decided to do a play off of the atom bomb that looks like a mushroom, a tree when it's blown up . . . a bit like a tree, a bit like a bomb." The ambiguity introduced with the human would climax in this image of potential destruction or creation.

The final eighth station (Rise of the Flowers, Figure 55) draws on a motif Carolyn has often used in her own paintings and

stained glass so that she anticipated no problems designing it. Both indoors and outdoors, this station suggests most clearly a distinct visual motif which serves, with the central motif of the cross, to unite the two series. While the first seven stations, linked by a wandering pathway outdoors and broken only by the frames of the windows inside, lead the viewer through a physical and visual encounter with the earth's beauty and Passion, the final eighth station resolves these ambiguities in favour of creation with its seasonal resurrection of flowers.

Carolyn's decision to continue lines and motifs between windows thereby creating two continuous bands on each side of the central window with its cross, gives visual expression to the idea of evolution which is at the heart of the Cosmic Stations, reflecting as well, though perhaps less consciously, the Catholic sense of continuity and tradition. While the group at Holy Cross debated with the artist whether to place the window with the cross at the centre of the series or at the end of the eight stations, they felt that dividing the series after the Rise of the Human symbolically expressed the break in continuity with nature introduced with the advent of the human. Yet as I studied the windows it was the cross more than the human that visually interrupted the series. The cubist-like face of the human was, like the first three images, a flat design on the surface of the window pane, the lightest eye of the left-facing profile looking back across the expanse of time, still gazing on its origins. The cross, on the other hand, was not only discontinuous with the right edge of the fourth station, but changed my perspective by drawing my eye into the deep space of the picture plane. Just as the wooden crossbeams lying on the ground by the outdoor path demand a different perspective so as to imagine a "cross standing up on the universe," so does the three-dimensional illusion of the stained glass cross alter my perception as it denies the flat reality of the glass surface. A second symbolism emerged for me as I considered my visual response to the image and reflected that Christianity, which has been a human-centred religion often at the expense of the rest of creation, is perhaps the factor that so radically changed the relationship of humans to the earth. The paradoxes deliberately presented in the fourth to seventh stations became focussed for me in this central window which seemed the quintessential expression, by nature of its placement and imagery, of

the ambiguities held in tension by the Cosmic Stations.

The cross at once the organizing motif for the series and the image which, ironically, seems least continuous with the eight stations, links the "human epic" to the *via crucis*. Teilhard de Chardin's simile expresses the essential paradox of being human: we are both of and apart from nature. Whereas the Stations of Beth Stradtan, Tony Urquhart, and Fred Hagan each functioned to juxtapose and reconcile two opposing cultural phenomena (iconoclasm-iconophile; sacred-secular; individual-society), the Cosmic Stations seek to express symbolically the break in the relationship between humans and the natural environment. This break is explained in the Judeo-Christian tradition in the myth of the Fall in Genesis; the evolutionary theory of modern science offers an alternative myth. While these myths have usually been held in opposition, the values of human dominance implicit in each have brought the world through its Passion and to the present brink of death and destruction. Yet to find within the evolutionary story the seeds of the *via crucis* paradigm, as did Teilhard de Chardin and the Passionists at Holy Cross, is to heal not only the breach between Christianity and science, but to also suggest that the outcome of the epic will be, not death and entombment, but the restoring of life. Just as Christ's death and resurrection redeemed the fallen world and implemented a new order on earth, so must the inhabitants of the earth, in these "latter days" of our evolutionary history, seriously reconsider the nature of our pilgrimage on this planet.

The Cosmic Stations at Holy Cross Centre speak the most socially, intellectually, and prophetically of all the series we have considered. Their creation was not a private and personal affair but involved the creative and reflective input of a great many people, a collective process still encouraged by annual retreats and the development of books, tapes and videos about the Centre. "Data Programs," one to three month retreat and sabbatical studies in eco-ethics at Holy Cross Centre, have recently been arranged with St. Michael's College, Toronto School of Theology, where Stephen Dunn teaches ethics. The core members of the Centre are deeply committed to finding ways to communicate their ideas to the lay community: books, articles, and retreats are planned to amplify the ideas now embodied in the Stations images so that the Cosmic Stations will receive more than the habitual Lenten attention. In the juxtaposition

of scientific and religious myths, the Cosmic Stations serve not to conserve traditional symbols but to reimagine them in a new and relevant way. While such a creative solution will be perceived as a threat by many (Father Steve had difficulty even beginning to talk to a group of local clergy about the Cosmic Stations because they did not agree with his evolutionary assumptions), it will offer to others the hope that religion can still function as a tool for personal and social change (both Graeme Consiglio and Carolyn Van Hövse-Delanet, while frustrated with aspects of traditional Catholicism, were excited by the project at Holy Cross).

As a small and peripheral group within Catholicism, the Passionists, like individual artists who live and exhibit their work at the "edges" of society, can risk innovation. Yet the Passionists, linked as they are to the largest body of Christian believers, have not only a social network but a common language of symbols and rituals that can allow them to communicate more effectively and to a wider audience than the artist who hangs his or her works in a private urban gallery. Gallery art, seen most often as static objects in a vacuous space—a tendency Tony Urquhart fought as he sought to involve viewers in the "presence" of the artwork—seldom involves text or ritual, although Tony encouraged such a resynthesis when he exhibited his Stations with titles and text at the Bau-Xi gallery. However, the location of the Cosmic Stations at a retreat centre, a setting where individuals come with a willingness to be "actively contemplative" so as to experience spiritual renewal, enhances the possibility that the Cosmic Stations will be given a degree of attention and reflection that Tony might rightly envy; one retreatant was moved to write her own poetic response to several of the stations.

The Centre plans to develop a series of readings and tape-recorded meditations that will interpret the Stations from different perspectives (biblical, scientific and poetic) and be available to retreatants who may use them for meditation in the chapel or along the outdoor pilgrimage route. Visitors will be encouraged to approach the Stations reflectively, opting, depending on their level of interest and commitment, to consider only one station during a visit so as to appreciate the complexity and profundity of the ideas and images. By approaching the Stations through images, words, and rituals, devotional elements familiar from the traditional series, the

'window (Rise of the Human, Figure 51) which is otherwise dominated by the ambiguous face of 'a human, the peak of complexity reached by the DNA molecule, at once male and female, good and evil, black and white. The originally sharp angles of the hair were softened into curves on the advice of her commissioners, causing Carolyn to wonder if "I have too negative a view of [the human]."

The window showing the foreshortened cross amidst the greenery of forest growth then interrupts the sequence so that the fifth window (Rise of Soil and Agriculture, Figure 52) begins a new series with golden grains of wheat growing from the round breasts of the earth which are now cracked open with the crevice of erosion. Carolyn was pleased with this image as were all the members of the community who, when they saw the sketch, loved it and told her to do it exactly as it was. Carolyn has since "taken out these little things here [sharp lines of rain] and haven't told them 'cause I thought it was getting too busy." The ambiguity introduced by the Rise of the Human continues through the sixth station (Rise of Culture and Religion, Figure 53) which was the most difficult image for Carolyn to design. It was to convey the conflict of "native earth-centred religion with the aggressive dominance of imported patriarchal Christianity which, 'some of the real feminist persons [referring especially to Anne]' suggested might be expressed in terms of Gothic spires and modern highrises juxtaposed with the rounded architectural forms of earlier civilizations. For the seventh image (Rise of Science, Figure 54), the community members suggested the image of a telescope to correspond with the outdoor Station. Carolyn was not excited about this image, however, feeling that "what's happening as we go along is everything is getting more and more specific . . . it's very hard to take it down to its roots." No ideas were coming for this station until one day "I was lying down when all of a sudden I thought, 'The rise of science . . . that's got to be the atom bomb. . . . It can be a good thing or a bad thing.' So I decided to do a play off of the atom bomb that looks like a mushroom, a tree when its blown up . . . a bit like a tree, a bit like a bomb." The ambiguity introduced with the human would climax in this image of potential destruction of creation.

The final eighth station (Rise of the Flowers, Figure 55) draws on a motif Carolyn has often used in her own paintings and

stained glass so that she anticipated no problems designing it. Both indoors and outdoors, this station suggests most clearly a distinct visual motif which serves, with the central motif of the cross, to unite the two series. While the first seven stations, linked by a wandering pathway outdoors and broken only by the frames of the windows inside, lead the viewer through a physical and visual encounter with the earth's beauty and Passion, the final eighth station resolves these ambiguities in favour of creation with its seasonal resurrection of flowers.

Carolyn's decision to continue lines and motifs between windows thereby creating two continuous bands on each side of the central window with its cross, gives visual expression to the idea of evolution which is at the heart of the Cosmic Stations, reflecting as well, though perhaps less consciously, the Catholic sense of continuity and tradition. While the group at Holy Cross debated with the artist whether to place the window with the cross at the centre of the series or at the end of the eight stations, they felt that dividing the series after the Rise of the Human symbolically expressed the break in continuity with nature introduced with the advent of the human. Yet as I studied the windows it was the cross more than the human that visually interrupted the series. The cubist-like face of the human was, like the first three images, a flat design on the surface of the window pane, the lightest eye of the left-facing profile looking back across the expanse of time, still gazing on its origins. The cross, on the other hand, was not only discontinuous with the right edge of the fourth station, but changed my perspective by drawing my eye into the deep space of the picture plane. Just as the wooden crossbeams lying on the ground by the outdoor path demand a different perspective so as to imagine a "cross standing up on the universe," so does the three-dimensional illusion of the stained glass cross affect my perception as it denies the flat reality of the glass surface. A second symbolism emerged for me as I considered my visual response to the image and reflected that Christianity, which has been a human-centred religion often at the expense of the rest of creation, is perhaps the factor that so radically changed the relationship of humans to the earth. The paradoxes deliberately presented in the fourth to seventh stations became focussed for me in this central window which seemed the quintessential expression, by nature of its placement and imagery, of

the ambiguities held in tension in the Cosmic Stations.

The cross, at once the organizing motif for the series and the image which, ironically, seems least continuous with the eight stations, links the "human epic" to the *via crucis*. Teilhard de Chardin's simile expresses the essential paradox of being human: we are both of and apart from nature. Whereas the Stations of Beth Strachan, Tony Urquhart, and Fred Hagan each functioned to juxtapose and reconcile two opposing cultural phenomena (iconoclasm-iconophilia; sacred-secular; individual-society), the Cosmic Stations seek to express symbolically the break in the relationship between humans and the natural environment. This break is explained in the Judeo-Christian tradition in the myth of the Fall in Genesis; the evolutionary theory of modern science offers an alternative myth. While these myths have usually been held in opposition, the values of human dominance implicit in each have brought the world through its Passion and to the present brink of death and destruction. Yet to find within the evolutionary story the seeds of the *via crucis* paradigm, as did Teilhard de Chardin and the Passionists at Holy Cross, is to heal not only the breach between Christianity and science, but to also suggest that the outcome of the epic will be, not death and entombment, but the restoring of life. Just as Christ's death and resurrection redeemed the fallen world and implemented a new order on earth, so must the inhabitants of the earth, in these "latter days" of our evolutionary history, seriously reconsider the nature of our pilgrimage on this planet.

The Cosmic Stations at Holy Cross Centre speak the most socially, intellectually, and prophetically of all the series we have considered. Their creation was not a private and personal affair but involved the creative and reflective input of a great many people, a collective process still encouraged by annual retreats and the development of books, tapes and videos about the Centre. "Gaia Programs," one to three month retreat and sabbatical studies in eco-ethics at Holy Cross Centre, have recently been arranged with St. Michael's College, Toronto School of Theology, where Stephen Dunn teaches ethics. The core members of the Centre are deeply committed to finding ways to communicate their ideas to the lay community: books, articles, and retreats are planned to amplify the ideas now embodied in the Stations images so that the Cosmic Stations will receive more than the habitual Lenten attention. In the juxtaposition

of scientific and religious myths the Cosmic Stations serve not to conserve traditional symbols but to reimagine them in a new and relevant way. While such a creative solution will be perceived as a threat by many (Father Steve had difficulty even beginning to talk to a group of local clergy about the Cosmic Stations because they did not agree with his evolutionary assumptions), it will offer to others the hope that religion can still function as a tool for personal and social change (both Graeme Consiglio and Carolyn Van Hüvse-Delaney, while frustrated with aspects of traditional Catholicism, were excited by the project at Holy Cross).

As a small and peripheral group within Catholicism, the Passionists, like individual artists who live and exhibit their work at the "edges" of society, can risk innovation. Yet the Passionists, linked as they are to the largest body of Christian believers, have not only a social network but a common language of symbols and rituals that can allow them to communicate more effectively and to a wider audience than the artist who hangs his or her works in a private urban gallery. Gallery art, seen most often as static objects in a vacuous space—a tendency Tony Urquhart fought as he sought to involve viewers in the "presence" of the artwork—seldom involves text or ritual, although Tony encouraged such a resynthesis when he exhibited his Stations with titles and text at the Bau-Xi gallery. However, the location of the Cosmic Stations at a retreat centre, a setting where individuals come with a willingness to be "actively contemplative" so as to experience spiritual renewal, enhances the possibility that the Cosmic Stations will be given a degree of attention and reflection that Tony might rightly envy; one retreatant was moved to write her own poetic response to several of the stations.

The Centre plans to develop a series of readings and tape-recorded meditations that will interpret the Stations from different perspectives (biblical, scientific and poetic) and be available to retreatants who may use them for meditation in the chapel or along the outdoor pilgrimage route. Visitors will be encouraged to approach the Stations reflectively, opting, depending on their level of interest and commitment, to consider only one station during a visit so as to appreciate the complexity and profundity of the ideas and images. By approaching the Stations through images, words, and rituals, devotional elements familiar from the traditional series, the

participant might once again find access to and restored meaning in the root metaphor of Christ's death and resurrection which exists here in sympathy with the evolutionary Passion of the earth.

V

Conclusion

"A Calculated Trap for Meditation"

The four series we have just examined shared the common subject matter of the Stations of the Cross. While subject matter is often the most important aspect of the work of art for the layperson, it is for the artist, along with the wood, paint, glass or clay, simply one of the materials of his or her craft that imposes certain conditions and possibilities on the creative act (Dixon, 1976:56). In the Stations of the Cross, each artist encountered the serial structure of a fourteen-episode narrative that portrayed the transition from life to death. While popular Stations images are conventionalized and would suggest the loss of vitality of the symbol, visual interpretations by contemporary artists give evidence that the *via crucis* paradigm still belongs to the "free and experimental region of culture . . . [and has the potential to be recombined] in any and every possible pattern, however weird" (Turner in Babcock:295, 24). Historically, pilgrimage rituals reenacted the *via crucis* metaphor when, in the world that was "betwixt and between," structured existence was renewed through the experience of communitas (Turner, 1969:Ch. 5). In the contemporary world, art is a liminoid phenomena that can ensnare the attention of both artist and viewer in an imaginative reenactment that also offers the purifying experience of communitas.

In his discussion of "Religion and the Mission of the Artist," Denis de Rougemont defines the nature of the work of art as "a calculated trap for meditation" (177). This definition allows for the dualities of creation and reflection which are at the heart of both art and religion by taking into account not only the artwork but the artist and viewer as well. It is the artist who with the skills of his

of her visual vocabulary, orients the attention and sensibilities of the viewer. That artistic creation is a metaphoric activity in which the artist "penetrated into the secret life of things to find the bonds between them" (Dixon, 1978:124) is clearly evident in the works of the four artists we have just examined. Each of them, by virtue of analogy and association, and in light of their own experience and skill, created an object which was made for no other purpose than "to signify, organically, and by means of its own structure" (Rougement:176).

The Calculated Trap

That art is, as Rougement suggests, a "calculated" trap and not just a "trap," allows us to consider it as the product of deliberate decisions made by the artist in the process of creation. Art is not, in this definition, simply the reflection of historical or social forces but the result of individual decision and will (Dixon, 1967). Alongside the duality of creation and reflection which informs the making of an artwork is, then, this second polarity of product and process. While the viewer of art has clearest access only to the former, the experience of the latter is, for the artist, "so enjoyable that people are sometimes willing to forsake a comfortable life for its sake" (Csikszentmihalyi, 1975:37) and has, for the artist, the deeper level of meaning and efficacy. In this experience, called "flow" by Csikszentmihalyi, action and awareness become one as attention is focussed on a limited field of stimuli and the ego transcended in self-forgetfulness (1975:37-47). The qualitative similarity between the experience of artmaking and that of the pilgrim (Turner, 1978:15-39), led me, while reflecting on the Stations of these four contemporary artists, to consider artmaking as a personal ritual marked by the liminality of a rite of passage.

While I did not observe any of the artists actually working on their Stations of the Cross, I spoke with both Tony Urquhart and Carolyn Van Huyse-Delaney, when they were halfway through the completion of their series and thus very engrossed in the creative process. Their comments, as well as Fred Hagan's and Beth Strachan's, revealed something of their decision-making process and involvement with the materials of their craft, while my own experience working

as an artist also shed light on this aspect of artmaking. Although each of the artists discussed here consciously decided to give visual form to the same subject matter, that they were working with a very vital root metaphor which condensed multiple meanings in a seemingly simple format was not, I think, consciously evident to them. For the artists, the subject matter which was the generating source for the artwork had very little to do with words. The artistic mind thinks immediately and directly in visual forms and materials (Dixon, 1976:66). As skilled symbol-makers able to see things at once subjectively and objectively (Csikszentmihalyi, 1981:247), the three professional artists (all but Beth Strachan) glimpsed in the Stations a metaphor that united seemingly disparate phenomena. Simply understood, metaphoric activity consists of "understanding and experiencing one kind of thing in terms of another" (Lakoff:5). Each of the artists reimagined the via crucis in terms of their own artistic vocabulary: when he encountered the Stations at Rocamadour and Lourdes, Tony saw the via crucis events in the stars on the paradigmatic landscape which contained its own metamorphic powers; Fred, playing with the visual format of the serial picture planes, discovered a symbol of freedom and movement in the image of the ladder; the metaphor had been predetermined for Carolyn whose artistic task was to translate verbal propositions into visual forms which, as symbols, could better convey the relationship between the evolution of the earth and the way of the cross.

A complexity and originality of metaphoric thought and a high level of artistic skill distinguished these three artists from Beth Strachan whose painting was the most conventional of the four, and technically the most "naive." Tony Urquhart, Fred Hagan and Carolyn Van Huyse-Delaney, perhaps more than Beth, thought "in and by means of [the] formed material" (Dixon, 1976:66). Beth, who had been "too heavy with watercolours" and so switched to oils, still had problems with smudging the paint and found it difficult to paint small details. Her comments revealed, as we saw, her struggle to "think in oils." The other three artists spoke with a contrasting fervour and love of the materials and processes of their creative enterprise. Tony eagerly described his involvement with the tools and materials used to create the textured surfaces on the wood which he stained with pigments subtly varied in colour; a tour of Fred's basement studio revealed a dark, Medieval dungeon created by

the artist for the alchemical magic of lithography; for Carolyn, the colour and quality of certain pieces of glass which she had carefully chosen made some of the windows more beautiful in her eyes, and she took obvious delight in the way certain images had turned out. While the sophistication of conception and formal execution of these three professional artists might suggest that metaphoric complexity is related to artistic competence, the technical differences between their work and hers do not detract, finally, from the meaning and significance of each series as a personal artistic performance.

Three of the artists felt but Tom Urquhart clearly articulated a degree of tension in their lives because of the intrusion of the "artworld" into their otherwise "normal" existences. Carolyn stated that she had a sense of belonging to neither world while Fred had deliberately moved himself and his family to a commuter town, daily making the transition between the two worlds in the hour long drive to the downtown Toronto artschool where he had taught for over forty years. Carolyn's personal identity was tied to the same artschool while her social milieu was her family and friends in the suburbs. Beth, whose social context was perhaps most distant from the prestigious artworld, offered the clearest critique of that world by rejecting its lure and resultant tensions so as to go "back to the way I was." Tom expressed the least discomfort with these dual social allegiances and perhaps, as chairman of an art department and as a nationally acclaimed artist, the gap between the two worlds was not so great in his life. In any case, the tension between their structural roles as artists and antistructural positions as "human beings" (the term used by Beth to define her primary vocation) supports Turner's theory that many artists occupy a marginal social position from where, granted the increased perspective of communitas they can offer a critique of society (1978:251). This critique is strengthened by the nature of their creative activity which further removes the artist from either social context in the unified flow experience of artmaking. Enjoyable as it is, the perspective granted by this experience creates a more insistent tension between the pure units spent in antistructural time and the fractured pluralism of the everyday, structured world.

The dialectic between communitas and structure, a basic social need however poorly provided for in modern culture, has become in our post-Renaissance world a largely individualistic retreat

from structure (Turner 1974:260). Art and literature are two cultural expressions that have emerged from this new liminal world and as such, do not so much reflect historical and social structures as antistructure, "a secularization of what seems to have been originally a religious process" (Turner 1974:261). Whereas the liminal world of Medieval pilgrimages provided for ideal, egalitarian social relationships in the experience of communitas, artmaking, with its experience of flow offers a similar possibility in the modern world--but on an individual, psychological level. Turner's characteristics of liminal personae who "possess nothing" are "submissive and silent, and egoless" (1969:95) might apply equally well to the psychological state of the artist who is completely engaged in the activity of artmaking. Carolyn could not work on her windows in the summer when her children were home because she could not achieve the degree of concentration and attention needed to focus completely on her work. Tom regretted interrupting the momentum of his series with a Christmas vacation in Florida, a hesitation which would seem odd to many people who long to escape the boredom or anxiety of their everyday worlds. While making art the artist inhabits the timeless realm that is akin to the "betwixt and between" of a rite of passage. Like the pilgrim's experience, the artist's is initiatory in an inner and symbolic way, carrying him or her through a deepening of insight to a new level of self-understanding. It is a liminal state "conceived as a season of silent, secret growth, a mediatory movement between what was and what will be" (Turner in Babcock:279). By choosing to focus attention on the materials and subject at hand and to invest psychic energy in the making of an object, the artist transfers part of his or her life to that object, to the exclusion of other possibilities. Yet the "lost invested energy can turn into a gain if as a result of the investment the [artist] achieves a goal he or she has set for his or herself" (Csikszentmihalyi, 1981:8). For each of the artists with whom I spoke, the Stations of the Cross, a series which involved up to fifteen repetitive images, demanded an even greater focus of energy than that needed to complete a single artwork. Perhaps for this reason a number of the artists understood their work on the series as somehow transitional. I would suggest that, whether conscious or not, each artist resolved in the "timeless reenactment" of this extended project, some aspect of a conflict inherent in art or religion. A liminal symbol, the *via crucis* shares a

[characteristic] . . . abrogation of a ritual subject's sociocultural past" (Turner in Babcock:30). As a result of working on the series, each artist was able to return like the pilgrim "healed and renewed," with the artwork as concrete and visible evidence of the journey.

The "pilgrimage" was for the artist as important as the "souvenir" of that other place. Beth Strachan's painting, stored in a bedroom closet, seemed primarily significant for the role it played in articulating tensions inherited from her dual homophile-homoclast background; even its public acclaim had a part in that reconciliation for the judges had not considered it "a sacrilege to paint Jesus." Fred, who regretted that his "Ladders" had not received much public attention, nevertheless highly valued the series which marked a year of personal growth in self-understanding and led him to a point where he could "live more easily in a situation." Tony designed his Stations for a particular place where they would function with his other artworks to transform a secular gallery into a sacred chapel with thematic and spatial allusions to traditional Christian themes. For Carolyn, a commissioned artist who invested more psychic energy in the paintings she did as "breaks" from working on the windows, the product was perhaps more important than the process, although her consent to do the Stations reflects her commitment to the new vision of spirituality offered by the people and ideas at Holy Cross Centre.

For each artist as for the religious pilgrim, the concrete sensible forms of the art carried the unarticulated, often subconscious values embedded in the via crucis paradigm. The process of artmaking was ritualistic not only in the degree of repetition required to complete the Stations series, but also in the physical and imaginative activity which brought sensory symbols into contact with the hidden values making "visible . . . and tangible beliefs, ideas, sentiments and psychological dispositions that cannot be directly perceived" (Turner, 1967:50). The flow state of artmaking, as of pilgrimage, can effect a transfer between the sensory and ideological poles of the symbol. Neither experience is merely an escape from structure, but an emigration from one place to another that returns the individual to structure in some way transformed. The artist's peregrination is kinetic like the pilgrims, but involving hands not feet in precise and deliberate movements which form concrete objects that are the "means and matter" of the experience.

These objects, like shrines that mark the journey and return with the artist to structured reality as evidence of the transformation, are sacred insofar as they reveal the pure unity of the flow experience where the energies of existence were creatively organized and the self, decisively established (Dixon, 1969:167).

The Meditation

The duality of creation and reflection which informed the artistic process is present for the viewer of the art *product* in the split between vision and response. Laeuchli suggests that there are three stages of response: the viewer moves from the immediate visual impact to an analysis of the formal elements that then allows him or her to appropriate the work into his or her own world and language (1621). While this latter stage is most often verbal, as it has been in this study, it can also be a song, drawing, dance or the silent response of the thinking and breathing body which incorporates the artwork, perhaps better than words, into the totality of the viewer's world, his or her "muscular and neural structures" (Dixon, 1966:78). The ritual interaction of the religious devotee with sensorily perceived symbols, including visual images, traditionally allowed for the fullness of response envisioned by Laeuchli. Yet in modern religious devotions the symbols are often clichéd and sentimentalized, communicating an equally weakened theology. Images, as we saw in the contemporary Stations devotions, play only a very perfunctory role as illustrations for a text. Yet art, unlike descriptive systems of theological propositions, has the potential to "show us with remorseless clarity who we are" for it employs the same categories of space, time, matter, tension and rhythm by which we relate ourselves meaningfully to the world (Dixon, 1974:35-36). As structures of intellectual and imaginative energies, art organizes aspects of the artist's and our own humanity and is as such, a theology of forms.

Modern art, many people complain, gives no illusion of anything other than itself. Unlike paintings which, using the illusionistic devices rediscovered in the Renaissance, allow us to be spectators gazing passively onto distant vistas, much modern art has been devoted to "restoring the relationship between spectator and

objects . . . and thus replacing [humans] in [their] world" (Dixon, 1977b:21). By restoring the "grace of objects," modern artists also require viewers to participate in the artwork, constructing it with their own imaginative response. Both Urquhart hoped to achieve this with his participatory boxes, and the Stations of the Cross automatically involve viewers in time as well as space. Because the Stations of the four artists discussed here denied illusionistic space which could have removed the image from our world (as does, for example, the popular station image in Figure 24), each series remained fully in our world as objects demanding to be somehow incorporated into our experience. In my own meditations on the series', vision and response, action and awareness, were merged as I moved from image to image, my eyes reading the formal elements of the visual narrative while my mind supplied the details of the myth. Both mind and vision were "trapped" into participation. The sequential ordering of the Stations of the Cross involved me in movement, the "fourth dimension" of modern art (Ozenfant:112), and lured me more intensely than would have a single painting into a physical and imaginative reenactment of the Station events. Like the traditional devotee who traversed the nave of the church or the outdoor path of the hillside, I was drawn out of my own world and into the time and place of the images. As my eyes were halted by the backward progress of Christ in Beth Strachan's series, and flowed along the evolutionary horizon of Carolyn Van Hurse-Delaney's, but of windows, as my hands and feet responded to the rough textures and blackness of Tom Urquhart's Stations and my muscles tensed with the twisted bodies of Fred Hagan's figures, not only my attention but also my sensibilities were engaged and mesmerized.

Like artmaking, art-viewing involved me in a flow experience that, due to the unusual serial nature of the Stations of the Cross, was prolonged and kinetic. Both artist and viewer encountered in the Stations of the Cross, sensory symbols along with cognitive concepts which demanded reflection as well as the polar activities of creation and vision. The optical and kinetic activity of viewing which is highly repetitive in the Stations, provides, like the creative activity of making, ritualized actions. These actions might also effect an exchange of qualities between the sensory and cognitive poles of the symbol, ennobling emotions and clarifying ideas as they did for the pilgrim. For artists, engaged immediately

and intensely in the materials of their forming, the possibility of achieving genuinely cathartic effects is greater and caused, as we saw in several instances, transformations of both character and social relations. But viewers too, caught by the art in a single, concentrated act of meditation, can contact something of the artist's dramatic interaction with the materials of creation whereby he or she organized the energies of experience. Leaving this state into which they were lured by the art, viewers return to the everyday world "prepared to see the ordinariness of things radiant with the faith" (Dixon, 1972:145).

If our attention is ensnared by the artwork so that we constitute it by our own participation, we undergo a "quite different kind of contemplation which is neither active nor passive but relational" (Dixon, 1978:64). Just as the artist did not create alone or for posterity, "but for living communitas" (Turner, 1974:260), so does the viewer not stand in isolation before an indifferent art object. If our analysis of that object approaches it not as a static thing, but as a process and relation, we might, in our entranced reenactment, penetrate behind the veil of the object. Viewing, like making art and like the Stations themselves, can be a "process not a stops, a way and not the inns we might occupy along the way" (Dixon, 1977b:19). In the egoless state granted the artist in the "calculation" and the viewer in the "meditation," some quality of the paradigm we have been examining is reenacted. Whereas movement and the offering of the self were preconditions to communitas in the original *via crucis*, the artist reenacts something of that same state as he or she uses the paradigm to form the Stations of the Cross. Art, as both a process and a product, can also trap our own receptive imaginations. In reflective interaction with these Stations of the Cross, we contact not only the *via crucis* paradigm but each artist's reenactment of it—so that our lives are touched by theirs as well as by the Christ event. Through the artwork we glimpse not only the depths of our own psyche but also the length and breadth of human community (Dixon, 1983:34-35). We are released from our meditation, transformed in some small way for having been made "it" by the images themselves.

Appendixes

In the course of my research the work of several other artists who had completed Stations of the Cross came to my attention. While I was unable to pursue all of these leads as completely as I would have liked to enough information was gathered on four additional artists, some with whom I corresponded only by letter or telephone or whose works I saw only in photographs, that I decided to include their series in four appendixes. While my analysis of these Stations is less extensive, they are included so as to hint at the surprising breadth and vitality of the *via crucis* metaphor.

Appendix A:
Erica Grimm-Vance

Erica Grimm-Vance, a young Saskatchewan artist, was challenged by her painting instructor (a non-Christian) during her final semester of the Bachelor of Fine Arts programme at the University of Regina to "deal honestly" with her new Christian faith which was showing up "incognito" in her artwork. As she understood "Christ crucified as the fulcrum upon which Christianity is based" and that "in order to rejoice in the resurrection we must first stand by Christ in the loneliness and shocklingness of the His Passion" Erica chose to express her faith through a series of large paintings that dealt with the Passion events. Since one or two paintings would have restricted the message, the artist turned to the iconographic tradition of the Stations of the Cross familiar to her from the Lenten devotions which had been part of her Catholic upbringing. Within the rich tradition of this devotion Erica found a subject for prayer and meditation that led her on a journey to

discover how the truths of the Passion were relevant for her today as they had been for "generations of women and men of faith–scholars, mystics, theologians, musicians and artists."

Although a sense of community and connection with tradition was obviously important to Erica who understands her artistic potential as a gift she has received from God to whom, in the act of creation, her talent is returned, familiarity with the devotional literature and with a wide variety of images of the Stations of the Cross did not restrict her imagination. In fact the range of interpretations which she discovered as she researched the theme in Catholic encyclopedias, numerous devotional books and in her visits to Catholic churches to view traditional and contemporary images of the Stations of the Cross appear to have freed her to approach the theme with confidence in her own insights and experience. Drawing on literary resources that were important to her own spiritual growth at this time–including in addition to the Bible, T. S. Eliot, C. S. Lewis, Henri Nouwen, Catherine de Hueck Doherty, Bruce Cockburn–Erica reflected with these twentieth-century writers on the contemporary meaning of suffering. While Erica's series is entitled "The Stations of the Cross," lines borrowed from these various writers were used as titles for some of the individual paintings which, completed in two sets of seven a year apart in time, were only footnoted with their traditional Station titles in a printed handout which accompanied the display of the series.

Station 1: Hollow Men
(Jesus is Condemned to Death)
2: Under the Mercy
(Christ takes up his Cross)
3: Falling Walls
(Christ falls for the first time) 1982
4: Theotokos
(Jesus meets his Mother) 1983
5: Edged with Mercy
(The Cross is laid on Simon of Cyrene) 1983
6: A Severe Mercy
(Veronica wipes the face of Jesus) 1983
7: Journey of Kingship
(Jesus falls the second time) 1982

8: The Days of Dry Wood
Jesus speaks to the Women of Jerusalem 1983
9: Stainless Steel Throne
Jesus falls the third time 1982
10: The Fineness of the Slash
Jesus is stripped of His robes 1983
11: Pinned Fast to his Kingship
Jesus is nailed to the cross 1983
12: Witness of Weakness
Jesus dies on the Cross 1982
13: The Wounded Healer
Jesus is taken down from the cross 1983
14: Power in Weakness
Jesus is placed in the Sepulchre 1982

To symbolize the idea that "in our lives each has a cross to take up," the artist stretched each canvas to her own five foot height. She mentions this as well in the printed guide which she included in the exhibition of the first set of seven in 1982, providing "for those who may not be as comfortable with the language of modern art . . . a few words on each, more as an entryway into them as opposed to an explanation." In it the artist discusses her own approach to the Stations and invites the viewer to attend to the paintings in a similar spirit. She also mentions her intent to include a fifteenth image: "Traditionally the Stations ended with the fourteenth–Christ entombed. Within the context of the church year this still makes the most sense. Good Friday, to be fully experienced must end with Christ in the grave. Outside of the liturgical year, I felt, the series demanded a resurrection."

The Stations of the Cross, a "statement of faith" which Erica views as her most important work and the series in which she developed her unique artistic style, occupied her for three years. The fact that she worked through two sets of seven during two Lenten seasons was more coincidental than intentional for, after completing the first seven for her graduation she spent the summer working, got married in the fall and was unable to resume work on the series until the following January. Although not planned as a meditation for Lent, Erica's practice of beginning each day of painting by

reading the scriptures no doubt enhanced her awareness of the liturgical events. Only in retrospect did she realize that the first seven paintings completed in 1982 were, with the exception of stations ten and eleven, the most violent stations (Figure 56). Those which conveyed "compassion within the violence were much harder and in a sense I couldn't do them. I was only ready to do them in January of the next year." She had, for example, tried to paint the sixth station where Veronica wipes Christ's face "many times with the first set [but] it was never there, it never worked and usually became something different" (Figure 57). Still not completely happy with this piece Erica feels that it presented the most difficulties because "it talks of something I'm not all that good at–namely seeing the image of Jesus in everyone and having the ability to wipe away the walls, the hurts, the wounds, and the defenses . . ." Difficult as this piece was it most clearly shows Erica's approach to making art, a process whereby she seeks to "listen," to be "led" and "taught" by the images themselves, hoping specifically in the Stations to "discover Jesus within the bounds of the canvas." Erica worked on seven paintings at once, moving back and forth across the canvases as a theme emerged from the juxtaposition of flowing washes and hard-edged geometric forms to lead her in another direction: "I would follow where the image was taking me rather than impose my own ideas on it." This approach helped her to be consistent with a style that was changing radically and becoming more uniquely her own as she worked on the series.

The fifteenth station, "Death is Overthrown," was the only image to be completed independently of the others although all fifteen have never hung together nor even been seen all together by the artist! The first set of seven were part of Erica's graduating exhibition at the Norman Mackenzie Gallery, Regina, in April, 1982; two more hung in an exhibition of "Emerging Saskatchewan Artists" at the Assiniboia Gallery one year later. The artist nevertheless intended that they be seen in a worship space rather than in a gallery and, while all are presently in Regina, twelve are at one church, two at another, and one in a chaplain's office. Ideally the artist feels they should be seen together and her hope is that they will be hung at either Holy Child Church, Regina, or at a Renewal Centre which is being built in the same city. Erica, who prefers the latter option since "people are already going to lift themselves out of

Figure 56:
Erica Grimm-Vance. "Stainless Steel Throne."
(Station Nine: Jesus falls the third time).
1982. 4' X 5'

Figure 57:
Erica Grimm-Vance. "A Severe Mercy."
(Station Six: Veronica wipes the face of Jesus). 1983. 4' X 5'

the business of life to pray and meditate and perhaps them they will be used as inspiration." has signed only the backs of the canvases. It is not important to the artist that her name be identified with the paintings as her ultimate hope is that her own visual meditation on Christ's Passion will serve as the source for a viewer's reflective re-creation of these same events. Erica, in the tradition of generations of anonymous religious artists, sees herself as the bearer of a God-given gift and her work on the Stations of the Cross as simply a way of "adding my voice to the countless voices [of those] who have meditated [on] and been inspired by this theme."

Appendix B
Nancy-Lou Patterson

I was familiar with the liturgical art of Nancy-Lou Patterson who had been my professor in Fine Art at the University of Waterloo, and contacted her to see if she knew of any contemporary artists who had worked on the series. Since I had first assumed the Stations were a Catholic devotion, I was surprised to find that she, an Anglican, had done a series herself over twenty years ago for her parish church in Seattle, Washington. When she had moved with her husband to this parish in 1960 a church was just being built. As a parishioner with an established reputation as a liturgical artist it was natural that she should be asked to make Stations of the Cross for the walls of the circular nave. Completed as a gift for St. George's Anglican Church, the nine 5' x 5' bas-reliefs are constructed of kiln-fired terra cotta finished with a patina of red-oxide pigment to retain the natural colour of the clay. Fired in sections due to the large size of the pieces, they were then reassembled with epoxy resin mixed with powdered clay before being attached to the walls. As the parish was low-Anglican the priest requested that only the biblical scenes which would be familiar to all the parishioners be included. Thus the series consists of nine images rather than the customary fourteen. The artist was pleased with the placement of her stations in the round nave of the church which permits them to "call to each other in the location" the position of the last station "the entombment" over the baptismal font between the two doors, sets it apart as the focal point in the series. At least four of the stations are clearly visible to parishioners seated on the inward facing pews, the large bold sculptures making the biblical characters present at each congregational gathering for worship.

A sense of immediate presence and contemporary relevance was deliberately sought by the artist whose sturdy figures suggest the physical types of the West Coast Indian people whom she had

been sketching and painting at the time. Simon, the man who compassionately helped Christ carry his cross, is portrayed as a black man, making a subtle social comment at a time when the civil rights movement was only beginning in America (figure 58). Jesus is shown as a young man dressed in blue jeans which, though since becoming popular attire, were associated at the time with the poor and working classes. The soldiers, too, are contemporized by the artist who modelled their clothing after the army fatigues which had recently replaced conventional military uniforms. The women of Jerusalem in the fourth station and those who appear at Christ's entombment--Mary Magdalene, Mary the Mother of Jesus, and Mary Salome--are likewise dressed in generalized contemporary costumes and wear the everyday headscarves of housewives knotted beneath their chins. Working at the time of liturgical renewal, the artist was aware of the impulse to give modern relevance to traditional stories and images and recognized this as the original and distinctive aspect of her Stations of the Cross. She is nevertheless amazed at how contemporary they have remained, elements of dress in particular not dating in a quarter century.

Looking back at this work done almost twenty-five years ago, the artist sees the series as both the final expression of a particular artistic style which had occupied her for a number of years in her studies of American Indians, and as the culmination of her religious thinking at the time. Raised "high-church Methodist, with robes, candles, midnight services and flowers" the artist had loved the church as a place of "celebration and delight." At age fifteen she saw, with a Catholic friend, the movie "Song of Bernadette" about the Lourdes apparition; "completely ravished" she determined to become Roman Catholic as well. However, her father, a professor of educational psychology, objected and then confessed to her his own true atheism. Her response--to become an atheist as well, though a "bitterly unhappy one." It was not until after she married and felt free of her father that she could seek to recover her religious faith. It was in Washington D.C. while working at the Smithsonian that she discovered the high-Anglican church which, unlike the Methodists "didn't try to explain everything," and which, though Protestant, "looked like a church should look." She realized she had "come home."

Nancy-Lou who considers herself a "naturally religious

Figure 58: Nancy-Lou Patterson. "Simon helps carry the cross
St. George's Anglican Church, Seattle, Washington.
1960. approx. 2 1/2' X 3'

Figure 59: Nancy-Lou Patterson. "Jesus is laid in the sepulchre."
St. George's Anglican Church, Seattle, Washington.
1960. approx. 2 1/2' X 3'

person, whatever that means," finds the making of her art to be a religious experience. The Stations of the Cross, completed during a three month period while her mother was dying of cancer, became a profound meditation on the theme of suffering and a preparation for difficult experiences later in her life. The artist commented that she "knows the Passion from life" and prefers to dwell in her own personal devotions on the Christmas Incarnation and the figure of Our Lady. These preferences are apparent even in her Stations of the Cross which she sees as a feminine response to essentially masculine events and where she emphasizes the Incarnation by choosing to clothe the divine in the physical types and costumes of her immediate world. The making of the Stations as a gift for her parish church was an important experience for the artist, summing up her relationship to a particular people at a particular place and time. Her daughter, born in the fall of 1960 two months before Nancy-Lou's mother died, was baptised in the font beneath the ninth station. This entombment image which remains one of the artist's favourites, is placed above the baptismal font suggesting that "those who are baptised are buried with Christ;" it thus becomes a symbol that reverberates beyond a single historic event and into a timeless future (Figure 59). The unique juxtaposition of tomb and font unveils the resurrection imagery which Medieval Christians assumed to be implicit in the final station. The close juxtaposition of death and new life in the artist's personal world at the time of making these nine stations reflects the ongoing cycle of life and death and one individual's triumph of hope and creativity in the face of Passion events.

Appendix C:
Almuth Lutkenhaus

Almuth Lutkenhaus, a reputable Canadian sculptor who has had numerous commissions and exhibitions in Canada since immigrating from West Germany in 1966, is perhaps most recently known as the creator of the "Crucified Woman," a sculpture which hung in the Bloor Street United Church, Toronto on Palm Sunday, 1979 (Figure 60). While I had learned of her work on a Stations series through the Oakville Gallery, Almuth assumed when I telephoned her at her Nepean, Ontario home, that I knew of her as the sculptor of this much publicized piece which is apparently still a source of controversy. While she had created the "Crucified Woman" in a high school under the "Creative Artists in the Schools" programme and used the female body to express the idea of suffering because "I have a female body" and because "it's a historical fact that women have been crucified," it was not until the piece was hung in a church that the cruciform shape of a woman with arms outstretched (there is no cross) became controversial. I recalled newspaper photographs of the sculpture but had not remembered the name of its creator.

Almuth's recent interpretation of the theme of suffering and the repercussions evoked by the "Crucified Woman" make it an interesting piece to compare with her earlier work on the same theme in the Stations of the Cross completed in 1968 for the Italian parish of St. James Roman Catholic Church, Oakville, Ontario. Whereas the "Crucified Woman" was not a commissioned work nor intended to be hung in a church and thus reflects the artist's personal desire to find an image adequate for her own understanding of suffering, the Stations of the Cross were commissioned for a particular architectural setting and religious community thereby imposing certain limitations on the artist's creative expression. As this was the artist's second commission after arriving in Canada she

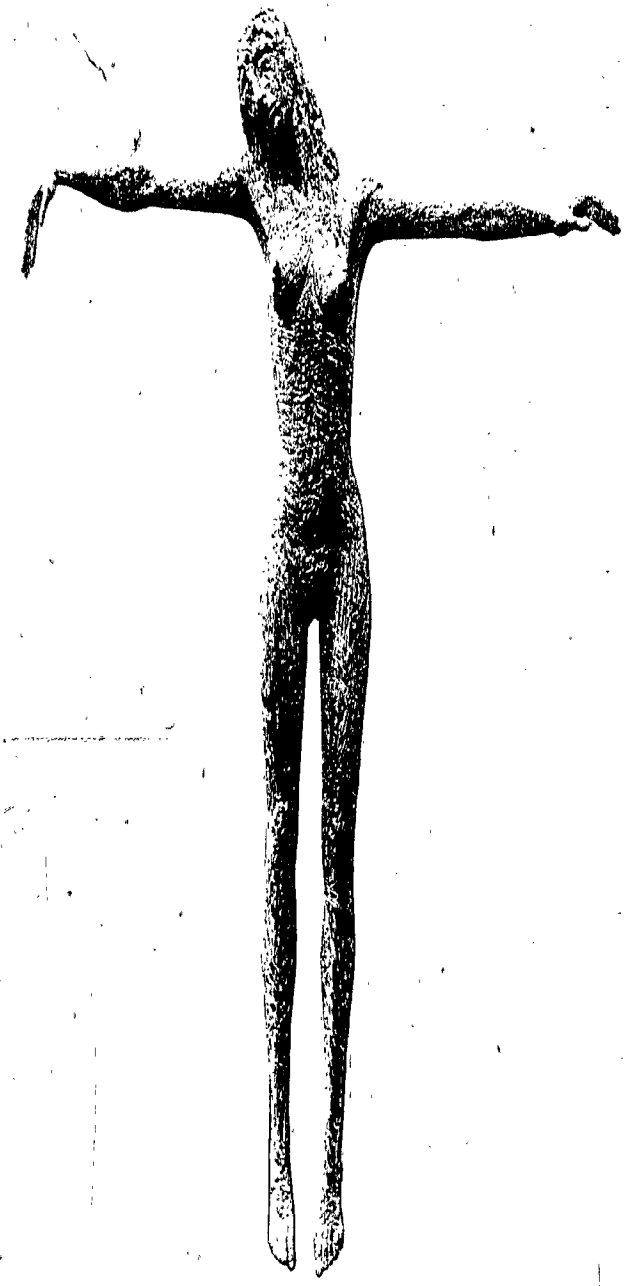


Figure 60: Almuth Lutkenhaus. "The Crucified Woman." University of Toronto. 1979. 7' high.

by Almuth Lutkenhaus

was not in a position to demand more than the relatively low $15000 which the parish could afford for each station. Consequently she could only simulate her preferred medium of cast bronze by using plaster painted with a dark patina for the (approximately) 12" X 18" bas-reliefs which took her a year to complete. Her original idea to exclude the figure of Christ from each grouping so as to focus attention on the response of the people who witnessed the Passion was unacceptable to the parish priest so that, in the end, she added a Christ figure to each station. Nevertheless, Almuth still attempted to show the reaction of those along the way by including figures in stations where they are not customarily seen: a compassionate bystander tries to ease Christ's first fall, while a Roman soldier beats him to the ground in the second fall, and an impassive crowd gazes on the third fall. As she was able to combine some of her own interests with those of the parish, Almuth was quite pleased with the final fourteen roughly textured images. These irregular shapes march along the expansive interfolding walls of the modern church, providing the only decoration in the large, ark-like nave (Figure 61). To complete the iconographic programme and visual unity of the church's interior, the artist, who is not herself Roman Catholic but an Anglican who only occasionally attends church, made as a gift for St. James and memorial for her parents, a large sculpture of the Last Supper to hang behind the altar.

I talked with the artist on the phone before visiting the Oakville Church, and asked if I might photograph her Stations. She commented that it would be difficult to do so as "the church is now very cluttered and dark." Lights, originally promised to illuminate each station, had never materialized and a gigantic "Crucifixion" donated by an Italian welder had been placed over the altar. Several store-bought wall sculptures cluttered the side walls, destroying the intended starkness and visual unity. Almuth had in fact moved the Last Supper sculpture to another church, a practical response that reflected not so much bitterness, as dissatisfaction at seeing her artwork in less than ideal surroundings. Because of the value she attaches to her art it is important to Almuth, I suspect, that her work be seen in a suitable and complementary setting.

I visited the church on a weekday and found the tables of popular devotional images in the back corners of the large nave less intrusive that I had imagined they might be from Almuth's

Figure 61:
Nave with Stations by Almuth Lutkenhaus, St. James Roman Catholic Church, Oakville, Ontario.

Figure 62:
Side altars with popular devotional images and two Stations of the Cross by Almuth Lutkenhaus.

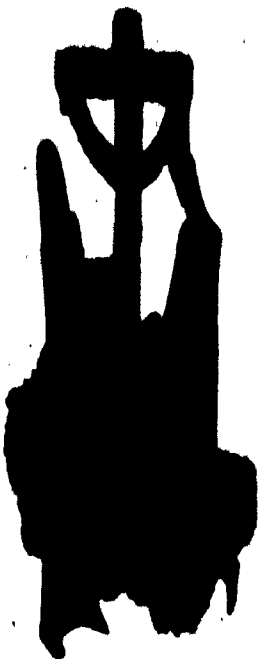


Figure 63:
Almuth Lutkenhaus. "Jesus is laid in the sepulchre." St. James Roman Catholic Church, Oakville, Ontario.

description (Figure 62). The Stations themselves, small dark shapes on the huge side walls, demanded close examination to be fully appreciated. Without the intended lighting the sculpted relief that defined the abstracted figures was largely obscured by shadows. As individual pieces seen up close they were strong but the arching space of the nave and the sheer height of side walls seemed to overwhelm the series. The small chapels with their tables bearing kitchy statues of Mary and the saints surrounded by artificial flowers created, in contrast, intimate spaces of familiarity exuding the warmth of colour and texture. While upsetting the visual harmony of the overall scheme for anyone sensitive to such effects, the tables of manufactured images hit with the persistent red glow of "automatic candles" (insert 25 cents), expressed, from my impressions of Italian Catholicism, the spontaneous devotional interests of the parishioners. As a result the carefully conceived Stations of the Cross that decorated the walls at precise intervals and complemented the modern architectural setting, while visually innovative and unified, did not seem to be fully integrated with the interests and needs of the people who worshipped in this particular place. It is interesting that the Stations of the Cross, unlike the "Crucified Woman" whose radical symbolism had been brought to life largely by placing her in a traditional religious setting for which she was not originally intended, are not likely to become the same type of dynamic and provocative images, and function, rather, as static decorations. I wonder, for example, how many parishioners appreciate the subtle implications in the last station which "should be, in my opinion, the resurrection." In the fourteenth station the artist has replaced the traditional inscription on the cross (INRI) with a crown of triumph and wrapped the dead body of Christ in bandages like . . . the cocoon, spun for the emergence of the butterfly" (Figure 63). Perhaps, had the artist been allowed to eliminate the figure of Christ, the series would have generated deeper reflection. Like the "Crucified Woman," the Stations might then have raised more profound questions, although it is possible that a traditional parish church would not have appreciated the artist's imaginative innovations.

Appendix D
Stations of the Cross at Cardinal Newman High School

In September 1978, Patricia Ballard, part-time artist and part-time art instructor at Cardinal Newman High School, Hamilton, Ontario was asked by the school chaplain, Father Bulbrooke, if she would work with a group of students to create Stations of the Cross for the new school chapel. At the instigation of this energetic and enthusiastic priest, a classroom was being converted into a chapel in memory of a nun and a student from the school who had both recently died. As the Stations were to be ready for the October 18th dedication Pat decided to incorporate the project into a unit on figural modelling in clay which she usually taught at this time of the year. Thus twenty-four grade ten students worked singly and in groups to create free-standing figures and wooden crosses portraying the fourteen traditional events.

The events of the Passion story were well suited for the problems to be covered by the fall teaching unit. After selecting which station event and figure they wished to portray, the students were given minimal guidelines for the formal problem of how to model a figure and were free to come up with their own interpretation of the content. Pat suggested that the figures be about eight inches high and she emphasized the need to simplify facial features and details. She also showed students how to drape a figure with a rolled-out piece of clay to simulate realistic clothing and how to create interesting textures for hair by pressing clay through a sieve. She placed greatest emphasis on the need to convey the activity of each figure, imbuing it through gesture with the spirit of life. Pat provided the students with only the title of the station so that they, drawing on their own understanding and memories of the Stations from Lenten devotions and earlier religious instruction, developed the visual content for the groupings. It is interesting that the students consistently dressed the figures in the long robes of Biblical times

Figure 64: Students. Stations of the Cross. Chapel, Cardinal Newman High School, Hamilton, Ontario.

thus creating a fairly traditional interpretation. The figural groupings set on long shelves create an overall effect similar to a Passion play, the fourteen wooden crosses made by two boys in the class, alone serving to define the separate events (Figure 64).

While the wooden crosses serve to separate the fourteen scenes they also, along with the uniform size and colour of the unglazed, wood-stained clay, serve to unify the whole series. Working with twenty-four individuals of various artistic ability to create a continuous series presented some problems, although Pat recalled that she lent extra help to only one boy who had difficulty getting the correct proportion for the legs and feet of the crucified Christ in station twelve. The individual figures, nevertheless, varied considerably in the end, in size, detail and artistic sensitivity. Thus Christ who appears in each event is only sometimes bearded or crowned with thorns; the kneeling Mary of the fourth station almost towers over the standing Christ; and the students unanimously recognized the extra-sensitive portrayal of Christ in the eighth station and the soldier in the eleventh. The unevenness of these variations, however, creates its own texture across the whole and, as Pat commented, "... if you took the weak ones they wouldn't be anything, but because you've got so many they work as a group ... it gives it a strength."

Neither is the overall visual or narrative effect of the whole disturbed by reorganizing the sequence of figures or events. When I visited the chapel in the summer of 1984 the figures and crosses were randomly cluttered on the glass shelves provided for them along the back wall of the chapel. At my request Pat began to organize the stations on the shelves according to the traditional sequence although she had difficulty recalling the order of events (we referred to a list I had with me) and which figure represented which character or station. Thus the figure defined as one of the apostles of station thirteen in the yearbook display, was placed by Pat at the second station as Christ carrying his cross. Photographs of the unfired figures which had been labelled according to station and placed on a table at the back of the chapel for the October dedication, revealed that the three falls of Christ had also appeared in a different order than that shown in the yearbook photos. As Pat worked to re-create the original sequence she commented that, while some figures were very specific and obviously belonged to a

particular station. Others, with simple and generalized features could, if they happened to get mixed up, function for several stations without upsetting the continuity of the whole.

The original idea was not, however, to make interchangeable figures to create the impression of one generalized crowd scene. Because of their open display on narrow glass shelves rather than in enclosed glass cases well-lit along the side wall as was originally intended the figures had been bumped and rearranged by students sitting at the back of the chapel. Pieces were broken off several of them and the fourteenth, an innovative entombment image which portrayed Christ in the nest of a shroud that was fairly alive with unfolding life, had been irreparably broken. Pat lamented this damage, reminding herself that she should get a case made in the coming school year as "the money is available . . . and I don't want to keep making them." She thought she might get the girl who had made the fourteenth and who had since graduated, to remake it in the same style so as the complete the series. She also thought she should include a label defining each station as well as a brief explanation of the project and the names of the students involved.

The students who had worked on the project were identified with the photograph of the station that they had made, on the inside cover of the 1978 school yearbook (Figure 65). Also featured in this yearbook were photographs of the ceremony in which the chapel (including the Stations) were blessed by the visiting bishop. As the creation and dedication of the chapel was a hi-profile event in 1978, the larger school community had been interested in the art classes' work on the Stations, periodically checking on their progress and heightening the students' sense of contributing to an important school event. At the end of the year each student was awarded a certificate in appreciation of his or her work on the Stations an honour which many involved might have otherwise never received. The same level of interest does not appear to have been maintained since that time however, resulting in the breakage and disorderly confusion of the figures which lack an appropriate display case. Pat's procrastination in getting a protective case and better lighting for the series may be in part caused by the arrival of a new chaplain who has hung a wide variety of popular and traditional religious images along the side wall where the Stations were to have been displayed, upsetting the visual harmony of the chapel. This proliferation of visual data

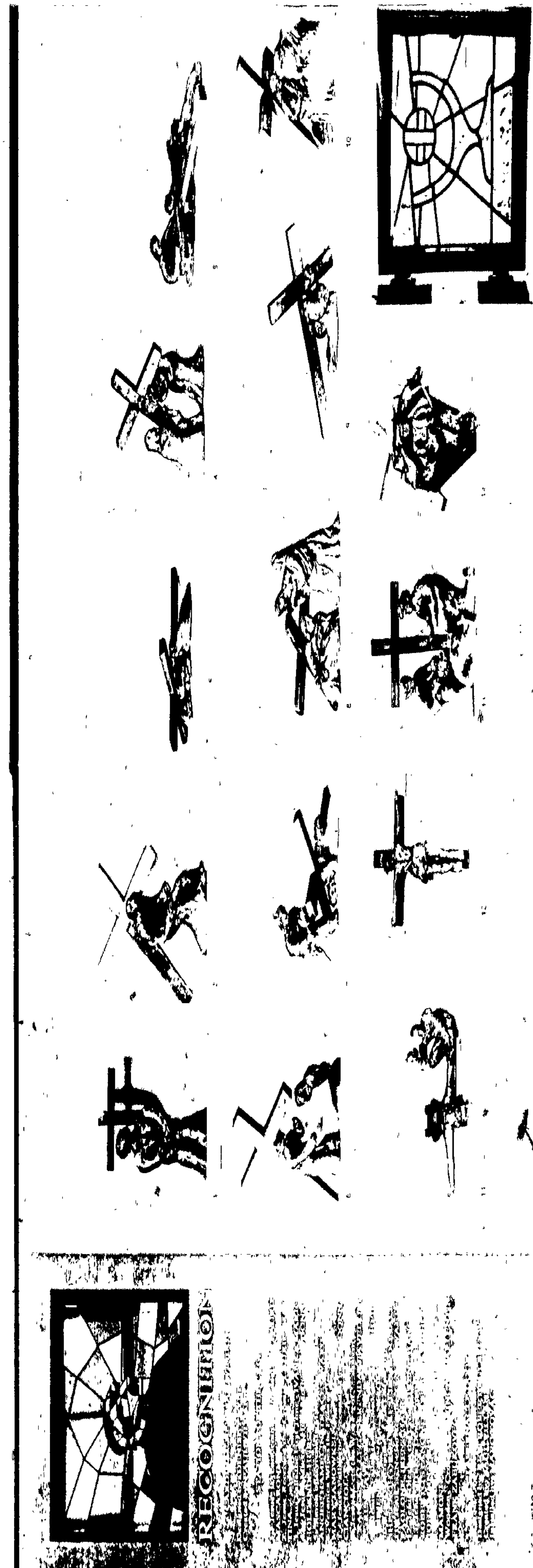


Figure 65: Yearbook tribute to students who made the Fourteen Stations of the Cross. Cardinal Newman High School.

has diffused the focus of the chapel, relegating the Stations to a lesser position than they occupied both literally and symbolically in the first year of their making, when they and their location in the student-constructed chapel appear to have been a unifying symbol for the school, heightening the sense of community and shared commitments.

EPILOGUE.

It is not the things themselves
that are lost, but their use and handling.

Sons branch out, but
one woman lead to another.
Finally I know you
through your daughters,
my mother, her sisters,
and through myself.

Goodbye, mother
of my mother, old bone
tunnel through which I came.

Margaret Atwood
"Five Poems for Grandmothers"

Several years ago, before I had found my own style as an artist, I commented rather flippantly to an Anglican artist friend that my "goal" was to do a "Mennonite version of the Stations of the Cross." I forget this comment and even the fact that I had been aware of the Stations at that time until she reminded me of it four years later as I was beginning to research the theme for this thesis. Why I had mentioned specifically the Stations of the Cross I am not sure. I had occasionally attended Catholic Masses but was never particularly struck by any Station images. No doubt I had meant the statement symbolically rather than literally. As an artist from an iconoclastic religious heritage, I was drawn to images in Christian traditions that accepted them as integral to worship, and I sought a way to integrate my background with the new directions in which I was moving. Gothic cathedrals, Catholic monasteries and European museums, as well as books filled with Medieval artifacts and Eastern Orthodox icons, fed my hunger for visual stimuli, attracting me with their "otherness," as they had Tony Urquhart, and giving me a vocabulary of Christian iconography that filled the gaps deliberately left by my own tradition. Exposure to the visual images of other Christian traditions later allowed me to see with a new "innocence of eye," the rich imagery of the hymns and folk art of my own tradition. In these I found expressed the same longing for God that I had discerned in Medieval reliquaries and icons of Mary. My artistic style evolved out of these concerns, as I began to reinterpret traditional Christian iconographic themes and forms in light of my own particular ethnic and religious heritage.

The challenge to make my response to the Stations of the Cross visual as well as verbal was appealing but also presented new problems for me as an artist. Up to this point my works had been single icons and, although the eleven assemblages completed in the past four years represent "stations" on a personal pilgrimage, they were not conceived as a series nor do they need to be seen as such. I "thought" in single images, discovering the idea for a piece in a found object which became the central focus of the structure. Working on one piece over several months suited my detailed and concentrated style, and I was uncertain how I would approach a sequential narrative, although I liked and frequently used repetitive images. The second problem I encountered was with the subject matter itself—perhaps because of my own iconoclastic background. I,

like Beth Strachan, found it difficult to imagine Jesus, although the dilemma for me had as much to do with not knowing who Jesus was or what relevance the Passion events had for me. I knew that to do images resembling the popular Stations I had seen would be meaningless for me. Like Tony Urquhart's series, my Stations would have to grow out of my personal vocabulary of visual images and, like those images, synthesize my own heritage with this new iconographic theme.

Each of my eleven previous icons dealt, as did Fred Hagan's, with my relationship to a community—for me a very particular "community of ancestors" who are represented on the pieces by xerox photographs of dead and living relatives. In retrospect I see that the artworks are the concrete evidence of a journey in which I encountered the people of my past so as to establish an identity independent of them. In "Transformation Mummy," the most recent piece, the mask and photos are of my own face sometimes contorted into clown-like grimaces. Like Fred Hagan's final clown image, the distinctly Egyptian rather than Christian format of the "Mummy" and the fact that clowning self-portraits have replaced the photos of the ancestors, sets this latest image apart from the previous pieces and suggests to me, in the wrapped body and butterfly emerging from behind the masked face, that this portrait stands on the threshold of something new, perhaps allowing me, like Fred, to "live more easily in a situation."

Exactly what the transition is I will not know until I have more distance from the work and until I have completed the Stations which will take cues from the "Mummy" while also going beyond it. The work of the four contemporary artists who gave highly individualistic interpretations to the Stations of the Cross, and the paradigm of transition at the core of the *via crucis*, released me from the clichés of the popular images and the constraints of the literal narrative. In a pile of old fuse boxes I had salvaged several years ago thinking they might someday lend themselves to an artpiece, I saw suggestions of the neo-Gothic niches of the popular Stations which I had liked better than the figures within (see Figures 1 and 12). With their secret interiors and doors that open and close, the fuse boxes are also related to the hinged mask of the "Mummy" which hides a butterfly, and, like it, they facilitate my desire, akin to Tony Urquhart's, to involve viewers more intimately

with art.

While the face boxes provide limitations and possibilities for the format of my series, I will not be able to work out the specific imagery until I have collected twelve boxes and until I have completed this task of research and writing which, like Carolyn's children and Tony's vacation in Florida, distracts me from the attentiveness necessary for the flow experience of artmaking. The dilemma of writing this epilogue before completing my Stations is akin to the dilemma inherent in both art and religion: I can only record the reflection that precedes creation even though the imagery will only be worked out in the latter activity when I will think "in and by means of [the] formed materials" (Dixon, 1976b66). Nevertheless, a certain amount of reflection does precede the creative activity, and the year spent considering this theme has given me plenty of time to wonder what the root paradigm means for my own life. As part of my "reflective" research, I cycled through France, where a previous encounter with Gothic imagery had inspired several artworks. I went there specifically in search of Passion images, visiting the monumental *calvaires* in Brittany which are covered with sculptures of the Passion events, and photographing popular Stations in the churches and pilgrimage centres of central France. Curiously, it was not so much these Christian images as the prehistoric dolmens, menhirs and cave paintings that I discovered "by accident" on my route which held the greatest fascination for me, and I was less entranced by European history on this second trip than I was by the Canadian wilderness where I canoed later that same summer. While I had always questioned the meaning and relevance of the Christian paradigm, recent exposure to feminist critiques of religion challenged me to consider alternative expressions of spirituality. The prehistoric monuments of Europe and the natural shrines of the Canadian woods left more room for my imagination than did the specific imagery of Christianity.

In a sketchbook where I recorded these reflections and worked out various ideas for my Stations, I had written down a wandering conversation I had had with my grandmother soon after she moved from the farm where she had lived for over sixty years to a retirement home. Why I had included these reminiscences amidst my entries about the Stations I am not sure, except that the perspective she gained on life from her proximity to death seemed

somehow related to the Stations. I decided at that time to make a portrait of my grandmother's hands, and planned a series of drawings in which her hands, crippled with arthritis, would be transformed into gnarled apple trees. In the past four years, however, I have become more of a sculptor than a draughtsperson, and I soon realized that I would prefer to make castings of her hands and furthermore, that these would become the central image for my Stations. It was the hands of Christ crucified, especially those of Grunewald's Christ which I had sketched after seeing the Isenheim altar, that remained the strongest image in my mind of the Passion. In the Stations of the Cross I had noted that it was most often women who responded to Christ's suffering, reaching out compassionately to touch him. For my grandmother and her daughters who ran large households, raised numerous children, gardened, and made quilts and rag-rugs, hands were the most important link to their world and a means of expressing who they were. Hands, I found this past year--absent on the "Mummy" and absent for the five months I devoted exclusively to research and writing--were also the means of my thinking as an artist and related me most intimately to my mother and grandmother.

Behind the numbered doors of my Stations, then, will be hands--beginning with the small hands of a child, passing through my own and my mother's to end with the aged hands of my grandmother. While masks of the face and hands of famous individuals were often made at their death, my Stations will enshrine the hands of creative but little-known women who defined their lives primarily with the work of their hands. In the twelfth and final station, my grandmother's hands, bent and crippled into gestures which bear a natural resemblance to the agonized hands of Grunewald's crucified Christ, will hint at the relationship between my series and the traditional sequence. The gnarled apple tree originally imagined for my drawings will also be present in these assemblages. Surrounding the colourful doors with their clockfaces to mark the passage of time, the texture of bark will suggest that these boxes are trees, within which hands grow fungi-like from rough clay surfaces as they move towards death and a metamorphic return to the earth. Although my Stations will end with the traditional twelfth gesture of death, suspended within the hands but not touched by them, will be delicate gilt cocoons. These talismen of the

natural environment are for me, as for the people at Holy Cross Centre, symbols of transformation, and evidence of the cyclical deaths and resurrections that mark the "stations" along a route of spiritual pilgrimage.

References

Alston, G. Cyprian
1913 "Way of the Cross."
The Catholic Encyclopedia.
15:569-571.
New York: Encyclopedia.

Anon.
1968 The Way of the Cross.
Baltimore: Barton-Cotton.
1967 Hagan: The Mind and the Hand.
Grimsby Public Library and Art Gallery.
1978 Tony Urquhart: Twenty-five year retrospective.
Kitchener-Waterloo Art Gallery.

Atwood, Margaret
1978 Two-Headed Poems.
Toronto: Oxford University Press.

Babcock, Barbara A.
1978 The Reversible World.
Ithaca: Cornell University Press.

Bachelard, Gaston
1964 The Poetics of Space.
Trans. Maria Jolas
Boston: Beacon.
14:832-835.

Benson, George W.
1976 The Cross: Its History and Symbolism.
New York: Hacker Art Books.

Brown, B.
1967 "Way of the Cross."
The New Catholic Encyclopedia.
14:832-835.
New York: McGraw-Hill.

Brown, Peter
1981 The Cult of the Saints.
Chicago: University of Chicago Press.

Butkovich, Anthony
1975 Revelations: St. Bridget of Sweden.
California: Ecumenical Foundation of America.
Compton, Dorothy
1971 "Reunion with Tony Urquhart."
Artscanada. 154-155:41-48.
Csikszentmihalyi, Mihaly
1975 Beyond Boredom and Anxiety.
San Francisco: Jossey-Bass Publishers.
Csikszentmihalyi, Mihaly and Eugene Rochberg-Halton
1981 The Meaning of Things.
New York: Cambridge University Press.
Craig, Hardin
1955 English Religious Drama of the Middle Ages.
Oxford: Clarendon.
Davidson, Clifford
1976 "Northern Spirituality in the Late Medieval
Drama in York."
in The Spirituality of Western Christendom.
Ed. E. Rozanne Elder.
Michigan: Cistercian Publications.
1977 Drama and Art.
Michigan: The Medieval Institute, Western Michigan
University.
Davies, Horton and Marie-Helene
1982 Holy Days and Holidays: The Medieval Pilgrimage
to Compostela.
New Jersey: Associated University Press.
Dixon, John W., Jr.
1966 "Proposition and Form."
Bulletin of the Catholic Art Association
Summer:74-78.
1967 "Notes Toward a Theory of Style"
Journal of the Society of Architectural Historians.
October:172-177.
1969 "The Matter of Theology."
Journal of Religion.
49:160-179.
1972 "The Issues in Tuscan Theology."

Humanities, Religion and the Arts Tomorrow.
Ed. Howard Hunter.
New York: Holt, Rinehart and Winston.
1974 "The Way into Matter."
Art and Religion as Communication.
Ed. F. W. Dillistone and James Waddell
Richmond, Virginia: John Knox.
1976 "Liturgy as an Art Form."
Anglican Theological Review.
58 6 Supplement:55-68.
1977 "Theology and Form."
Journal of the American Academy of Religion.
45 2 Supplement:593-622.
1978 Art and the Theological Imagination.
New York: Seabury.
1983 "Art as the Making of the World."
Journal of the American Academy of Religion.
51 1:15-36.
Eisley, Loren
1946 The Immense Journey.
New York: Vintage Books.
Eliade, Mircea
1967 Patterns in Comparative Religion.
Trans. Rosemary Sheed
Cleveland: World.
Frank, Grace
1931 "Popular Iconography of the Passion."
PMLA. 46:333-340.
Grimes, Ronald L.
1982 Beginnings in Ritual Studies.
Washington D.C.: University Press of America.
Jorgensen, Johannes
1954 St. Bridget of Sweden.
Trans. Ingeborg Lund
London: Longmans Green.
Keynes, Geoffry, ed.
1972 Blake: Complete Writings.
London: Oxford University Press.
Kritzwiser, Kay

1984 "Artist's 'thresholds' lend new meaning to death." The Globe and Mail. 2? October15.

Lakoff, George and Mark Johnson
1980 Metaphors We Live By. Chicago: University of Chicago Press.

Laeuchli, Samuel
1980 Religion and Art in Conflict. Philadelphia: Fortress.

Mâle, Emile
1949 Religious Art from the Twelfth to the Eighteenth century. New York: Noonday.

Moore, Alexander
1980 "Walt Disney World: Bounded Ritual Space and the Playful Pilgrimage Center." Anthropological Quarterly. 53 4.

Mead, J.
1967 "Passion of Christ (Devotion to)." The New Catholic Encyclopedia. 10:1059-1061. New York: McGraw-Hill.

Myerhoff, Barbara
1979 Number Our Days. New York: E. P. Dutton.

Ocvirk, Otto G. et. al., eds.
1975 Art Fundamentals. Iowa: Wm. C. Brown.

Picard, Michel-Jean
1953 "Croix (Chemin de)." Dictionnaire de Spiritualité. 2 2:2576-2606. Paris: Beauchesne.

Riesberry, Rev. William
1983 Personal Interview. Toronto, 20 March.

Ragusa, Isa
1961 Meditations on the Life of Christ. New Jersey: Princeton University Press.

Rougemont, Denis de
195? "Religion and the Mission of the Artist." in Spiritual Problems in Contemporary Literature. Ed. Stanley R. Hopper. New York: Harper & Row.

Schiller, Gertrude
1972 The Passion of Christ. Iconography of Christian Art, 2. Trans. Janet Seligman. Connecticut: N.Y. Graphic Society.

Southern, R.W.
1977 The Making of the Middle Ages. New Haven: Yale University Press.

Teilhard de Chardin, Pierre
1959 The Phenomena of Man. Trans. Bernard Wall. New York: Harper & Row.

Turner, Victor
1967 The Forest of Symbols. Ithaca: Cornell University Press.
1969 The Ritual Process. Chicago: Aldine.
1974 Dramas, Fields, and Metaphors. Ithaca: Cornell University Press.

Turner, Victor and Edith.
1978 Image and Pilgrimage in Christian Culture. New York: Columbia University Press.

Worgul, George S.
1980 From Magic to Metaphor. New York: Paulist.

Yuhaus, C. J.
1967 "Passionists." The New Catholic Encyclopedia. 10:1066-1068. New York: McGraw-Hill.

with art.

While the first boxes provide limitations and possibilities for the format of my series, I will not be able to work out the specific imagery until I have collected twelve boxes and until I have completed this task of research and writing which, like Carolyn's children and Tom's vacation in Florida, distracts me from the attentiveness necessary for the flow experience of artmaking. The dilemma of writing this epilogue before completing my Stations is akin to the dilemma inherent in both art and religion: I can only record the reflection that precedes creation even though the imagery will only be worked out in the latter activity when I will think "in and by means of [the] formed materials" (Dixon, 1976:66). Nevertheless, a certain amount of reflection does precede the creative activity, and the year spent considering this theme has given me plenty of time to wonder what the root paradigm means for my own life. As part of my "reflective" research, I cycled through France, where a previous encounter with Gothic imagery had inspired several artworks. I went there specifically in search of Passion images, visiting the monumental *calvaires* in Brittany which are covered with sculptures of the Passion events, and photographing popular Stations in the churches and pilgrimage centres of central France. Curiously, it was not so much these Christian images as the prehistoric dolmens, menhirs and cave paintings that I discovered "by accident" on my route, which held the greatest fascination for me, and I was less entranced by European history on this second trip than I was by the Canadian wilderness where I canoed later that same summer. While I had always questioned the meaning and relevance of the Christian paradigm, recent exposure to feminist critiques of religion challenged me to consider alternative expressions of spirituality. The prehistoric monuments of Europe and the natural shrines of the Canadian woods left more room for my imagination than did the specific imagery of Christianity.

In a sketchbook where I recorded these reflections and worked out various ideas for my Stations, I had written down a wandering conversation I had had with my grandmother soon after she moved from the farm where she had lived for over sixty years to a retirement home. Why I had included these reminiscences amidst my entries about the Stations I am not sure, except that the perspective she gained on life from her proximity to death seemed

somehow related to the Stations. I decided at that time to make a portrait of my grandmother's hands, and planned a series of drawings in which her hands, crippled with arthritis, would be transformed into gnarled apple trees. In the past four years, however, I have become more of a sculptor than a draughtsperson, and I soon realized that I would prefer to make castings of her hands and furthermore, that these would become the central image for my Stations. It was the hands of Christ crucified, especially those of Grunewald's Christ which I had sketched after seeing the Isenheim altar, that remained the strongest image in my mind of the Passion. In the Stations of the Cross I had noted that it was most often women who responded to Christ's suffering, reaching out compassionately to touch him. For my grandmother and her daughters who ran large households, raised numerous children, gardened, and made quilts and rag-rugs, hands were the most important link to their world and a means of expressing who they were. Hands, I found this past year–absent on the "Mummy" and absent for the five months I devoted exclusively to research and writing–were also the means of my thinking as an artist and related me most intimately to my mother and grandmother.

Behind the numbered doors of my Stations, then, will be hands–beginning with the small hands of a child, passing through my own and my mother's to end with the aged hands of my grandmother. While masks of the face and hands of famous individuals were often made at their death, my Stations will enshrine the hands of creative but little-known women who defined their lives primarily with the work of their hands. In the twelfth and final station, my grandmother's hands, bent and crippled into gestures which bear a natural resemblance to the agonized hands of Grunewald's crucified Christ, will hint at the relationship between my series and the traditional sequence. The gnarled apple tree originally imagined for my drawings will also be present in these assemblages. Surrounding the colourful doors with their clockfaces to mark the passage of time, the texture of bark will suggest that these boxes are trees, within which hands grow fungi-like from rough clay surfaces as they move towards death and a metamorphic return to the earth. Although my Stations will end with the traditional twelfth gesture of death, suspended within the hands but not touched by them, will be delicate gilt cocoons. These talismen of the

natural environment are for me, as for the people at Holy Cross Centre, symbols of transformation, and evidence of the cyclical deaths and resurrections that mark the "stations" along a route of spiritual pilgrimage.

References

Alston, G. Cyprian
1913 "Way of the Cross."
The Catholic Encyclopedia
15:569-571.
New York: Encyclopedia

Anon.
1965 The Way of the Cross.
Baltimore: Barton-Cotton.
1967 Hagan: The Mind and the Hand.
Grimsby Public Library and Art Gallery.
1978 Tony Urquhart: Twenty-five year retrospective.
Kitchener-Waterloo Art Gallery.

Atwood, Margaret
1978 Two-Headed Poems.
Toronto: Oxford University Press.

Babcock, Barbara A.
1978 The Reversible World.
Ithaca: Cornell University Press.

Bachelard, Gaston
1964 The Poetics of Space.
Trans. Maria Jolas
Boston: Beacon.
14:832-835.

Benson, George W.
1976 The Cross: Its History and Symbolism.
New York: Hacker Art Books.

Brown, B.
1967 "Way of the Cross."
The New Catholic Encyclopedia.
14:832-835.
New York: McGraw-Hill

Brown, Peter
1981 The Cult of the Saints.
Chicago: University of Chicago Press.

Butkovich, Anthony
1975 Revelations: St. Bridget of Sweden.
California: Ecumenical Foundation of America.

Cameron, Dorothy
1971 "Reunion with Tony Urquhart."
Artscanada. 154-155:41-48.

Csikszentmihalyi, Mihaly
1975 Beyond Boredom and Anxiety.
San Francisco: Jossey-Bass Publishers.

Csikszentmihalyi, Mihaly and Eugene Rochberg-Halton
1981 The Meaning of Things.
New York: Cambridge University Press.

Craig, Hardin
1955 English Religious Drama of the Middle Ages.
Oxford: Clarendon.

Davidson, Clifford
1976 "Northern Spirituality in the Late Medieval Drama in York."
in The Spirituality of Western Christendom.
Ed. E. Rozanne Elder.
Michigan: Cistercian Publications.
1977 Drama and Art.
Michigan: The Medieval Institute, Western Michigan University.

Davies, Horton and Marie-Helene
1982 Holy Days and Holidays: The Medieval Pilgrimage to Compostela.
New Jersey: Associated University Press.

Dixon, John W., Jr.
1966 "Proposition and Form."
Bulletin of the Catholic Art Association
Summer:74-78.
1967 "Notes Toward a Theory of Style."
Journal of the Society of Architectural Historians.
October:172-177.
1969 "The Matter of Theology."
Journal of Religion.
49:160-179.
1972 "The Issues in Tuscan Theology."

Humanities, Religion and the Arts Tomorrow.
Ed. Howard Hunter.
New York: Holt, Rinehart and Winston.
1974 "The Way into Matter."
Art and Religion as Communication.
Ed. J. W. Dijkstra and James Waddell
Richmond, Virginia: John Knox.
1976 "Liturgy as an Art Form."
Anglican Theological Review
58.6 Supplement:55-68.
1977 "Theology and Form."
Journal of the American Academy of Religion.
45.2 Supplement:593-622.
1978 Art and the Theological Imagination.
New York: Seabury.
1983 "Art as the Making of the World."
Journal of the American Academy of Religion.
51.1:15-36.

Eisley, Loren
1946 The Immense Journey.
New York: Vintage Books.

Eliade, Mircea
1967 Patterns in Comparative Religion.
Trans. Rosemary Sheed
Cleveland: World.

Frank, Grace
1931 "Popular Iconography of the Passion."
PMLA. 46:333-340.

Grimes, Ronald L.
1982 Beginnings in Ritual Studies.
Washington D.C.: University Press of America.

Jorgensen, Johannes
1954 St. Bridget of Sweden.
Trans. Ingeborg Lund
London: Longmans Green.

Kevnes, Geoffrv, ed.
1972 Blake: Complete Writings.
London: Oxford University Press.

Kritzwiser, Kay

1984 "Artist's 'thresholds' lend new meaning to death."
The Globe and Mail. 27 October:15.

Lakoff, George and Mark Johnson
1980 Metaphors We Live By.
Chicago: University of Chicago Press.

Laeuchli, Samuel
1980 Religion and Art in Conflict.
Philadelphia: Fortress.

Male, Emile
1949 Religious Art from the Twelfth to the
Eighteenth century.
New York: Noonday.

Moore, Alexander
1980 "Walt Disney World: Bounded Ritual Space
and the Playful Pilgrimage Center."
Anthropological Quarterly.
53.4.

Mead, J.
1967 "Passion of Christ (Devotion to)."
The New Catholic Encyclopedia.
10:1059-1061.
New York: McGraw-Hill.

Myerhoff, Barbara
1979 Number Our Days.
New York: E. P. Dutton.

Ocvirk, Otto G. et. al., eds.
1975 Art Fundamentals.
Iowa: Wm. C. Brown.

Picard, Michel-Jean
1953 "Croix (Chemin de)."
Dictionnaire de Spiritualité.
2.2:2576-2606.
Paris: Beauchesne.

Riesberry, Rev. William
1983 Personal Interview.
Toronto, 20 March.

Ragusa, Isa
1961 Meditations on the Life of Christ.
New Jersey: Princeton University Press.

Rougemont, Denis de
1963 "Religion and the Mission of the Artist."
in Spiritual Problems in Contemporary Literature.
Ed. Stanley K. Hopper.
New York: Harper & Row.

Schiller, Gertrude
1972 The Passion of Christ.
Iconography of Christian Art, 2.
Trans. Janet Seligman
Connecticut: N.Y. Graphic Society.

Southern, R.W.
1977 The Making of the Middle Ages.
New Haven: Yale University Press.

Teilhard de Chardin, Pierre
1959 The Phenomena of Man.
Trans. Bernard Wall.
New York: Harper & Row.

Turner, Victor
1967 The Forest of Symbols.
Ithaca: Cornell University Press.
1969 The Ritual Process.
Chicago: Aldine
1974 Dramas, Fields, and Metaphors
Ithaca: Cornell University Press.

Turner, Victor and Edith
1978 Image and Pilgrimage in Christian Culture
New York: Columbia University Press.

Worgul, George S.
1980 From Magic to Metaphor
New York: Paulist.

Yuhaus, C. J.
1967 "Passionists."
The New Catholic Encyclopedia
10:1066-1068.
New York: McGraw-Hill

END

0 8 0 5 8 6

FIN