A study of early Christian symbols and their use in a contemporary church interior

Marcella Connorton
A Study of Early Christian Symbols
and Their Use in a Contemporary Church Interior

Sister Marcella Connorton, S.S.J.

Candidate for the Master of Fine Arts
in the
College of Fine and Applied Arts
of the
Rochester Institute of Technology

Advisor: Professor H. J. Barschel
Submission Date: August 9, 1963.
ACKNOWLEDGEMENTS

The success attained in this project is due to the constant encouragement, tireless patience, and constructive suggestions given me by Professor H. J. Barschel.

His students cannot leave his class without learning from him his love of nature, his sense of duty to the use of talents, and his sincere love of his fellow man.

I am deeply indebted to Mrs. John R. Connorton for her work in typing the following paper and to Miss Ruthmary Connorton for her valuable assistance in my photographic endeavors.
# TABLE OF CONTENTS

**PART I**

- INTRODUCTION p.1
- A NEED p.3
- A CHURCH p.5
- AN ANSWER p.6

**PART II**

- SYMBOLS p.10

**PART III**

- PROCEDURES p.20
- CONCLUSION p.24
- BIBLIOGRAPHY p.25

**PART IV**

- ILLUSTRATIONS p.27
ILLUSTRATIONS

PAGE

27  GROUND PLAN - ST. AMBROSE
28  SANCTUARY
29  EXTERIOR - REAR VIEW
30  STAIN GLASS WINDOWS
31  ARCHITECT'S ELEVATION
32  FOUR SHRINES
34-35 SYMBOLS - SKETCHES
36-37 PAINTING NO. I
38-43 DEVELOPMENT OF SACRED HEART PANEL
44-49 DEVELOPMENT OF BLESSED VIRGIN PANEL
51  ST. ANTHONY SHRINE
52-53 CANDLESTICK
54  RISEN CHRIST - A COMPARISON
Part I

Symbols in advertising are used as a means of communicating with the "average" man. He is accustomed to interpreting symbols so readily that advertising agencies have taken advantage of this facility at great profit. One picture, whether ad, newspaper, magazine, television, commercial, and any other available media, carry symbols of some things as pleasure, good health, cleanliness, serenity, loveliness, and many other abstract values. When the potential customer is exposed to such symbols, he is likely to think of the product being advertised.

Symbolism is symbolic in a new context. It is a new symbol used throughout the contact and can be traced to prehistoric times. The much-referred-to origin of the rose was a symbol of the sun and the idea that it was an integral part of the victory of the god of love in a mythical scene, this was in the prehistoric and religious period.

In their nature, symbols are complex and abstract. They convey a message to the beholder, and are used to help "read" and "interpret" utility. However, if we are to help "read" the message, we must be concerned with their meaning as well.
INTRODUCTION

Symbolism is certainly not an unfamiliar concept to the "average" man. He is accustomed to interpreting symbols so readily that advertising agencies have taken advantage of this facility at great profit. Bus placards, billboards, newspapers, magazines, television commercials, and any other available media carry symbols of such things as pleasure, rest, coolness, security, togetherness, and many glorious abstract nouns which the potential customer is supposed to automatically apply to the product being advertised.

Neither is symbolism a new concept. Symbols have been used throughout the centuries and can be traced to pre-historic times. The much-referred-to bison in the cave was a symbol in the sense that it was an integral part of the victory of the hunt. In a superstitious manner, this was to the prehistoric man, a religious symbol.

Of their nature, symbols - true symbols - are communicative. They convey a message to the beholder, and are not intended merely to be decorative. Their aesthetic quality is secondary to their utility. However, if we are to help "renew the face of the earth" we must be concerned with their beauty as well.
The message of Christianity was represented by symbols. The Christians were good borrowers. They used pagan symbols with the same lack of scrupulosity as they used pagan temples or columns and marble from amphi-theaters.

Through the years we have become more and more representational in Christian Art, so much so, that sentimentality and superficiality have made a reputation especially for Catholic Christian Art.

In opposition to this, there has been a recent trend to use symbols in the interior decoration of churches. This is good, but to use the symbols in the wrong manner would be just as disappointing. The purpose of the following work is to study Early Christian symbols as they were originally used and to incorporate them in contemporary church architecture.
"Bad taste is not one of the seven deadly sins, but I have sometimes wished it were." ¹ One can easily see how this statement could be made in considering the "art" used in Catholic churches. Although vast improvement has been made, particularly in church architecture throughout Europe and the Americas, there is much to be done within our own vicinity.

Traveling through a number of Catholic churches in Rochester, one can find a strange collection of interior decorations. Plaster statues have long been in use because of their availability, and more reasonable price. In churches which have their culture from European countries, these statues are often dressed in silks and laces. The most popular example of this is the dressing of the "Infant of Prague" statue. Oftentimes the cost of the clothing far exceeds the price of the statue. Wood carvings and bronze statues have replaced plaster to a large extent. I believe this is a step in the right direction. After all, it is questionable whether or not plaster is noble enough material to be used in the Temple of God.

Whatever the material, the execution of the art work is

important. The most unfortunate adjective attributed to Catholic art work is "sentimental". This has grown out of the Renaissance allegorical concept of reality. Too much humanity has crept in and Divinity is almost obliterated. (Very characteristic of our modern day, isn't it?).

 Possibly this insipid "art" was influenced by the Pre-Raphaelites or Hogarth in his "Moralities". Father Kenny of Australia describes a crucifixion by Guidi Reni as a "handsome athlete on a cross". That was done in the late Renaissance.

What about Hollywood's influence? Extension Magazine, a Catholic publication, promotes the art of Morgan Kane whose illustrations might have had Hollywood actors and actresses for models. Fr. Kenny asks in the same work, "Do we want Ingrid Bergman for Joan of Arc?"

A typically Rochester trend is the installing of a Renaissance copy over the main altar. This is usually of Our Lady, but sometimes of the titular saint as in St. Anne's Church and Saint Agnes High School oratory. This, of course, is done in ignorance or "innocent" defiance of a statute which forbids such distractions. The only allowable representation over the ceremonial

---


3 One vicinity church has a blown-up photograph of its patron, St. Pius X. This is not as disturbing as one might think. St. Boniface church avoided the oil painting by installing a mosaic high in the apse.
altar is the crucifix and its embellishments.

The problem of contemporary religious art cannot be met by resorting to copies and reproductions of masterpieces of the past. There is a place for such reproductions, but it is the school, the library, the cultural center - not the church. If we depend on them we shall never have in our churches an art that is vitally instructive. Today, we are troubled with our own special problems; we have our own accent and emphasis. To decorate our modern churches with works that slavishly imitate the past, is to dull and enervate the message our people have the right to hear. 4

* * *

St. Ambrose church, Rochester, uses moderate contemporary design in its structure. The merit of the interior of the church lies in the feeling of space, and the play of sunlight filtered through stained glass windows. Red brick inner walls nonapologetically contrast with grey-white stone arches, and deep green marble of the altar and sanctuary floor.

There is a certain lack of unity in its decoration, however. This was done for a reason. The parish is made up of descendents of many nations. Therefore, no cultural background is to predominate. Whether an after-thought, or an excuse, this argument does not suffice for the outcome.

4 Kenny, op. cit. 11th paragraph
There are four shrines in the church besides the two side altars. Two niches contain statues; one, a cast-stone surfaced to look like granite, the other a wood carving. A third niche contains an oil painting of St. Ann and the Blessed Virgin as a child. It is difficult to behold for any length of time.

Finally, the fourth shrine, simple, unassuming, is beautiful in its humility. The subject, St. Anthony with the Child, which so often has been presented in the most insipid manner, has none of this quality about it. The material is fibre glass colored in rich tones. It is mounted on the brick wall, and a large wooden frame encloses an area so that the brick becomes a part of the design. In comparing this shrine with the others, I tried to discover why this would be the type of decoration best suited to this church.

This was a starting point for me. It began a long process of thought about church decoration.

* * *

Church art has something to do besides decorate. It should create an atmosphere for worship. It should be a symbol of worship.
It also should teach a religious truth, not by a sort of hieroglyphics, but by presenting a reality in symbolic form.

Art speaks to us in symbol.... All preaching ought to be art (which is not the same as saying it ought to be oratory); but that does not mean that all art ought to be preaching. If you set out to preach in your paint or stone or music, you will destroy your work. Art uses symbol to bring us awareness of reality; it teaches, but not by argument, not by trying to compel the reason; it can draw aside a veil, but if we are wilfully blind, it can do nothing for us. If we have eyes to see, it can teach us a little how to live, not by telling us, but by showing us something of what life can be and ought to be.5

Descriptive religious pictures fail to do what they were meant to do. The sewing basket and other domestic articles about the room wherein St. Ann and the young Virgin are portrayed, possibly are meant to convey the idea that St. Ann set aside all else to instruct Mary in the scriptures and thereby help in the development of the Mother of God. However, I wonder if the artist meant that at all.

The more profound the truth, the less representational we must become. Artists of middle centuries, trying to portray the Trinity in human form, came up with a grotesque being with three heads. This, as one might expect, was declared unlawful in

liturgical art.

Early Christians used symbols almost exclusively.

First of all, to the Roman government, Christianity was a subversive movement; to the Jewish adherents, a heresy and blasphemy. The Christians, therefore, had signs and symbols which should only be recognized by other Christians. The cross, of course, was used, signifying the manner in which Christ died. This was disguised by many forms such as the anchor, or the letters in monograms. Secondly, the symbol is a simple expression to use. It was part of the audio-visual instruction in the young church. With the symbol was connected a certain teaching so that the symbol became a reminder of that truth to the catechumen. And, because it transmitted some religious truth, the symbol was also a means of inspiring devotion.

For the present at least, in the United States, the first reason for the symbol is not necessary. However, as long as human beings retain their human nature, the second will be. We cannot know the spiritual world directly without the use of our senses. Even Divine Revelation is manifested through material objects.
A symbol is a link between the world of matter and the world of spirit. It is a material thing or process or event or manner of acting which enables man to put some order and significance into his life. A symbol is something material interpreted by the spirit in terms of a spiritual reality. Thus the American flag is a multi-colored cloth which represents our devotion to our country. A fraternity pin is a piece of metal which stands for our loyalty to our college friends. An initiation rite (whether practiced by the American Indians, the Knights of Columbus, or the Catholic Church at Baptism) is a collection of symbols which mark out and gives intelligent meaning to a transition from one stage of life to another.  

Fr. Kenny claims that symbolism has been the best form of Christian Art and cites the Romanesque, Coptic, Gothic and Byzantine Art as examples -

The ... trend toward symbolism and abstraction is not concerned with reporting superficial aspects of things. It grapples with ideas; it is intellectual; it seeks the core of reality. It concentrates, selects, even deliberately blurs details in the interest of what is deeper.  

A symbol is a vital element, not a dead thing of the past. When we use symbols, we are not copying decorations from sarcophagi in the catacombs but using an element which has transcendental meaning. "A symbol participates in a reality of that to which the symbol refers."  

Because it is the same reality which we wish to express, symbols are well suited to contemporary structure, but, of course, rendered in a contemporary manner.

---


7 Kenny, op. cit. par.14.

Part II
Symbols
The Cross was used as a religious symbol as early as 4000 B.C. The swastica, one such ancient cross form, seemed to get its meaning from the four ends of the earth, or even as a symbol of the sun. An ancient Mexican ruins shows the cross form in a circle. The letter "tau" an original Hebrew letter, assumed the meaning of healing as it was used with the brazen serpent (Numbers 21:9).

The last letter in the Hebrew alphabet originally was written as a cross. They called it "tau" which simply means "mark". This leads to the conclusion that the mark on Cain's forehead and the "tau" of which Ezechiel speaks, and the "seal of the Living God" of the Apocalypse, are nothing else but the cross. 9

In Christianity, the cross signifies Christ because of his manner of death. It is a symbol of victory because He conquered death on the cross. It has assumed many forms throughout Christianity; has been decorated and ornamented, and certainly is the most widely incorporated emblem.

The Sun has meant a source of life and energy to peoples of antiquity even with their lack of knowledge of vitamins and solar rays. The Incas of South America are only one of the tribes of Indians who paid homage to the Sun. The Egyptians worshipped Re, their Sun god. Christianity quickly applied this image of power to Christ, "The Sun of Justice," Victor over Darkness, Light of the World, Dawn is the symbol of the Blood of Christ wherein the darkness of sin was overcome. 10 This is also a symbol of Easter, the Resurrection of Christ. The setting sun is symbolic of the Crucifixion. 11

---


10 George Ferguson, SIGNS AND SYMBOLS IN CHRISTIAN ART (New York, 1954).

11 Winzen, op.cit., p.20.
The Star has meaning for both Christ, and Our Lady. In the Apocalypse we find "I am the root and stock of David, the bright and morning star." (Apoc. 22:16). As in the Epiphany, the star symbolizes guidance. The eight-pointed star symbolizes Christ in the Redemption, the "eighth day of creation."

"Star of the Sea" is a title given Our Lady in a sixth century hymn "Ave Maris Stella." The star also represents Mary's virginity. The use of this is found in early depictions of Our Lady where she has three stars on her mantle; one over either shoulder and one over her forehead. They symbolize her virginity before, during, and after the birth of Christ.

Like the cross and the star, the Tree is a universal symbol used in pre-Christian times. It usually signifies life or growth. Christ used the vine to symbolize the unity of the Church. "I am the vine; you are the branches; he that abides in Me, and I in him, he bears much fruit; for without Me you can do nothing." (John 15:5)

The Tree of Life grew in the Garden of Paradise. To the Christians this prefigured the cross, the "Crux Fidelis" of Good Friday's liturgy: "Tree of Glory, Tree of Life That marks the world's most wondrous strife."

The Burning Bush is a symbol which cannot be traced to pagan cults because it is a happening recorded in the history of the Chosen Race. The bush was a thorn bush, thus signifying the sinful world. Thorns came with the punishment for the sin of Adam, and so were said not to exist in the Garden. The voice from the Burning Bush declared
"I am Who am." (Exodus 3:14). Thus it was that God was present among the thorns. The Jewish nation looks upon this as the mercy of God to the chosen people. "I have come down to rescue them from the hands of the Egyptians and lead them out of that land". To the Christians, this prefigures the Incarnation, God dwelling among us.

In later centuries, the Burning Bush was applied to the Blessed Virgin as is prayed in the office: "In the bush which Moses saw burning without being consumed, we acknowledge thy glorious virginity preserved. O holy Mother of God, intercede for thy children".

The Root of Jesse is a figure of the Messias which has a parallel in the ancient Orient. The title "Branch" or "Offspring" was ascribed to the ruler in view of the belief his ancestors were the gods.

The Messias was referred to as the "seed" of Abraham. Jesse signified the people from whose root the Christ was to come.

"The root is the Jewish people (família Judácorum), the stem is Mary, the flower of Mary is Christ." 12

Rose without thorns "Rosa sine spina, " is a symbol of Our Lady commented on by St. Ambrose. The thorns symbolise man after the fall. Outside Paradise bramble bushes and thorn briars grew. Mary, man's solitary boast, suffering none of the effects of the fall, is the Thornless Rose.

---

12 St. Ambrose, De Benedictionibus Patriarchorum commentary on Isaias (11:1.)
The Lily

is a symbol of purity because of its frailty and whiteness. Its edges would turn brown at the mere touch. The single lily usually symbolizes the Blessed Virgin, although the flowering staff is the symbol of St. Joseph, and also is a symbol of any saint and virgin.

The Garden Enclosed

as well as the Fountain sealed up, speaks of the virginity and Immaculate conception of Mary.

Only in a garden upon which, by such sealing, God's image has been impressed, can the well-spring of the heart shine forth in pure waves... There virtue is fenced round with the lofty hedge of spiritual walls, and hides itself from all robbers. Even as a garden enclosed against thieves is green with vines, smells of olives, and shines with roses, so in the garden of holy virginity there grow, smell and shine the vines of piety, the olives of peace, and the red roses of chastity. 13

The Pelican

according to belief, would pierce her own breast to nourish her offspring during time of famine. Thus, Christ, shedding His blood and thereby saving us, was often represented in Early Christian and Renaissance art by the pelican. Often this symbol was found in a Crucifixion scene where the nest would sit atop a cross.

13 St. Ambrose, De Virginibus - commentary on Canticle of Canticles 4. 12.
**The Peacock**  Juno's bird of immortality in pagan times, was found in Christian works as representing the faithful drinking from the chalice, the "cup of immortality".

The fruit of the tree, as a pagan symbol intimated the renewal of life, the return of Spring. In Jewish symbolism, there are twelve pomegranates on the Tree of Life, each signifying a tribe of Juda. Christianity has it signify the Unity of the Church.

**The Pomegranate**

**The Brazen Serpent**  and as Moses lifted up the serpent in the desert, even so must the Son of Man be lifted up, that those who believe in him may not perish, but may have life everlasting. (John 3: 13-15)

The serpent is a strange prefigure of Christ. We are more apt to apply it to Satan as is ascribed to him in the Garden. More revolting, however, than a serpent was the actual crucifixion which in God's plan, was necessary for the salvation of the world.

"I am a worm and no man, the reproach of men, and the outcast of the people."  (Psalm 21:7)

**Letters**  and monograms were cleverly and commonly used by the Early Christians. The Greek name for Jesus Christ, **IHEUOC XPICTOC**, abbreviated by using the first and last letters, or the first, second and last. These might be flanking a cross form, or used to disguise a cross form. The fish was used because of its Greek translation. The
Early Christians devised this saying using the beginning letter:

Jesus Christ, Son of God, Saviour.

NIKA, meaning victory, was often used on a banner, or with a cross.

The CHI and RHO, the first two letters in "Christ" were used together in an emblem, sometimes forming a cross.

The Alpha and Omega were used to signify the Eternity of Christ.

"I am the Alpha and the Omega, the beginning and the end," says the Lord God, "Who is and who was and who is coming, The Almighty" (Apoc. 1:8).
Part III

I studied photographs of many of the recent American churches which were built to their modern designs that have adopted the modern American religious design. However, I decided to rely on prints in each design, ground plans, and other architectural details of either building or model of a United States' church to understand the general impression, rather than which would be relevant to the report.

I assumed to use a church in Chicago for a church design. Since I am very familiar with this church, I wrote a strong version of its structure and design.

In the study of models, I found models in Chicago by architects and builder, to be most helpful. Besides the usual plans, it provided me with an idea of what space was needed and the equipment of a church.

In the case of the theory, I studied some of the models of churches and the designed church. The models on the church were made on the original design, but for simple reasons, these models have later been used on the original design, and the original model...
Procedures

Early Spring research began in two areas: Architecture, and Early Christian symbols.

I studied photographs of some of the famous European churches which were built in this century. It seemed that few magazines featured contemporary American churches. However, Liturgical Arts prints in each issue, ground plans, elevations and photographs of either building or model of a United States' church which is being constructed. Readings on ecclesiastical architecture gave general information, but not that which would be included in the thesis report.

I decided to use a church in Rochester as a setting for my design. Since I was very familiar with this church, I had developed a strong opinion of its structure and design.

In the study of symbols, I found Symbolism in Liturgical Art by Appleton and Bridges, to be most helpful. Besides its own content, it provided an annotated bibliography which gave valuable sources.

On the onset of the thesis, I limited myself to symbols of Christ and the Blessed Mother. The panels to be designed are those over the side altars of the Sacred Heart and the Blessed Virgin.
Before Summer School began, I spent hours counting bricks and calculating ratios to find the dimensions of the panels, and to work out scale drawings. Discovery: 28-5/8 feet by 12-1/2 feet.

Art work began with a meticulous colored-pencil sketch of the sanctuary in order to work out perspective problems. Using various media, I began incorporating symbols in design, trying to use those commented upon by St. Ambrose, the titular patron of the church.

Instead of progressing, I kept coming back to the same symbols rendered in the same manner. I was advised to work in a different media.

A design which worked well on paper would not necessarily be practical for the bas-relief. I realized that some of my sketches, if utilized, would necessitate a tremendous amount of material. It was difficult to conceive the idea on such a small scale.

I contacted the rectory, and obtained the architect's sketches for decoration of the side shrines and one elevation rendering of the sanctuary. The sketches showed the existing statue, etc., incorporated in the architect's finishing touches. They seemed "overdone" to me. Each shrine had candelabra and canopy. The St. Anthony shrine even had shingles on the wooden frame. The
elevation showed a different design for the wrought iron grill, candlesticks, and the emblem on the altar, from those that exist today. The actual candlesticks, I feel, are over-large and rather grotesque; the emblem is gaudy. These, I decided to simplify in my final rendering.

Borrowing a Retina camera, I began learning camera techniques. Many people tried to help me use the camera and film properly. The most valuable information came from my advisor, Professor Barschel. In simple language, and in approximately five minutes, he explained all I had searched three manuals for several hours to learn. Finally, I was able to take a number of photographs of the church, inside and out. My first roll was Kodachrome II, and the second Kodacolor.

I wrote to the artist who created the "St. Anthony" for St. Ambrose church, to inquire especially about the material used. I received no answer. Knowing only that it was fibre glass. I contacted companies in Rochester which carried that item, and explained what I proposed to do. Dolomite Company referred me to Decker's, who in turn referred me to John Schirer. The representative thought the closest to my needs would be fibre glass paste. I purchased a quart of this (called "Auto-body repair paste"). plus colors - red, blue, and white in pure resin, and less powerful
powdered yellow. With this toxic, flammable, dangerous mixture I began experimenting. I began working in clay in order to make a plaster cast for the fibre. Limited by the time element, I also tried working directly with the paste. I came up with an animal form that looked like a Christmas cookie covered with pink frosting! This was bad. I cut into corrugated cardboard to make a mold; to some success. This was not a reverse, but would only support the base.

I discovered a quick mold-making process. With a knife, I cut the forms out of styrofoam, spray waxed the surface, and used it for a mold. This had definite limitations. For one thing, it did not give the surface I had hoped for in the beginning, but I could use the smoother back of some pieces alternately with the pebbled surfaces given by the styrofoam.

Since, according to the approved contract, the final work is the water color rendition of the church indicating the decoration, the fibre glass model is intended to give a clearer picture of the final work and an idea of the material to be used. For this reason, I only worked up one panel in this material.
Conclusion

It is not difficult to conclude that there is much to be desired in the decoration of our churches. A less obvious analysis to draw up is the evaluation of my own work.

The solution at which I arrived could be used in the church. However, if in reality I were to carry this out, I would start anew, possibly using different materials, and definitely a different approach.

Because I wanted the design not to draw attention away from the tabernacle and central altar, and yet carry the message, I tried to make the design become more a part of the architecture, incorporating the background into the design. In the Sacred Heart panel, this led to a rather rambling effect. It could be more unified.

I would limit myself even more in complexity of symbols. The Sun (symbolic of God's vital power), The Burning Bush (God among men), and the Redemptive Lamb became more of a story than an easily read message. With simplicity and purer form, the Thornless Rose, Stars of Virginity, and Garden Enclosed, set forth a much more unified design.

I would like to be involved in the actual designing of a permanent visual message as decoration for our chapel or school building.
Bibliography


Part IV
ST. AMBROSE CHURCH
REV. FRANK MASON - PASTOR
J. SANFORD SHANLEY, ARCHITECT
Numbers 5 and 6 are photos of the architect's sketches. This is how he would have the shrines decorated.

Number 7 is St. Jude shrine in the process of being decorated.

The decorations for Number 8 have been completed.
SACRED HEART PANEL
SUN- Omnipotence
BURNING BUSH- Incarnation
LAMB- Sacrifice
CHI RHO- Christ
STAR- Redemption
BLESSED VIRGIN PANEL

GARDEN ENCLOSED- Purity- Fidelity

ROSE WITHOUT THORNS- Immaculate Conception

STARS- 1- Virginity before
       2- during
       3- after the birth of Our Lord
Mr. John C. Menihan  
208 Alpine Drive  
Rochester 18, New York  

Dear Mr. Menihan:

I am engaged in a project for my graduate work at the Rochester Institute of Technology. It includes a design for a church interior.

Your "Saint Anthony" here at St. Ambrose Church has long interested me. Would you be so kind as to give me information on the material used and how its rich surface was achieved?

All your designs for St. Ambrose Church are those most in harmony with its fine architecture.

Respectfully,

Sister Marcella

Sister Marcella
The answer to the letter opposite came in the form of a telephone call on August 7 when Mr. Menihan returned from his vacation.

Mr. Menihan proffered a great deal of information, describing in detail his method of using fibre glass, plastic and epoxy.

He also extended an invitation to visit his studio and see other work that he has done in this medium.
PRESENT CANDLESTICKS
out-sized
ornate

POSSIBLE SUGGESTIONS
RISEN CHRIST — Ten feet high, hand-hammered bronze repoussé outdoor wall statue

Saint Andrew seminary, Rochester, New York

The Right Reverend Msgr. Richard Quinn, rector
A COMPARISON

Both illustrations depict the risen Christ. One abstracts slightly. The other tries to imagine every wrinkle. A popular actor might have been its model.

See page 4 in the text.