Teilhard de Chardin's Mass on the World

Mary Stover

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Teilhard de Chardin's
"Mass on the World"

by

Mary M. Stover

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

June 2, 1971

Advisor: Lawrence Williams
I dedicate this thesis work
To my family and friends
in appreciation for
their constant
encouragement
and help.
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by
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Introduction

One of the main statements of Teilhardian thought is that all of creation will evolve to a certain point of collective maturity and find unity with God.\(^1\) This unity is called the Parousia - the second coming of Jesus Christ, the end of the world as we know it. There are three ideas that explain Chardin's concept, and he outlined them carefully. First, the spirit of Christ permeates matter.\(^2\) In the fullness of time, Christ redirects matter back to God. Finally, "the maturation of the human noosphere\(^3\) is not the cause but only the precondition of the Parousia."\(^4\)

This collection of prints and thesis work is inspired by Chardin's concept of the final condition of creation. Using lithography as a medium, a visual interpretation of sections from "Mass on the World", a chapter in Hymn of the Universe, by Teilhard de Chardin is presented to illustrate, as Chardin outlined them, the stages of this development. Hymn of the Universe is a philosophical speculation written in


\(^2\)Ibid., p. 57, quoting The Divine Milieu, p. 164.

\(^3\)Ibid., p. 21. "Chardin uses the term 'noosphere' to describe mankind's combined achievements which form a global network of collective mind."

\(^4\)Ibid., p. 57, quoting The Future of Man, p. 348, and fn.
a lyrical form. Selected passages from "Mass on the World" were chosen because each passage explained a process in the development of the whole idea - the evolution of the Parousia.

To understand the importance of his work in contemporary Christian thought, it is helpful to understand the relationship between the Catholic Church and the theory of evolution. For nearly one hundred years, Darwin's theory of evolution had upset the religious world. During Chardin's youth it became the focal point for intense and bitter controversy; atheists saw evolution as a final blow to religion, and clergy accepted the atheistic interpretation as just such a threat. An official warning against its unconditional acceptance was issued in the Encyclical *Humani Generis* as late as 1950.

Chardin was a man who lived and synthesized the life of a scientist and that of a Christian mystic. As a paleontologist, who traveled all over the world when there were important finds and studies and who had a part in the discovery and the identification of the

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Sinanthropus skull\(^8\), he was forced to accept evolution as fact. At the same time, as a Christian and a Jesuit Priest, he could not ignore his theological studies. In a series of books and letters, he presented a philosophy that is both evolutionist and Christian. Although he did not claim to be a professional theologian\(^9\), Chardin was concerned with the ultimate meaning of his findings and relating his interpretations and vision of reality to the great mysteries of Christianity. Although he made many personal appeals to the Vatican, all of Chardin's work was published posthumously.

Today, the Church regards Chardin's philosophy as a Christian interpretation of the Parousia based on an evolutionary cycle.\(^10\) Seminars are being conducted all over the world on Chardin, but, only in time, can Teilhardian thought be judged as to its far-reaching influence on contemporary thought.\(^11\)

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\(^8\)Murray, *The Thought of Teilhard de Chardin*, p. 7.

\(^9\)Ibid., p. 27.

\(^10\)Ibid., p. 7.

TEILHARD de CHARDIN'S
"MASS ON THE WORLD"

Submitted by Mary M. Stover
I. The Lithographic Process

Before considering the prints and Teilhardian thought, a general description of the lithographic process followed in this thesis work is presented. In this way, redundant descriptions of technical processes may be minimized. When there is a significant deviation, it will be discussed with the presentation of the prints.

Carborundum grit is used as an abrasive to grain the Bavarian limestone. In this way the stone is prepared to accept the grease in the drawing process. First the stone was washed with water, and #80 grit was ground between two stones by revolving "the top stone in a circular figure-eight motion."\(^{12}\) When the Carborundum grit turned to a white gummy substance, and the stone was difficult to move, the top stone was removed, both stones were flushed with water, and the process was repeated. It was necessary that the stone be ground evenly over the surface to guarantee an even printing. A grinding with a #80 powder six times, #180 powder four times, and a #220 two times insured a sensitive and well-prepared stone.

The method of working tusche on the stone follows.

If the stone is wet with clean water and drops of undiluted tusche flow into the wet areas on the stone, an amoebic form takes shape. As the tusche particles separate, the intensity of the color that will be printed decreases. In this thesis work, tusche was applied in this way as well as with a lettering brush and a variety of pens. To facilitate delicate wash areas, a careful study of etching the stone is necessary.

Etching is a critical operation. First, after the tusche was dried, rosin powder and French chalk were dusted over the stone. The excess was blown off the surface. Rosin and French chalk are acid resists. They adhere to and protect the image from the action of the acid etch.\(^{13}\) Then, a gum arabic and nitric acid solution was poured onto the surface of the stone. To check the strength of the acid beforehand, a drop of the solution may be tested on the corner of the stone. If a gentle white bubbling appears, the acid solution is not too strong. However, if a frothy bubbling occurs, more gum arabic is added to the solution to retard the strength. If the acid is too strong, it will burn the image off the stone. When the solution was on the stone, it was gently rubbed over the entire surface for about

three minutes. A soft brush or the hand may be used for this operation. After the correct time lapse, the excess etch was blotted off the stone. The first etch de-sensitized the surface of the non-printing area. The first etch remained on the stone overnight. After approximately eighteen hours, the second etch was applied over the first etch in the manner previously described. The excess etch was blotted off gently and was allowed to stand for twenty minutes. Finally, the etches were removed with water; the tusche, with turpentine. When all the turpentine had been flushed off the stone with water, the stone was rolled up with ink and was ready to print.

Before the actual printing was begun, the palette was prepared, and the paper was dampened. A small amount of ink was rolled out evenly on a clean palette. It was necessary that the ink cover the roller as evenly as possible. A circular motion, a quarter turn, was made with the wrists between each rolling. When the palette was prepared, the ink was smooth and even, and, as the roller moved over the palette, a tacky sound could be heard when the correct amount of ink transferred from the palette to the roller.

14 Ibid., pp. 53-54. "In desensitizing the stone, gum is used to protect the surface of the stone from grease images and smudges. In resensitizing the stone, the gum is lifted from the surface so that new grease images may be added."
The dampening of the paper is a simple operation. Arches cover stock white, a good rag paper that holds up well in color printing and repeated dampening, was used for this thesis. Approximately an hour before printing, the paper was sponged on both sides with tap water and placed between clean blotters in a damp box. As the paper was needed for printing, it was removed from the box. There was some shrinkage by the sixth printing. This problem had not been resolved in this thesis experience.

In printing, the first important consideration was an orderly set up. Clean water, clean sponges, enough paper towels, and a new tympan and backing were prepared. Then, keeping the stone wet, ink was delivered to the stone from the charged roller. The ink adhered to the areas of the stone that have been treated with grease but not to the areas that were wet. This principle that oil and water do not mix is the basis of the lithographic process. After several rollings, the pressure on the press was adjusted and the first proof was pulled. After the depth of tone desired was reached in the proofing, printing was begun. A careful count of the number of rollings on the palette and deliveries to the stone was noted to insure consistency in the printing.

After each printing of the edition, the stone was
regrained with three grindings of #220 Corborundum powder to remove the old image and prepare the stone for a new design. To make this process easier, the ink from the previous printing was removed with turpentine and the stone was re-sensitized with white vinegar. To re-sensitize the stone, a solution of one part water and one part vinegar was poured over the stone. After a few minutes, the stone was flushed with water, and the procedure was repeated two more times. In the graining, it was important that the ghost image and the registration marks remained visible on the stone. When the reworking was completed, the whole process was repeated to make additional color printings on the first print.
II. Print One

"But the offering that you really wanted...is nothing less than the growth of the world borne ever onwards in the stream of universal becoming."\(^\text{15}\)

This passage, the title of the first print, indicates to me the beginning of Chardin's Parousia, the ordering of matter.

All human life begins in the womb, so begins the symbolism of the first print. In \textit{The Phenomenon of Man}, Chardin describes the "most primitive state of non-being which science can conceive of, as a near vacuum, a featureless and formless gas of similar particles."\(^\text{16}\) The universe, representing all of creation, is formed by the overlapping of delicate washes printed in the four earth colors in a loose ordering of colors in the shape of a womb. Chardin continues, "But there must have been present at the same time, some ordering field of principle, compelling force of attraction, which compelled these particles to unite..."\(^\text{17}\) This introduces the most important symbol in the thesis work, the symbol of red. The four matters named in Greek


\(^{17}\)Ibid., p. 29.
philosophy are: water, earth, air and fire. I assigned the colors blue for the water, green for the earth - a symbol of hope in the renewal of spring, white for the air and "red for the fire." Since fire is energy, and in Christian thought, Energy is Love between the Father and the Son, red symbolizes the creative force of Divine Love. As Chardin's outline of the stages of the Parousia unfolds, red becomes more and more prevalent in the prints.

"Yellow," the first color printed, "represented the brightness, the goodness of God and fruitfulness." With the printing of yellow and the subsequent printings of blue and magenta, the organic shape of the womb was formed. In the symbolism, the red printing, identifying Divine Love, impregnates matter and brings about natural order. The red dot, the sperm, shows God, in time, beginning the work of the Parousia by pouring Himself into creation. There is a linkage with Genesis not only in the subject matter but also, in the use of the "V" symbol which classically represents the Spirit of God in the dove symbol, and emphasizes the religious

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19 Acts ii: I-II.


21 Ibid., p. 45.
element of the print.

The handling of the tusche itself, allowed for a watercolor wash quality consistent with the theme. The forms were free flowing. After the first two printings, the treatment of the tusche and the equal proportion of the color made the print seem too balanced. To remedy this, the magenta was placed in the existing shape and, for variation, horizontal lines were scratched through the tusche in the circular area.

In etching the stone for the first color, six drops of nitric acid and two ounces of gum arabic were used. For the second etch, sixteen drops of acid to two ounces of gum were used. This etch combination worked fairly well. The tusche did not lift after the first etch; however, the image began to fill in after four printings. A water etch consisting of one cup of water with seven drops of nitric acid was used to re-etch the stone in the printing process. The stone held up for seven additional prints. For the second etching of the second image in the first print, twenty drops of nitric acid and two ounces of gum were used. With this etch combination, the image held up through the whole edition. This became a standard etch for the thesis work.

At the completion of the first print, in comparing them, only five were similar enough to make up an edition. Four were lost to faulty registration. The others were under-inked in one printing or another, or were lost due
to fill in of delicate wash areas. However, the first print illustrated technical competence in the lithographic process and professional care in the cleanliness and in the editing of the prints. Since this print also was intended to reflect the theme of the first stage of Chardin's Parousia, it was a successful beginning for this thesis.
III. Print Two

"So far from the light emerging gradually out of the womb of our darkness, it is the Light, existing before all else was made which, patiently surely, eliminates our darkness." 22

This passage describes the enlightenment of man, the 'noosphere' which begins with the creation of man.

In the second print, color was used to create a feeling of ethereal space. As an oppositional element, from the white area in the top left of the print, a flat ribbon of red, Divine Love, 23 placed in an organic shape of the umbilical cord was drawn. The ribbon, coming from the Light of God, brings light to creation. The yellow, symbolizing the light of wisdom and knowledge, disperses the darkness of uncertainty, confusion, nothingness-void of God, represented in the black printing. A feeling of warmth results from the overprinting of yellow onto the black. The overprinting of blues forms the organic shape of the womb, the infancy of creation, and emphasizes spatial quality. The unusual spatial quality is achieved by the use of light colors over the dark underprinting. The effect is intended to be an illusion of airy weightlessness. The color of the blues on

22 Chardin, Hymn of the Universe, p. 21.
the black and the working of the tusche itself is light and filmy and compliments a mystical mood.

In the development of the print, an awareness of the universality of the theme was realized. Many scholars besides Chardin have described the enlightenment of man. Plato, in "Book Seven" of The Republic depicts man distinguishing between illusion and reality, in the well-known allegory of the cave scene. From the world of darkness and illusion the soul ascends into the light, an intellectual awakening, and realizes goodness.

"...in the world of knowledge the idea of good appears last of all, when seen, is also inferred to be the universal author of all things beautiful and right, parent of light and of the lord of light in this visible world, and the immediate source of reason and truth in the intellectual..." 24

In Plato's description of the personal intellectual awakening, the soul, itself, is the agent. Chardin describes the ascent of creation to the "Good," "the universal author of all things beautiful and right, parent of light..." 25 in specific reference to God. In his description, God is the agent. Although these differences are dynamic, the themes are very similar.


25 Ibid., p. 277.
In printing the red, the first color of this print, the general lithographic process outlined in Chapter I was followed. After two attempts and two failures, the image was transferred to another stone, and the process was repeated. The red printed successfully the first time. The next step was a reversal. In this process the negative area, from the first printing, became positive and, the positive area became the non-printing area. The technical process is outlined in an unpublished thesis report by Richard Thomas. It is as follows: Ink the stone well, and allow it to dry. Powder French chalk into the ink, wet the stone and, ink it up again. After the stone has dried, paint the borders and any other areas that you want to remain white with Gum arabic. Allow stone to dry. Pour pure shellac across one end of the stone, and draw it across the stone with a squeegee. Allow shellac to dry. Using turpentine, remove the ink. Etch the stone with ten drops of nitric acid per ounce of Gum arabic. Rub the etch into the stone about three minutes. Allow the etch to remain on the stone about thirty minutes. Remove the etch with water, and ink up the stone. Corrections with a snake slip or additions with a litho crayon or tusche may be made at this time. When corrections are made, dust the stone with rosin and French chalk, and etch
the stone again with twenty drops of nitric acid per ounce of Gum arabic. Allow this etch to remain on the stone eighteen hours. Then, remove the second etch with water, and the ink with turpentine. Roll up the image with ink; make the necessary corrections; and, using rosin and French chalk, etch the stone with fifteen drops of nitric acid per ounce of Gum arabic. After twenty minutes, clean up the stone with water and turpentine; ink up the stone; and begin printing.26

After completing the reversal, the remaining colors were printed in the manner described in Chapter I.

In concluding the discussion of this print, several prints were lost to faulty registration and uneven inking. The water color sketch for this print is stronger in design element than the print. The watercolor quality of the overprintings of color could not be captured in the lithographic medium because the details were too subtle and were lost in subsequent printings of too brilliant colors.

IV. Print Three

"...the flame has lit up the whole world from within."\textsuperscript{27}

Although this print is symbolically an extension of the second print, it illustrates an important aspect of Teilhardian thought: the evolution of the "noosphere" is subtle and constant. For me, Christianity can be reasoned up to a point; then, faith is necessary to complete the transition from being able to understand Christian concepts to being a Christian. This process takes time whether one describes the universal transition of matter to Godliness or a personal transition to Godliness. Chardin describes the universal transition to Godliness. As Chardin indicates,

"Not with sudden crash of thunderbolt, riving the mountain-tops: does the Master break down the doors to enter his own home? without earthquake, or thunderclap: the flame has lit up the whole world from within."\textsuperscript{28}

The colors are bright and forceful in this print, but the composition is balanced and rather quiet. The largeness of the shapes and the placement of color equal balance of color, stabilize the print. The intensity

\textsuperscript{27}Chardin, \textit{Hymn of the Universe}, p. 23.

\textsuperscript{28}Ibid., p. 23.
of the yellow symbolizes the intensity of the "Light" (Christ) transforming creation from within. The yellow breaks across the perimeter of the universe, symbolized by the printing of blue, and moves into the left side of the print where, symbolically, the transformation has not been realized. In addition, the different degrees of change are noted in the variation of the reds within the print. The intensity of white in the center of the flame, creates a strong focal point of interest and emphasizes the intensity of the yellow. The final printing of blue orders the print and balances the composition.

With the working of this print, the lithographic process was expanded to include a special etch procedure which was developed by Philip Bornarth for delicate tusche drawings. First, after the drawing had dried, the stone was dusted with rosin and French chalk. Then, the entire stone's surface was flooded with a solution of four ounces of water and six drops of nitric acid. This process was repeated six times. After the stone had dried completely, the stone was rolled up with ink without removing the drawing. The stone was kept wet during the inking. Rosin and French chalk were applied, and the stone was etched with twenty drops of acid to one ounce of Gum arabic. The light areas were protected with pure gum arabic. The etch was worked into the stone
for several minutes and, carefully, was blotted off the stone. After six hours the etch was removed with water. Fresh gum arabic was applied to the stone before printing. The gum was removed with water; the tusche drawing, with turpentine. The stone was printed. This etch process was very effective in that it etched delicate tusche areas without burning out the image, yet kept the same areas from filling in during the printing process.

In registering this print, the pin hole process described in Peter Weaver's *The Technique of Lithography* was used. In the procedure, two dots of color were printed on the lithograph in the first printing. Then, in the subsequent printings, pins were used to align the print with dots of color on the stone.\(^{29}\)

As with the second print, the water color sketch is much more subtle than the print. With the completion of this print, there was no further attempt to transfer watercolor quality to a lithograph. The watercolor sketches, from this point on, were used only as a reference for design element and a color key.

\(^{29}\) Peter Weaver, *The Techniques of Lithography*, p. 67.
V. Print Four

"My God, I deliver myself up with utter abandon to those fearful forces of dissolution which, I blindly believe, will this day cause my narrow ego to be replaced by your divine presence."  

In outlining his plan of the cosmic Parousia, Chardin often adapts his thoughts to his own relationship with God. In this print, the transition from the universal to the specific becomes a very personal response to the theme, the title of the print. The whimsical, sparkling area on the left side of the print is intended to represent the fanciful pipe dreams of youth. The hard geometric form on the right symbolizes the realization of personal limitations. The combination of these ideas is intended to illustrate the "fearful forces of dissolution." In the understanding and the acceptance of oneself, man realizes his dependence on Divine Love for the completion of his personality and, indeed, his very being. The red organic shape symbolizes the presence of God transforming the personality.

In working this print, Gum arabic was used to create a negative image in the printed area of the medium blue. A stiff toothbrush was used to apply the Gum. After the solid tusche area was painted, a bristle brush was used to splatter patches of tusche onto the

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30 Chardin, Hymn of the Universe, p. 32.

stone. The effect of this loose and playful working created a varying pattern that complimented the theme. In the subsequent printings of green and violet, the subtle color-change interspersed with the vibrancy of the pure color on the white paper created a rich organic shape. The printing of the blue-purple geometric form balanced and unified the print. Because of the blue and violet underprintings, the transparent red advanced and created a three dimensional quality in the print.

Finally, in the last re-graining of the stone, the registration marks were lost. The edges of the print were embossed by the stone in the proceeding printings. For the final printing, the edges of the embossment were aligned with the edges of the stone. This means of registration worked very well.

Of all the prints, this one is the least ordered. It is clean and fresh. In its spontaneity, it compliments the rest of the thesis prints.
VI. Print Five

"All of us, inescapably, exist in you, the universal milieu, in which and through which all things live and have their being."

With this print, the evolution of matter is nearly completed: the cosmos is nearly transformed by the ever-increasing influence of Christ in matter. The transition is achieved by reversing the quantities of color from Print One and by changing the color value. The white background from the first print is replaced by the red-orange. All of the earth colors, introduced in the first print, are present. The values of these colors are changed by lightening them with white and tinting them with warmer color. The green from the first print is changed to a yellow-green; the yellow is a softer yellow; the regal purple is toned to a red-violet; the blue, warmed with magenta, is a red-purple. The globular shape is predominantly red, the red of the sperm in the first print. The purple and the yellow of this print are the same hue as the pastels associated with Easter. Since the Resurrection prefigures the second coming of Christ, these colors compliment the theme of the print - the universality of Divine Presence.

The only technical difficulty with this print came with printing the reversal. In spite of the

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32 Chardin, Hymn of the Universe, p. 35.
variation in the number of rollings, the directional changes, and the alternation of color rollers, the roller binding printed. The ink was removed from the image three times during the printing process. At the end of the reversal printing, only five prints were editable. From the first printing, registration marks were omitted. The print was registered by the embossing process previously described. Not one print was lost with this new means of registration. Finally, although the repetition of the organic form is obvious, this print supplies the transition which is necessary for the development of Teilhardian thought.
VII. Print Six

"Parousia"

"Without earthquake or thunderclap: the flame has lit up the whole world from within. All things individually and collectively are penetrated and flooded by it, from the inmost core of the tiniest atom to the sweep of the most universal laws of being: so naturally has it flooded every element, every energy, every connecting-link in the unity of our cosmos: that one might suppose the cosmos to have burst spontaneously into flame."33

In this print, "the point of collective maturity" and "unity with God" are realized. The goodness of Christ has penetrated and transformed all of creation which, in humility, has allowed the emptying of ego and filling of goodness to occur. When this change has been completed, unity with God, the Parousia, becomes an actuality. Since this print is so closely linked with the third print, it is fitting that the imagery is an extension of that print. In print three, there is a section on the bottom right composed of subtle overprintings of red. This area is enlarged and transferred to create the image for the last print. The reds, symbolizing the creative force of Divine Love, completely prevails. The forcefulness and vitality expressed in Teilhardian thought is evident from the richness and strength of the print.

33Chardin, Hymn of the Universe, p. 35.
Technical difficulties in this print are limited to uneven inking and roller marks. The print is clean and strong in design element, in the use of color and, particularly, in the expression of the theme of the Parousia. It completes the thesis statement and ends the visual presentation of this thesis.
VIII. Artists' Prints

In preparing for this thesis work, several contemporary print books and catalogs were reviewed. There was a certain group of artists whose work appeared in many of these publications and was really inspiring for me. This group included: Sam Francis, Paul Jenkins, Albert Christ-Janer, Walasse Ting, and others. The similar characteristics of their work included a fresh, clean spontaneous feeling reminiscent of Jackson Pollock's Action Painting. With a little further research, it was discovered that these artists were attracted to Pollock.\textsuperscript{34} Action Painting, an offspring of Abstract Expressionism, employed physical gesture to express spontaneous motion and imagination.\textsuperscript{35} Pollock did a huge painting entitled "One" mainly by pouring and splattering color on the canvas.\textsuperscript{36}

The technique as well as the wild color schemes inspired Sam Francis and Walasse Ting. Francis' "Hurray for the Red, White, and Blue" and an untitled work printed by Tamarind in 1963 clearly demonstrated Pollock's technique.\textsuperscript{37} However, Francis' work shows

\textsuperscript{35}Ibid., p. 12.
\textsuperscript{37}Siblik, Twentieth Century Prints, p. 72.
organization and thought to composition and balance. Walasse Ting's untitled lithograph dated 1967 also showed organization, and the dribbling and splattering of color was characteristic of Pollock's spontaneous energy.

Albert Christ-Janer and Paul Jenkins used the rich and vibrant color of Pollock; and, although they restricted the color very little, the organization and composition of the prints seemed more controlled. The result was that the feeling of spontaneous energy illustrated in the works of Pollock, Francis, and Ting, was subdued.

Jenkins' "Red Parrot" and "Phenomena: Passing Noon" were subtle and rich in overprinting of color. The delicate tusche work seemed more refined. For me, the prints expressed a feeling of harmony and happiness.38

Christ-Janer's "Air Forms" illustrated a similar feeling in a four-color intaglio. The flowing of the resist created a very organic image similar to those of Jenkins. The result of light colors printed over a darker background was an ethereal quality consistent with the theme.

Finally, after reviewing these lithographs and the prints of June Wayne, "At Last a Thousand III";

38Tamarind: Homage to Lithography, pp. 20-22.
Adja Yunkers, "Plate IV" from the portfolio "The Skies of Venice"; and Dick Wray, untitled lithography (1964) printed at Tamarind, lithography became the choice of medium for the presentation of Chardin's philosophy.

The organic forms created by allowing the tusche to flow over the stone, and the ethereal quality captured by careful color printing seemed to be the perfect combination to use in an attempt to express the spiritual change of matter. The subtlety and richness achieved by the overprinting of color would illustrate the profundity and complexity of Chardin's philosophy. The spontaneity of the technique was intended to allow for the strength and vitality expressed in Teilhardian thought. Although the works of these artists served as an inspiration for my thesis work, and although some of their techniques were employed, my prints were too ordered.

The transition of color, and the use of tusche was intended to indicate the change necessary to complete the thesis statement. In addition, lithography provided a means of reaching a larger number of people. In trading and in selling prints, more people might be exposed to Chardin's "hopeful note" for mankind.
IX. An Investigation of the Direction of Contemporary Christian Art

This part of the thesis is an investigation that actually was begun after the visual thesis work was completed. It is justified in that some comparison can be made between the direction of contemporary Christian artists and my thesis work.

From the beginning of the thesis proposal, I was aware that probably Christian art would not be received with much enthusiasm. It did not seem to be "the thing to do." However, there is a concept outlined by Justus George Lawler in the Introduction to a book entitled Religious Art in the Twentieth Century which, at least, made me stop and think for a moment. He stated:

"The art of our time with all its sacral traits often remains an art dedicated to the expolration of the world of the profane, of the world beyond the temple. And it is the resulting conflict within the artist, responsive to an innate passion for the sacred while orienting his work toward profane ends, that accounts perhaps both for the frustration and the agony embodied in much contemporary work which seems tormented by a kind of schizoid malaise, and also for the hesitant and almost covert manner in which the great exponents of sacred forms - one thinks of Picasso, Masson, or even of Pollock - introduce the image of the world of the spirit, of the world of the temple into their art; moreover, while shunning the notion of an infinite absolute, these artists often seem to strive after a sort of impossible
numerical infinity in the incessant repetition of themes and figures drawn from the realm of the myth."^39

He continues the development of this thought by expressing an anticipation of a renaissance "without historic parallel" of all religious art.\textsuperscript{40} After thinking about this concept for a considerable time, I could agree with him. With war, impersonalization of computer engineering, and mass production, man, more than ever, in our "hurry hurry ding ding" world yearns for love. God is Love. Since artists tend to react to their environment, the expression of their reaction should be seen in their work.

This idea is a changing concept in Christian Art. Until about the eighteenth century, one of the functions of Church Art was that of a teaching device. Not only did it evoke a response in its treatment, but also it represented Biblical stories. Today, the teaching aspect is not so important. For this reason, there seems to be a shift from the representational to the nonrepresentational form in Christian Art. From Delacroix, and Corot to Manet, then to the Impressionists, the Fauves, the Cubists, the Surrealists,

\footnote{^39 Pie-Raymond, Religious Art in the Twentieth Century, an Introduction by Justus George Lawler (New York: Herder and Herder, 1963), p. 8.}

\footnote{^40 Ibid., p. 9.
to the Abstract Expressionists, artists have progressively realized their power to infuse life into what Maurice Denis calls "a plane surface covered with color, assembled in a certain order." Bazaine, Esteve, Manessier, Singier and Ubac began as representational painters, but they have been forced to go beyond this stage to nonrepresentational paintings. Artists of today are trying to express such concepts as human reality. For this reason, the work of nonrepresentational artists such as Bazaine and Manessier, who have tried to communicate such ideas, clearly indicates the artist's personality and his experiences. Manessier said, "My pictures aim to express something my own heart has experienced, and not to imitate something my eyes have seen."

Although Bazaine and Manessier have produced decorative work in mosaic and stained glass, they transfer even on these media, the imprint of their inner lives. Manessier's windows at Breseux and Bazaine's mosaic at Audincourt, for instance, are so completely the product of the artists' contemplation that they aid rather than hinder recollection.

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41 Ibid., p. 212.
42 Ibid., p. 213.
43 Ibid., p. 195.
In the same way, Manessier's "Passion According to St. Mathew" invites the viewer to contemplate Christ in his passion. The simplicity and direction of color captures the viewer's imagination. The blood and fire of Manessier's composition in red give the viewer sense of suffering. At the same time, the consuming fire could be Divine Love and human love: this is the essence of the mystery, and the viewer can experience it in this painting in a way that is unique.\footnote{Ibid., p. 208.}

As with Manessier's work, my work is intended to be nonrepresentational in that there are no objects that are easily recognizable. This style allows for self expression in the development of the theme, in the handling of the tusche, and in the printing of the image itself. In addition to self expression, abstract expressionism provided a means to capture some of the vitality and energy of Chardin himself, expressed through his work.

Manessier places great emphasis on the effect of color. He creates flowing shapes in which black is an important element. In his treatment of color, he uses rich, vibrant overprintings that look very much like stained glass.\footnote{Siblik, Twentieth Century Prints, p. 82.} In my prints, color is
very important. A whole pattern of imagery is evolved by its careful use. A second source of symbolism in my work is found in the flowing shapes. Since all this symbolism has been previously described, it will be omitted here.

Finally, Manessier's work illustrates great sensitivity and reflection; mine shows a modest beginning.

An examination of contemporary Christian Art provided a comparison and a means to evaluate the direction of my work.
X. Philosophical Statement

Lithography is a visual means of communicating ideas: it is a fine art. Lithography combines creative expression and precision of a skilled printer. As a means of communication, it is only valid when it relates truth.

Chardin's theory of the evolution of the Parousia outlines a life style that is valid for me. Born into the world as an expression of human love and Divine Love, man actualizes in himself the reflection of God by an "evolution" to selflessness. The climax of human life comes when time ends, and, if man has evolved to a state of total self-giving and humility, he is re-united with God, the fulfillment of his personal Parousia. Since I have been studying Chardin for a number of years, and since his work outlines a life style which is valid for me, then his philosophy was

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47 Arnold, Creative Lithography and How to do It, p. 201.

48 Jacques Maritain, Art and Scholasticism, trans. by Joseph W. Evans (New York: Charles Scribner's Sons, 1962), p. 8. "But if art is a 'Virtue of the practical intellect', and if every virtue tends exclusively to the good (that is, to the 'true' in the case of virtue of the intellect), we must conclude from this that art as such (I say art and not the artist, who often acts contrary to his art,) is never mistaken...."

an obvious choice for a theme for my thesis work.

In lithography as well as the other fine arts, the artist has to love what he is making so that his creative stamina comes from his heart. Love presupposes intellect and familiarity. The artist must know his materials, and he must have reasoned through his ideas.

"The work to be made is only the matter of the art, its form is undeviating reason. Yet, if the formal element diminished ever so little, to that extent the reality of art vanishes."\(^5\)

As an artist, the lithographer must have developed a sensitivity for working on the stone. As a skilled printer, the lithographer must understand the lithographic process, have some knowledge of the basic chemistry involved in the process, and must have developed a systematic and "neat" working procedure. Finally, to improve his knowledge and to evaluate his work, the lithographer should study artists' prints from Senefelder to the present day.\(^6\)

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\(^5\) Maritain, *Art and Scholasticism*, p. 47.

\(^6\) Ibid., p. 8.

\(^6\) Arnold, *Creative Lithography and How to do It*, p. 201.
CONCLUSION
Conclusion

The visual interpretation of Chardin's concept of the final condition of creation and the translation of this thought to the lithographic medium provided a stimulating learning experience. Many readings of "Mass on the World" and thoughtful consideration were necessary at the beginning of the thesis work. Books by scholars in Teilhardian thought were reviewed for interpretation and background information.

Michael Murray's *The Thought of Teilhard de Chardin* synthesized all of Chardin's books and outlined his concepts of the Parousia in layman terms as was presented in the Introduction. His book indicates that the Spirit of Christ permeates matter and causes a re-directing of matter back to God. The evolution of the collective mind of man is the precondition for this union. From this study, I decided to present the prints in a series that would explain the Parousia in its evolutionary stages, and would build to the climax of the Parousia.

Claude Tresmontant's *Pierre Teilhard de Chardin* defined terms such as "noosphere." This was helpful in the understanding and interpretation of Print Three.

Father Henri de Lubac presented a chronological study of Chardin's life and reflected the personality of the man by presenting correspondence from a variety of Teilhard's friends and associates. From this
investigation I decided to use vivid color and, by subtle overprintings, indicate the personality of Teilhard. All of this information helped me to formulate a visual reaction to Teilhardian thought.

In addition to literary references, Father Appelby, the Coordinator of Religious Activities at The Rochester Institute of Technology, was very helpful in explaining the Catholic Church's theological viewpoint of Chardin's work. For the visual presentation, my reactions to Chardin were formulated and expressed in the treatment of imagery and symbolism. For the imagery, the shapes of the womb and the umbilical cord associated with prenatal physical development, seemed compatible with the expression of spiritual development. The main symbolism evolved from the use of color in Early Christian Art.

Evaluating this print collection, I feel that the prints, on a whole, express my interpretation of Chardin's concept of the Parousia. However, some are less successful than others. In Print Two and in Print Three, the subtleties achieved in the watercolor sketches were lost in color selection as has been previously described. The sequence of the "round images" in the prints is interrupted by Print Four; yet, for me, it is refreshing. I enjoyed working on this print. Print Six, "Parousia", seems very powerful to me. Its color is vibrant; yet the overprintings
are subtle and sensitive. Not only does this print complete the thesis statement, but also it reflects something of the personality of Teilhard de Chardin: his vitality, humor, disciplines, and the spiritual depth of his fortitude.\textsuperscript{53}

Since this thesis experience has challenged my imagination and creative ability, and the quality of my work has improved, I believe the work to be worthwhile and successful.

\textsuperscript{53}Murray, \textit{The Thought of Teilhard de Chardin}, p. 8.
LIST OF PRINTS
Bibliography


