A school is a privileged place in which, through a living encounter with a cultural inheritance, integral formation occurs

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Contents

Part One

The Connection Between Liturgy, the Culture and Education

Introduction. The Way of Beauty and the New Evangelization
Introducing the basic thesis: that it is the liturgy that is primary forming influence for all culture, including art. I explain that this book will use the examples of the artistic traditions of the Church to illustrate the general point of the connection between liturgical forms and mundane forms. (Throughout, the main influence is the writing of Benedict XVI through his encyclicals and especially two books Sing a New Song and the Spirit of the Liturgy.)

Chapter 1. Sacred Liturgy and Beauty
Making the connection between liturgy and beauty: why worship is the strongest forming influence on us in our forming our ability to apprehend beauty. Includes an account of my first experience of the liturgy at the Brompton Oratory. The importance of Vatican II and the writings of recent Popes.

Chapter 2. Sacred Liturgy and Culture
Making the connection between liturgy and culture: I define what culture is, explain how the strongest forming influence on the whole culture is worship; how the liturgical forms of art and music etc govern those of the wider culture; how we must have continuous creation of new forms that speak to people today; why economics and politics are not as influential on the formation of culture as many suppose.

Chapter 3. Liturgy, Culture and Education
How to form the person as both one who appreciates and one who forms the culture. Why this is at the core of a Catholic education. A description of a traditional artstistic education as an education in beauty. I refer to the recent church documents on Christian education and Jean Leclercq's Love of Learning and the Desire for God. Finally I draw on Newman's Idea of a University and especially his argument for the need of both analytical (scientific) thinking and synthetic (poetic) thinking. Includes outline of a liberal arts education and especially the quadrivium and how this might be combined with non-humanities majors, for example engineering. I finish with a description of a traditional artistic education such as might be introduced today and how it might develop a sense of the beautiful even in those who are not artists.

Chapter 4. Art, Grace, Education and Badly Behaved Students
Why an educational community is an essential aspect of a good Catholic education. How the Oxford college is a model of such a community - drawing on a description of medieval Oxford, personal experiences of studying at Oxford and the description of Newman (and his assertion that the creation of an educational community is a more powerful influence than exams, lectures, seminars and subjects taught, having an effect even when those attending are leading dissolute lives). How most modern American Catholic educations do not correspond to this.
Part Two

What Does Such a Culture Look Like?

How the Forms of the Culture Reflect the Patterns of the Liturgy -
Ordering Time and Space Numerically

Chapter 5. The Music (and Art and Architecture) of the Spheres
(Extension and adaptation of article published in Second Spring and a shorter version in StAR
material used with permission.) How the numerical description of cosmic beauty provides numerical
ideals to order time and space so that the culture reflects divine wisdom and the patterns of the
liturgy. An account of the main examples of traditional Christian number symbolism and examples
of geometric patterned art based upon this symbolism.

Chapter 6. Harmonious Proportion
How numbers are combined harmoniously. The source of the fundamental harmonious proportions
are described and how they have been used to order the whole of Christian culture. This is
illustrated by the example of how the numerical description of musical harmony can be translated
into the proportions of buildings.

Chapter 7. Golden or Fallen? A Note on Phi
A discussion about the Golden Section and why I feel that its role in traditional proportion has been
exaggerated.
Part Three


Chapter 8. What are the Figurative Liturgical Traditions of the Catholic Church?
This brief chapter sets the scene how the form of the three liturgical traditions in sacred art, the iconographic, the gothic and the baroque and why the High Renaissance is not one of these traditions.

Chapter 9. The Theology and Form of the Artistic Traditions of the Church
When considering the suitability of art for its purpose, style – ‘form’ - is as important as the content. It is through the characteristic style the invisible truths relating to what is painted are conveyed. This is also how we distinguish one liturgical artistic tradition from another. This chapter describes in broad terms what characterizes each of the Church’s liturgical artistic traditions.

Chapter 10. The Development of the Iconographic Style
A more detailed discussion, with illustrations, on how the theology of the iconography affects form. Case history: the painting of the icon of New Martyr Elizabeth by Aidan Hart

Chapter 11. What Catholics Believe About Icons
There is a mystique attached to icons to the degree that much of what you commonly hear about them is misplaced or tinged with anti-Catholic rhetoric. By focussing on the teachings of the Church on art from the Councils and consideration of the theology of Theodore the Studite who settled the iconoclastic controversy in the 9th century we discuss what Catholics actually believe about icons and the relative merits of other liturgical art traditions in light of this.

Chapter 12. Aristotle, Aquinas and St Francis - How the New Naturalism of Gothic Art Developed
How the rediscovery of ideas of Aristotle around 1,000AD, their incorporation into Christian through by figures such as Aquinas; and their popularization through the spirituality of St Francis and the mendicants stimulated a rise in naturalism in art (and the development of natural science).

Chapter 13. Gothic Art - Case Studies
More detail about the theology and form of gothic art, illustrated by a focus on Duccio’s Transfiguration, and two Fra Angelico frescoes, the Resurrection and the Annunciation

Chapter 14. Baroque Art - Case Studies
More detail about the theology and form of baroque art illustrated by a focus on Velazquez's Crucifixion; Procaccini’s Scourging of Christ; Tiepolo’s Immaculate Conception and Zurbaran's St Francis in Prayer

Chapter 15. Why We Need Different Artistic Traditions
An argument for the importance of a number of different artistic traditions, drawing the words of St Augustine the contrasting lives of St John and St Peter as symbols of the Church.

Part Four

Summarizing Afterword and Appendices

The Way of Beauty - Afterword
This is the first piece I ever wrote on the subject and looking at it now I can see that much of it. It appeared in Second Spring, A Journal for Faith and Culture in 2003 and with much encouragement, guidance and editing from its then editor Stratford Caldecott and is printed with permission. This is the vision I had for an art school; it was later that I realised that this was the vision also for an education for beauty for all and for the formation of 'New Evangelists'. As such it has represented the guiding light for nearly all that followed in the development of my thinking, and what precedes in this book.

Appendix 1 - Liturgical Science
How the study of the quadrivium can enhance creativity in scientific research, an account of how in 1962 Murray Gel-Mann discovered the tenth hadronic particle (a sub-atomic particle that completed a pattern of the ancient tetractys) by assuming that nature is order, symmetrical and beautiful.

Appendix 2 - Trinity and trinity - the Beauty of Three
A discussion on how the theory and application of traditional proportion was influenced by the consideration of all beauty participating in the beauty of God, which is derived in part from the harmonious relationship that exists between the three persons of the Trinity.

Appendix 3 - Liturgy and Intuition
How modern science supports the idea that a liturgically centered education in beauty will develop the intuitive capacity and help decision making.