

Expressions of the same faith?

The 12th Station of the Cross



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Conflicting portrayals of Christ's Crucifixion and the subversion of Catholic sacred art

On the left is a traditional Catholic representation of the Crucifixion painted as part of set of Stations of the Cross; to the right, an avant-garde Novus Ordo painting claiming to represent the same subject, which was also commissioned as part of a set of "Stations." Greater contrast in the artistic approaches taken in depicting the same subject can be scarcely be imagined, but, despite the glaring differences, can they both somehow be said to reflect the Catholic Faith? The Catholic credentials of the former are evident and can be attested to by noting that Catholics, whether they be from the First Century or the 21st Century, would immediately know what is being represented and respond favorably how it's been rendered, while the latter, unable to make such a claim and although admittedly a "unique" version, is

found prominently displayed on the website of an ostensibly Catholic diocese and has in no way been censured by those controlling the Vatican. Yet the question remains: *Do they express the same faith?*

"By the cross with thee to stay..."

In the traditional painting, this central teaching of the Church is rendered realistically, yet most reverently. By so doing a key element of sacred art is realized: The composition contains both the ordinary and the ideal, the temporal and the eternal. The skilled and devout artist, whose name regrettably did not accompany this reproduction, takes the viewers to Calvary and invites them to meditate on this great mystery of the Faith. The characters of the Passion, both the good and the evil, are well defined and even small details such as the attire, a soldier with spear on horseback, the titulum (or inscription) above Jesus' head and the turbulent sky are wrought with painstaking detail — it is clear that the artist wishes for there to be no mistaking the event being depicted. At the same time, there is nothing banal or secular about how it is conceptualized: Whatever compositional elements depict the world are unmistakably made subordinate to those that are holy, thus there is a kind of moral proportion to it, as well. Like stained glass, the painting is the Gospel brought into the realm of the visual arts, the catechism captured in oil and canvas.

More than that, however, the picture has its devotional side as it evokes a real sympathy from its viewers for Christ and His Blessed Mother, who are easily identifiable and painted in a very dignified fashion. The Savior, lifted up upon the Cross, rightly stands out in the composition, His suffering is evident, as is His immense love for us. It eloquently expresses in brush strokes precisely the same truths and sentiments conveyed by words of The Way of the Cross according to St. Francis of Assisi:

Behold Jesus crucified! Behold His wounds, received for love of you! His whole appearance betokens love: His head is bent to kiss you; His arms are extended to embrace you; His Heart is open to receive you. O superabundance of love, Jesus, the Son of God, dies upon the cross, that man may live and be delivered from everlasting death!

Also poignant is the manner in which Mary is shown comforted by St. John, who clutches her arm as if to steady her, and two holy women as a sword of grief pierces her soul. Her complete union with her Son's sufferings is admirably presented—as if to say, there were two holocausts on Calvary, yet mystically they are one and the same. The painting thus invites us to reflect on (and even enter into spiritually) what Dom Guéranger writes about our Lady's Dolors in *The Liturgical Year*: "A most sublime union is established between the oblation of the Incarnate Word and that of Mary; the divine blood and the tears of the Mother flow together and are mixed for the redemption of the human race."



The other characters in the foreground are also depicted so as to move the viewer to identify with them: St. Mary Magdalene, the penitent who once tearfully washed our Lord's feet with her hair, now embraces the foot of the Cross, her bowed head just below his feet once again, and an unidentified disciple (St. Nicodemus, perhaps), serving as Everyman, prayerfully ponders Christ's Sacrifice.

This, then, is a superb piece of religious art that ably assists the observer both as an devotional object that invites reflection on the Crucifixion from various facets and as a useful tool for conveying the truths of the Faith. As in all great art there is a timeless

quality about it that touches those who see it today as much as when it was painted, because it contains within it the three components classically understood to be the aesthetic cornerstones of the Arts: the good, the true and the beautiful. Most importantly, it uses the visual and mundane to convey the invisible and transcendent. In short, it is a model for what all Catholic sacred art ought to be.

Prior to Vatican II the Church had certain strictures and expectations regarding the way an artist would paint sacred scenes. As far back as the Second Council of Nicaea in the 8th Century, the Church declared: "The composition of the image is not the invention of the painters, but the result of the legislation and approved tradition of the Church" In other words, while not required to paint with a monotonous sameness, the Church insisted that artists should approach their subjects with a certain holy caution and obedience to the regulations handed down to them by Holy Mother the Church. Writing in the Catholic Encyclopedia, Louis Gillet observes concerning this necessary caution:

It would be impossible to define more clearly the importance of art in the life of the Church, and at the same time its subordinate position. Thence, obviously, results one of the chief characteristics of religious painting, its conservative instinct and its tendency to hieratic formalism. Art being regarded as didactic, necessarily partook of the severe nature of dogma. The slightest error bordered on heresy.^{1/4}

This is a very important point, because it shows the Church's recognition that art conveys ideas and when those ideas touch upon the Faith, it is the Church's responsibility to see that no error enter into a composition.

One example of this was the Church's condemnation of paintings of the Crucifixion or Descent from the Cross that depicted our Lady as having fallen unconscious. This portrayal was referred to as "the swoon" and artists who painted it were motivated out of the pious desire of showing the Blessed Mother's complete union with her divine Son's Passion, much as was discussed above. However the Church ruled against such depictions on the grounds that, however well intentioned, it showed something untrue, citing the Gospel of John: "When Jesus therefore had seen *his mother and the disciple standing* whom he loved, he saith to his mother: Woman, behold thy son." (19:26; emphasis added) According the ruling, to show the swoon was to show a weakness in our Lady that was not there and so, despite the intent, it was feared such a depiction would not give the faithful an accurate image of what would have been observed of her as she stood at the foot of the Cross. So what the Church sought was a totally *objective* presentation of the event and not one that while true in a mystical sense, was not consistent with the physical scene at Calvary.

Post-Vatican II art, on the contrary, has always valued expressiveness and novelty over any concerns for doctrinal accuracy as the other "Station" discussed abundantly shows.

The Thing without a name

When one moves over to the other painting displayed here, the reaction is likely neither to be awareness that a dogma of the Catholic Faith is being depicted artistically nor a sense of reverent devotion, but rather a perplexed "What on earth is *that!*?" take, followed by an eerie,



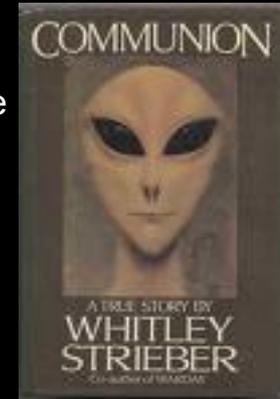
"creeped out" feeling. This is part of a set of "Stations" executed for the French "diocese" of Belfort-Montbeliard by Polish artist Grazyna Tarkowska. In the introduction to this work found on the "diocesan" website, she writes that her goal was to create compositions that speak to modern suffering humanity by linking it to the sufferings of Christ; that way it better can "relate" to the Passion. To that end, each "Station" is accompanied by a Gospel quotation, though a number of verses do not correspond to the scene, in some cases not even coming from any of the Passion narratives at all, so the viewer is left to intuit why and how said verse is relevant to the Station, if at all. And

this is appropriate for these paintings, because nearly everything about them is subjective in presentation, leaving the viewer to speculate upon what the artist is trying to tell us.

Nowhere is this more evident than in simply trying to make a identification of just who or what is being depicted. As seen in the example above, which is consistent with almost all the other "Stations" in the set, Christ is not depicted in a recognizable way, but merely as a vaguely humanoid form. There are exceptions, such as the 10th "Station," where there is a human represented, not Christ, mind you, but some unidentifiable *androgynous* or, at the other extreme, in the 12th there is no longer a figure recognizable as even humanoid, but merely a grayish lump of *something*. (To view the entire set, visit the first link below.) So what is the artist trying to say?

Well, Tradition in Action [TIA] in its feature of the Belfort project states: "Our Lord Jesus Christ is presented as an Extra-Terrestrial." Is that true?

Certainly it's a good surmise, since the "Jesus" that is depicted in most of the set's "Stations" does have general features that resemble the title character in the movie *E.T.* and many other recent cinematic depictions of such creatures, which in turn are modeled after the descriptions of extraterrestrials given by purported abductees, including novelist Whitney Strieber, who wrote *Communion* (right) and other books about "the Grays," supposedly based on his own close encounters with these creatures.



Whether that was the artist's conscious intention or not is anyone's guess, but that's all it is, a guess. We might even say, as good a guess as any. Who knows? We won't quibble with TIA on the point, but will simply point out that there are other ways of seeing it, as well. "Station" 12 *could* represent, for example: a phantom, a decaying or dissected corpse, a terribly emaciated person, a voodoo doll or some other caricature of a human being, a partial X-ray, a genetically modified human-animal "hybrid" of some sort, someone being vaporized in a nuclear blast, a zombie or some other "undead" monster, a demonic manifestation, etc. One might accurately say that it's as much a *thing* as it is a clearly identifiable human being (much less a clearly identifiable Jesus Christ).

The point here isn't to debate what it most looks like, but only to show that in its very ambiguity it is far removed from the idea of true sacred art, for unless a viewer was told the subject matter beforehand, the Crucifixion of our Lord would be the *last* thing that would cross the mind. When an artist has veered so far from simply presenting a straightforward representation of the event that the finished product becomes inscrutable, then that artwork must be regarded as a failure to communicate, regardless the technical prowess with which it is done. Seen from another angle the painting is, strictly speaking, the artistic expression of theological Modernism insofar as it does not view the Crucifixion in the sense that the Church views it, but by the artist's own admission, in a way that can be appreciated by *modern* viewers, as though traditional paintings rendered according to the dictates of Catholic theology are somehow incapable of meeting that demand. And that is the essence of Modernism.

Eliminating the Passion by obscuring Christ

Even if one takes the artist at her word that the painting depicts a scene from the life of Christ, there isn't enough going on around the figure to make it clear *what* scene from His life: the Annunciation (of a Space Baby?), Satan telling our Lord to worship him, Jesus walking on the water, a demon being cast out, the Transfiguration, Lazarus emerging from the tomb, the risen Christ telling the Apostles to fear not, etc. It can mean anything or nothing, so vague the manner in which it is rendered. Could "Station" 12 somehow show Christ on the Cross? Yes, but only in some highly abstracted manner, where, aside from what *could* be a Cross and what *could* be a halo, there is no point of reference to establish this as Christ at Calvary, nothing to show that this is a real event fixed historically in a real place and time with other people involved in the drama, just an ill-defined figure suspended in some metaphysical vacuum.

But, to play the devil's advocate a bit more, proponents of the "Stations" might argue that those viewing the paintings already *know* what the subject is, so this allows for some artistic freedom. Of course, there's a line separating freedom and license that this artist not only crossed, but took a flying leap over! The argument falls flat because it actually concedes the deficiencies of the work. "Okay, *now* I get it," is not an acceptable reaction to sacred art. Any reasonably devout Catholic looking at the above painting with the understanding that it's supposed to represent the Crucifixion would reject it on the spot as being too freakish and ambiguous to properly express the Passion in an intelligible way. (We easily can imagine the quick response of a small child raised in the Faith when confronted with this picture: "No it's not, that's not Jesus.") Again, as noted above, good religious art always must clearly and faithfully convey the truths of the Catholic Faith, yet on this count the Belfort "Stations" fail miserably.

Yet as much as it is worthless at the catechetical level, its deficiencies as devotional art are, if anything, far more egregious. Whereas the traditional Station shown above lovingly draws the viewer to meditation the death of the Savior in a spiritually edifying way, Belfort's "post-Christian" version does nothing of the sort, but rather repels with its nightmarish imagery. What sentiments of holy compassion can we have for something that we can't even identify as human, much less as the God-Man?

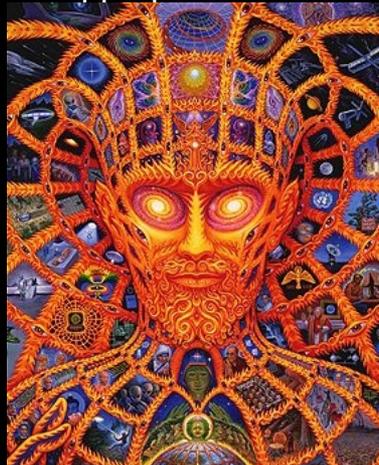
Ironically, the artist's stated goal—to make Stations that are relevant for modern people so they more readily can identify with our Lord's Passion—is not achieved in her version, but in the *traditional* one. And this is because, since the Gospel is a *divine message* meant for people in all times and all places until the Judgment, it can never grow old and is therefore not in need of "improvement" by avant-garde innovations. The *nouveau* "Stations" obscure the message and alienate the viewer from Christ, while the traditional Stations *illuminates* it and *attracts* them to Him.

Two visions, two religions

Up to this point the essay has shown that in no way can the "Stations" rendered by Grazyna Tarkowska be considered valid expressions of Catholic art, either from the didactic or devotional standpoint. They can, nevertheless, be considered as effectively advancing a faith, just not the *Catholic* Faith.

The faith exhibited in the Belfort "Stations" is clearly one far removed from the one Christ founded upon St. Peter, though this counterfeit seeks to mimic the true Faith in some ways, as its leaders unlawfully occupy the seats of power in Catholic Church, much as the Arian heretics controlled nearly all bishoprics in Christendom at the time of St. Athanasian over a millennium ago.

It seeks to mimic the Faith in some ways, but not all ways, as sometimes the serpent's tail can be seen protruding out beneath the vestments and at other times the artifice is cast almost completely away. Such is the case with these "Stations," which misappropriate the name of a real Catholic devotion and pervert its meaning. This



notion of Christ as a visitor from beyond (in the *science fiction* sense) is manifest in a somewhat different version in the pantheistic "Cosmic Christ" that was promoted by the late Jesuit of France, Fr. Pierre Teilhard de Chardin (left, a New Age painting entitled "Cosmic Christ," in which our Lord is shown not as a Divine Person, but a demonic-looking energy grid). Teilhard was condemned by the Holy Office in 1946 by no less a personage than Fr. Reginald Garrigou-Lagrange, OP, only to be protected by the notorious then-Papal Nuncio of France, Bp. Angelo Roncalli (*aka* John XXIII).

Teilhard denied or held false opinions about a number of dogmas and other fundamental Catholic teachings, such as original sin and the existence of Adam and Eve, and also taught such errors as that there should be a

"synthesis" of the Christian God and the "Marxist God," that the is no difference between spirit and matter, that God evolves along with the universe, that humanity will form an evolutionary group consciousness through "Cosmic Christ" that leads all into a nebulous "Omega Point" and that it was his intention to establish a new "improved Christianity.") In 1950 a number of Teilhard's errors were condemned by Pope Pius XII in his encyclical, *Humani Generis*, but he nevertheless is considered to have been a major influence at Vatican II.

This New Age "Christ" has gained much popularity in certain quarters of the Novus Ordo church, such as the "diocese" of Belfort-Montbeliard. Though technically "condemned" by the conciliar church, New Age pseudo-mysticism, which also includes the attempt to blend traditions of false Eastern religions, flourishes in it and has even influenced much of the thinking of those who ostensibly oppose it. One need only look at the influx of such things as Enneagrams (a geometric figure—according to one occultist, derived from a secret society emblem—used for "personality readings"), "Catholic" Zen, Goddess worship, poisonous books such as the apostate Benedictine Dom Bede Griffiths' *Cosmic Revelation: The Hindu Way to God*, (Griffiths described the Hindu temple as a "sacrament"), John Paul II's promotion of Buddhism (he called it "a religion of salvation"), etc. (It should be kept in mind that there are different currents of thought within the New Age movement that sometimes contradict one another, but the one constant is this: *All of them lead to apostasy.*)

"Combatants in a war of ideas"

Many other examples of the New Age in Novus Ordo art can be shown (see virtually any month of our archives for instances of it), but we'll cited but one other, critiqued in the *Adoremus Bulletin*, which seems particularly fitting to the present discussion. There it mentions the defense given in the church bulletin for a bizarre processional cross that had replaced the traditional one—unlike the latter, the new cross had no corpus, but instead *a large hole* in its center):

"[A] bulletin insert, written by liturgical designer John Buscemi (described on one site as an "ex-priest"—NOW), explained the new cross-with-a-hole as a complex theological and psychological statement rooted in the doctrines of Swiss psychiatrist and aficionado of Eastern religions, Carl Jung. The hole in the cross represented a "birth canal" through which the "community" is "birthed."

Irene Colligan Groot, the woman who wrote this for *Adoremus Bulletin*, said she then researched the writings of Jung, the 20th century Swiss psychiatrist who is a hero of New Agers, and found a relevant passage in his introduction to the Buddhist occult work, *Tibetan Book of the Dead*; which naturally had nothing whatsoever to do with Christ. (Her complete article can be found on one of links below.) She goes on to write that a friend of hers felt she was being obsessing overly much about this Christ-less, "holey" cross, but she countered:

I disagree. Take the crucifix, for example. Layfolks like me are combatants in a war of ideas. Our battleground is one of words and symbols of which the crucifix is pre-eminent. The crucifix defines a world of objective reality; the fact that God took on human form, lived among us for 33 years and died at a real place on the map. We think like Flannery O'Connor who said, "Jesus is a fact"!

And what she writes here is key. It *does* matter how our Lord is represented very much, because it reflects what we think about Him. A cross with a hole in the place of Christ's body is *a symbolic negation of the Faith*: a Christianity without Christ and a denial of the Incarnation. Likewise, the Jesus as alien from outer space or cosmic matrix, the Christa "crucifix" depicting a woman on the Cross, the "gay" Jesus and countless other blasphemies palmed off as the latest word in religious art, all attempt to deconstruct the Faith through parodies of traditional iconography. How Christ, His Blessed Mother and the saints are depicted has a direct relationship to the beliefs of the faithful, not unlike

the relationship of liturgy and belief, which is why the enemies of the Church deemed it crucial to replace good Catholic art with either heretical counterfeits or at the very least with insipid ones inspired by the worst popular culture has to offer, often in conjunction with liturgical changes.

Using art as a weapon

Nearly one hundred years ago, a group of cultural revolutionaries banded together in Switzerland and started a movement called Dada, which held as its goal the use of art to destroy art. What we're seeing in the Belfort "Stations" and other such abominations is the using of art to destroy faith or more precisely, *the Faith*. The parallels don't stop there. Basic tenets observed by both the Dadaists and avant-garde religious artists include the belief that their compositions should: 1. Be thrown together as randomly as possible, thus eschewing traditional compositional components such as order, proportion and balance or if such elements are observed, find a way to disrupt by the addition of some incongruous feature; be used to attack traditional beliefs and mores; 2. Be as obscure as possible, leaving everything to the subjective interpretation of the viewer, and 3. Be offensive, irreverent and outrageous, rather than inspiring, sincere and uplifting. Hence, the "Christa" crucifix emerges as a linear descendant of Dadaist Marcel Duchamp's infamous version of the *Mona Lisa*, in which he added a mustache and goatee. Many similar examples can be seen where religious imagery is being perverted in a Dadaist fashion (some in unspeakably vile ways), often, of course, by the open enemies of God, since it allows them a free shot at the Catholic Church on the grounds of freedom of speech.

One such instance was the 1999 film, *Dogma*, a comedy which featured foul-mouthed entertainer George Carlin as the liberal Cardinal Ignatius Glick. As part of his "Catholicism WOW!" marketing campaign to change the public image of the Catholic Church from a "passé, archaic institution" to one that's laid-back, fun and energetic, Glick announces that the time has come to ditch the crucifix, as it is a "scary" and "depressing" symbol. And what going to replace it? Enter Buddy Christ (photo right), a winking, grinning, "hip" caricature of the Sacred Heart, whose pose has been likened to a drug dealer greeting a familiar customer. Few things could be imagined any more offensive to Catholics than Buddy Christ, yet this same impious image appeared on the cover of the November 23, 2001 of *Commonweal*, a "progressive" Novus Ordo magazine, *not* as part of a protest decrying it as an grave insult to our Lord, but as a positive lead-in to the feature article, "Young American Catholics : Who are they & what do they want?" by James T. Fisher.



And that's as if to say, here's how the youth view Jesus today. The funny thing though is that that's probably correct to a large extent, for we live in a time when the idea of a Buddy Christ is not a far cry from what is being taught in the Novus Ordo as part of the "new springtime" for the Church. This is trivializing the sacred through the arts. If they can get people to laugh at Jesus through images like Buddy Christ, which now is being marketed as a dashboard statue, then He isn't taken seriously anymore. No longer will he be viewed by these people as the He Who will mete out God's justice on the Judgment Day, but as J.C. the "cool dude" who winks at their sins as he parties on with them.

In ages past, enemies of the Church smashed and burned sacred images as an attack on the Faith, but today the attack is more insidious because those who despise her connived to destroy her not through an outward assault, but through the malicious manipulation of those images. This has come about by enemies infiltrating and commandeering of her positions of power in order to gradually remove all traditional Catholic doctrines and replace them with heresies. The ultimate goal is outright apostasy, a goal that has made considerable strides since the closing of Vatican II. And one of the methods used is this Dada-like subversion of the visual arts, music and

furnishing of churches.

The gates of Hell can never prevail against the Church in the long run we know, but that doesn't mean some battles won't be lost along the way that will inflict serious harm to souls. Such is the history of the Church. Certainly, the Church has been laid low by this Modernist infestation, *very* low indeed. And by the "wreckovation" of churches the infiltrators have adversely effected the faith of countless millions of Catholics worldwide. (*Wreckovation*: a neologism popularized by author Michael Rose, which combines the words *wreck* + *renovation* to signify the gutting of once-Catholic churches of any furnishing that gave those church a uniquely Catholic character, while either leaving the interior barren and uninviting or else bringing in cheap, tasteless, artificial replacements.)

Re-educating for ruin

Wreckovation is a very apt term in the present discussion, because it connotes something more than it seems on the surface. When a place is renovated, it is repaired and refurnished to change its condition and appearance for the better. Now, when a church is wreckovated, the changes are supposed to be for the better; like a renovated house, they're supposed to give the church a fresh, *renewed* look and feel, because the wreckovation is seen to be part of the bigger "renewal" (that is, *subversion*) of a



belief system that starts with doing violence to the liturgical life of Catholics. The wreckovating of a church over the decades since Vatican II typically has included as stages in the process: the replacing of the altar (often dumpster-bound) with a table; the disappearance of the tabernacle once resting prominently on the now-discarded altar into a side chapel; the removal of beautiful statues of the saints and, in their places, tacky (often burlap) banners with juvenile-looking

artwork and inane slogans; the dignified, artistically decorated pre-conciliar chasubles were tossed aside in favor of tawdry, even at times clownish-looking outfits; Plainchant, polyphony and solid Catholic hymns were silenced by pop and folk music featuring unorthodox lyrics, and crucifixes were replaced barren crosses or a risen Christ who bore no marks of His Passion. In newly-built churches the rebels could have their way from the very inception, of course, which has led to some genuine abominations. (Photo left: A casual T-shirt "Mass" takes place at the Jesuit Youth House Goiania, Brazil as the "bishop" observes from the background. Note that while there is a quilt-like banner, there is no evidence of a crucifix, candles, statues or anything else that would distinguish this as Catholic. Of course, that's as it should be, because it *isn't* Catholic, yet still it falsely advertises itself as such to the detriment of souls.)

Everything was done to cheapen the appearance of the church, but wreckovation worked hand-in-glove with its destructive cousin, liturgical revolution, to do more than a mere makeover, for this had to do with winning minds and hearts to a new religion. Every step in the wreckovation process had a corresponding one in the changes of worship. For example, removal of our Lord from the sanctuary (*out of sight, out of mind*) and another destructive act, the elimination of the altar rail (no more reverent kneeling to receive), were accompanied by lay "Eucharistic ministers" and communion in hand, all of which combined to reduce significantly belief in the Real Presence. And for all the avant-garde, Dadaesque or just plain bad art that's forced out the venerable furnishings in these wreckovations, such as the "holey" cross and the Jesus as ET, there is one crucial thing to remember: It's not just about substituting the cheap and the ugly for true Catholic art, as bad as that is, but about using these substitutions to *ruin Catholics* by changing how they perceive the essentials of the Faith to the point where they gradually *lose it altogether*. That's what this is all about.

It's a wearing down process. At the initial change, Catholics may protest and resist it for a time, but if there isn't a strong inner resolve, the resistance breaks down and the

voices of disapproval subside. In time, those changes become almost commonplace to the Catholic and the subversives perceive that eroding process now can be taken to the next phase, only this time with more daring changes. It's like the fabled frog in the pot that will allow itself to be cooked to death if the temperature is gradually increased beneath it. This is how it is that many older people in the Novus Ordo church who grew up before the Vatican II have lost their faith, because all of these changes have had corresponding changes in doctrine, so that once they compromised a little the first time, the easier it was to give in more and more come the next rounds of "re-education." By the time they're able to remain in a church where processions are led by a cross with a hole in it rather than a corpus, they've passed over into a new false religion, whether they realize it or not. In its way, the subversion of religious art is nearly as ruinous of a person's profession as a Catholic as is the subversion of the liturgy. Indeed, to broadly paraphrase Martin Luther: *Wreckovate their art and you will wreckovate their faith.*

And there is no relief in sight. These outrages have gone on over a period of better than forty years and been welcomed, accepted or at least grudgingly tolerated to one extent or another by the vast majority Novus Ordo "Catholics." Those who do protest them are a small group of neo-conservatives who write for organs such as *The Wanderer* and whine about how these are "abuses" or "misinterpretations" of Vatican II. It's always the fault of someone in power who conveniently doesn't have *Rome* for a mailing address, in fact they're quite certain that the "Holy Father" would smack down the offenders if only he knew or was able. Occasionally along these lines they might even organize a petition drive to show him that there's a problem, yet the problem always persists "somehow." All of this is just so much preaching to the choir that never amounts to anything, but permits them catharsis until the next scandal.

But the reality is quite a different matter. Despite the fact that such sacrilegious "sacred art" is present throughout Christendom and has been for decades, the conciliar "popes" have done nothing to stop it. We are talking, after all, about compositions so offensive to God that prior popes would have summarily ordered them cast out of churches *and the artists along with them.* Until there has been a restoration of the Catholic Church —by restoration is simply meant the removal of her enemies from operating the machinery of the Church where they have able to do so much harm, and obviously not *per impossible* that Church as a divine institution needs restoration—we are essentially reduced to educating people on the matter, while praying that the scales be removed from their eyes. There can be no doubt whatsoever that the continuing existence of the Belfort "Stations" travesty in a purportedly Catholic diocese is as clear an indicator as any that a Modernist occupation force is well-entrenched both there *and* in the Vatican. It is, alas only one of many and their name is Legion. More than ever we must carry out the plea of the holy mystic and stigmatist Venerable Anne Catherine Emmerich, who stated: *"The faithful must pray above all for the Church of Darkness to leave Rome."*

Sources:

[French 'Catholic Diocese' presents Jesus Christ as extra-terrestrial](#)

[Religious Painting](#)

[The Anatomy of Sacred Art: Parts I and II](#) (This conservative Novus Ordo article written by a very gifted artist, Anthony Visco, is mostly sound, including a section on "How Modernism Broke the Covenant." And he certainly practices what he preaches when it comes to art, as can be seen in his own fine version of the [12th Station](#) (wrestling cherubs aside, but we quibble—LOL). In our humble opinion Mr Visco goes of the track in places, though, such as where he writes about how "in the sixties when the secular art form, the 'pop,' the 'folk,' and the avant-garde styles were adopted and mingled with a most misinterpreted version of the Vatican II message encouraging the use of contemporary art and music in liturgy." Would that he was right, would that we were only talking about *abuses* arising from misunderstanding of a decree or

constitution from a council. But that's to live in a land of pretend, where only a few rouge, out-of-control "priests" and "bishops" mess things up for the rest of us. Yet the reality is that this supposedly "misinterpreted version" has a lot of life left in it; now, after more than 40 years, like the Energizer Bunny, this big "misunderstanding" *keeps going and going and going*.^¼ And what totally sinks the misinterpretation article is that the very bishops who signed off on the relevant Vatican II document concerning art are the very ones who went back to their dioceses and started wreaking havoc. They didn't misunderstand anything; they were the ones who debated it at the council sessions and knew *exactly* what they were doing as they implemented it in their diocese, thus setting the brushfires around the Catholic world that in a short time would grow into great conflagrations. Ditto the post-Vatican II "popes" who have the final say in determining the proper sense in which to interpret the council and who have *consistently* permitted, facilitated and, in some cases, initiated the most grievous artistic "abuses," while doing virtually nothing to stop any of them. In any case, we do like to see people like Mr Visco and Mrs Groot, whose is also cited, stand up for traditional Catholic art and pray that they will come to see that there is more to the picture than mere local "abuses." (This subject will be covered in an upcoming Novus Ordo Watch report.)

[Official Novus Ordo high praise for New Age heretic Teilhard](#)

[Humani Generis](#)

[More on Teilhard](#)

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