

THE BEAUTY OF IMAGENED MEANING
PROFILING PRACTICAL-THEOLOGICAL AESTHETICS

Prof J H Cilliers

Dept of Practical Theology and Missiology

Stellenbosch University

ABSTRACT

*This article traces some paradigm shifts that have taken place in practical theological methodology and discusses the possibilities opened up by aesthetics in this regard. A brief outline is given of a possible profile of an aesthetic practical theology, utilising the key concepts of beauty, imagination and meaning. The article concludes by commenting on the integrative potential of an approach that understands practical theology as *fides quaerens imaginem* (faith seeking images/symbolic expression).*

1. PARADIGM SHIFTS: FROM THEORY TO TECHNÉ TO THEOPATHY

According to Van Trooswijk (2005:19), Faith has been married many times. First there was the blissful connection to Philosophy, from which a child called *Theology* was born. Theology was fond of dogmatics, metaphysics, theoretical structures and the conceptualisation of world views. After a while, however, a deep and bitter rift became apparent and Philosophy divorced Faith, who promptly got engaged and married to Practical Reason (Kant), producing an offspring called *Theopraxis*. This marital state, however, also did not withstand the test of time and was followed by a third recital of the nuptials, namely between Faith and Aesthetics. Van Trooswijk names the child in the process of being born from this relationship *Theopathy*, because it does not, at least in the first instance, appeal to the head (*logos*) or the hands (*praxis*), but to the heart (*pathos*) (2005: 19; cf. also Cilliers 2007: 42 f.).

This matrimonial movement from theology to theopraxis to theopathy (outlined above in over-simplified form) needs further clarification, especially in terms of its impact on practical theological methodology.

Since the times of Schleiermacher, who has been hailed as the father of practical theology, the focus has shifted away from the “object” of faith to the experience of it, and has become strongly fixed on self-consciousness, i.e. the existentiality of faith and its inexpressible feeling of dependency on God (“*schlechthiniges Abhängigkeitsgefühl von Gott*”; cf. 1989: 133 f.).

With this shift also came a new interest in the expertise (*technè*) of ministry. This in turn reopened the question of whether practical theology is a normative science or a phenomenological-empirical one, an interest which also developed in the light of the development of the humanities (*humaniora*) with their interdisciplinary trends and strong behaviourist interests. With the methodological development of the humanities, strongly influenced by the phenomenological fields of observation, experimentation and experience, the empirical component became a dominant factor in the formation of theory.

In terms of practical theology these developments could also be described as a movement away from a clerical and ecclesiological framework to an emphasis on *praxis*, which incorporates concepts such as liberation, communication, action, change and transformation (cf. Louw 2001: 91 f.). Broadly speaking, the following distinctions indicate some of the paradigm shifts in practical theological methodology:

- *Fides quaerens intellectum* (faith in search of understanding): here the intention is to understand, interpret and proclaim the revelation of God in a logical and cognitive manner, especially within an ecclesiological context. The emphasis is on teaching.
- *Fides quaerens verbum* (faith in search of words): this entails a narrative and non-directive approach, complemented by fitting modes of communication and discourse. The emphasis is on the act of expression.
- *Fides quaerens actum* (faith in search of acts): the emphasis is on stronger integration of theory and practice, liberation, transformation and on ways of doing practical theology (cf. the title of Dingemans’s book: *Manieren van doen* 1996). The focus is on the development of skills.
- *Fides quaerens spem* (faith in search of hope): here the emphasis lies on the understanding and experiencing of meaning, as well as the means to foster and facilitate this through the liturgy, pastoral care, preaching, etc. The significance of eschatology plays an important role in this regard.

- *Fides quaerens visum* (faith in search of concrete visualisation): this is linked to the notion of aesthetics. The intention is to aid people to discern traces of God's presence by means of visual and virtual realities. The role of modern technology (internet, mass media, etc.) is taken into consideration (cf. Louw 2008: 20, 74).

Before attending to the importance of aesthetical reasoning for practical theological methodology, I want to propose two further distinctions that might prove to be helpful in our quest for a practical theological methodology. *Firstly*, I am of the opinion that the *existentialia* which are brought into play in the different modes of faith-seeking (intellect, language, acts, hope, visualisation, etc.) can only be understood within the *paradigm of embodiment*. Thus:

- *Fides quaerens corporalitatem* (faith in search of embodiment): this is a holistic approach, taking the embodiment of humans seriously, *inter alia* also as the address of revelation. Our bodies are central to what we perceive and experience, also in terms of our relationship with God. It is the *prime locus* of God's presence with us. This understanding of embodiment is of specific importance for practical theology, as it entails the notions of contextualisation, immediacy, encountering, embracement, communality, radicalisation and concreteness.

But, *secondly*, this emphasis needs to be taken a step further. The concept of embodiment can easily be misunderstood in terms of an exclusive individualistic or even denominational and congregational meaning. It may even deteriorate into egocentrism and narcissism. Practical theology, however, is about embodiment, also, and primarily understood in its *public form*. It is about society. The basic, technical meaning of the Latin word *societas* is partnership, or association for trading purposes, but it can also denote any group with shared interests – a community or society with an implied union for a common purpose and not a mere assembly. Therefore:

- *Fides quaerens societatem* (faith in search of social embodiment): this is a bridge-crossing approach, taking practical theology out of its exclusive ecclesiological boundaries, striving to

interact with a variety of communities (faith communities included) in order to serve and enrich, but also to be served and enriched by these communities in a collaborative and reciprocal way.

In my opinion the *integrative factor* in all of the above is the concept of aesthetical reasoning. Whilst theoretical reasoning is aimed at the distinction between true and false, and practical reasoning the distinction between right or wrong, aesthetical reasoning now raises issues such as beauty and ugliness, specifically also in their social forms.

Broadly speaking, aesthetical reasoning could be brought to fruition within the framework of practical theology as follows: the latter is about the praxis of God's presence among us (often called God's *beauty*), revealed in certain embodied encounters. Practical theology studies the ways in which people try to make sense out of these embodied encounters – therefore it hinges on an existential hermeneutics. One of the ways of *finding and attributing meaning* to these embodied encounters, i.e. methods of deciphering, is aesthetics. Dilthey has reminded us that aesthetics (symbols in particular, or *schiffren*) should be interpreted not according to causal-explanatory methods (*erklären*), but rather by means of a hermeneutical approach (*verstehen*), particularly because the truths of religion are not so much “objectively” true as they are expressed in the form of symbols, which in turn calls for a particular method of interpretation and understanding (cf. Brown 1998: 99).

This method could be called *imaginative deciphering*, or “*Sinndeutung*.” (cf. Gräb 2006: 29 f.; also 2006b: 205 f.). In terms of a practical theological aesthetics this act of *indicating and creating meaning* entails much more than just empirical interests or methodologies analogous to phenomenological and semiotic categories (Schmidt-Rost 2002: 4). It is related rather to existential questions concerning beauty (or ugliness), meaning and imagination (discussed below in 3). Therefore:

- *Fides quaerens imaginem* (faith in search of images; symbolic expression): although this is not meant to oppose¹ the abovementioned emphases, it brings a new dimension into play, namely what has been called aesthetic reason or aesthetic hermeneutics (cf. Van Erp 2003:15; also Louw 2001:

¹ Kant did evaluate the aesthetical as a type of opposite of the rational. And yet he and other classic authors such as Schiller and Baumgarten did not deny the importance of aesthetics for our search for truth, knowledge and meaning (for an extended discussion of the importance of Kant for our understanding of aesthetics, cf. Begbie 2003: 187-191; also Orth 2003: 250).

91 f.). The emphasis falls on beauty, meaning and the art of imagination, or put in another way: it is all about the *imaginative deciphering of meaning in beauty*.

The integration between these *fides quaerens* dimensions will be discussed in more detail in 4 below. First we pose the question: can aesthetics be a form of (practical) theology in itself?

2. AESTHETICS AS *LOCUS THEOLOGICUS*?

According to Van Erp (2003: 18-24), three theologians from the twentieth century were mainly responsible for tracing the first outlines of a theological aesthetical profile, namely Gerardus van der Leeuw (1890-1950), Paul Tillich (1886-1965) and Hans Urs von Balthasar (1905-1988). The distinct contributions² of these theologians could briefly be summarised as: *imagination* as a consequence of being created in the image of God; the function and *meaning* of art itself; and *beauty* as form and analogy. Van Erp (2003: 18-24) maintains that these three points of focus have influenced the contemporary theological-aesthetical landscape profoundly.

From a theological perspective, these three key concepts could be transposed in terms of the following questions: What are the consequences of the biblical images of God for the autonomy and functioning of human imagination? How does aesthetics give expression to a specific religious vision on life, i.e. search for meaning? And: How does “beauty” in this world reflect divine Beauty? These questions not only bring aesthetics to the attention of theology, but the conceptual tools of theology, as well as its epistemological and ethical reasoning, are enriched. The three key words in question here are: *beauty*, *imagination* and *meaning*.

Of importance in this regard is that essential theological questions are posed within an aesthetical framework. An aesthetical theology goes beyond the mere phenomenological comparison of aesthetical and

² It would fall outside the scope of this article to give a detailed description of each. Briefly put, Van Erp describes four contemporary forms of theological aesthetics as a legacy of the abovementioned three theologians, namely theology of the artwork, theological applications of philosophical aesthetics, transcendental theological aesthetics, and research being done about the relationship between theological aesthetics and the concept of salvation (2003: 24-31). He favours the latter himself and detects in it an interplay between theological aesthetical concepts such as meaning, anticipation of a better reality and liberation and action (ethical transformation).

religious experiences, or the tendency to use aesthetics (especially art) merely as illustrative material for certain theological arguments. On the contrary, essential theological questions are posed that intrinsically belong to the academic discipline of theology – whilst they could simultaneously be called aesthetic questions in their own right.

It is, however, important to keep in mind that this relationship or analogy is not one of superiority (theology) versus inferiority (aesthetics). Aesthetics is not an inferior partner or servant (*ancilla theologiae*) that should serve only as an addendum to, or illustration of, theology. Aesthetics is an independent *locus theologicus* (source for theology), which of course does not negate other sources for theology, such as tradition, church history, confessions and scripture. It rather offers an alternative and stimulating source that could enrich and deepen our understanding of the revelation of God through his Word and Spirit.

In a certain sense it could be said that aesthetics not only transfers information *about* tradition, but that it *is* tradition, i.e. it transfers the content and stance of faith in itself. It is *tradere* (tradition; literally: to pass from hand to hand) in the active sense of mediation. It conveys dimensions of meaning (both cognitive and affective) that directly contribute towards the communication of the Word of God. In this regard Richard Viladesau warns against a form of *logocentrism* that threatens to characterise especially Western Christianity and proposes as alternative:

Moreover, in calling this mediation by art theological, I am implying that art's transmission of faith-meaning can take place not only on the level of receiving or celebrating of some aspect of the Christian message, but also as part of the process of interpretation, understanding, formulation, affirmation, and appropriation of the viewer's faith. That is to say, art can also operate on the level of faith's intellectual self – appropriation, or 'theology'. I will be contending, therefore, that the 'logos' of 'theology' may be taken in a wider sense than that usually at work in the verbally dominated Christian tradition.

(2000:135)

What form will an aesthetical theology (or theological aesthetics) then take on? The abovementioned three key concepts (*beauty, imagination, meaning*) offer a useful framework for profiling (practical) theological aesthetics as *locus theologicus*.

3. PROFILING PRACTICAL-THEOLOGICAL AESTHETICS

3.1 Beauty

We have already referred to the praxis of God's presence among us, revealed in certain embodied encounters, as his *beauty*. What is meant by this? As mentioned above, it was Hans Urs von Balthasar who, especially during the twentieth century, placed the concept of beauty back on the theological agenda. Beauty is of course a classic aesthetical concept that had also been brought into conjunction with God's revelation by the church fathers from the very beginning. Classical thinkers such as Augustine and Aquinas, furthermore, categorised beauty alongside goodness and truth as being part and parcel of God's revelation to us, as a perfect unity of *beauty, goodness and truth* (cf. Pasto 2005: 56). These three dimensions of God's revelation cannot, and should not, be separated:

Beauty, truth and goodness can never be separated. It is questionable whether we can ever know one except in intimate connection with the others.... There is a truth – a reality, an authenticity – about beauty and goodness. There is goodness – a wholesomeness, salutariness, sacredness – about both beauty and truth. There is beauty in truth – in its self-evidence, its simplicity, its transparency – and in goodness, especially in the comeliness of moral character.

(Avis 1999: 78-79)

Augustine reflected on the theological meaning of beauty in a profound way. According to him, it is linked to harmony, which entails a bundling of experiences, a synthesis of sensory impressions and a unifying of diversity (De Bruyne 1954: 335). He propagated a balanced understanding of the value of aesthetics: on the one hand, he asks: where does aesthetics (art) come from, if not from God? God is the one who has created

the artists' hands, as well as the material from which the artworks are created. God inspires the spirit and grants the creative consciousness. Under his guidance the movement from imagination to formation of the artwork takes place; in his light the consciousness of that which is realised and expressed aesthetically grows and can be judged accordingly. Not only do creatures of nature praise God; works of art can also do so.

On the other hand, Augustine also warned against the so-called "beauty" of the extravagant and mundane, the *superflua et nugae*. According to him, the artist's total passion for beauty should be directed towards the only, true Beauty, namely God. All things are beautiful, because God has made them. God, however, is indescribably beautiful. God is more than what our senses can experience. In Him we see eternity and His beauty draws us towards Him, enraptured (*rapiebar ad Te decore tuo*) (De Bruyne 1954: 395).

From numerous texts dating from the early church it becomes clear that the early Christian understanding and experience of reality were tinted and expressed in aesthetical terms. As a matter of fact, the aesthetics of these Christian thinkers could be described as totally structured by their faith in God (De Bruyne 1954: 451).

For the church fathers, as is the case with Von Balthasar,³ Christ was furthermore the perfect revelation of God's beauty, goodness and truth to us. Wherever and whenever this harmonious unity was experienced, the holiness of God (*kabod*) was revealed. From a theological perspective this implies that a renewed appreciation of beauty goes hand in hand with a new understanding of God's revelation, or in other words: to evaluate aesthetics, or the contemporary lack thereof, is to relocate it to its original source, namely God. The oldest aesthetical evaluation that we hear of comes from God Himself: God looked at everything He had made, and He was very pleased (Gen 1:31). And when Job cries out in his suffering before God, He does not answer with a systematic clarification of the so-called theodicy, but by taking Job on an aesthetical tour through the cosmos. Come, Job, come and see... (cf. Job 38-39). From this beautiful creation of God we can deduce something of the beauty that is within God Himself. Harries puts this poignantly:

³ The three basic principles underlying Von Balthasar's view on aesthetics are: Christ as the unique and central embodiment of God's revelation; the church as the mediator of this embodiment, and the Maria-analogy of the church, which indicates total dependancy and receptivity (cf. Hofer 2005: 21-24).

All that is, is fundamentally good; so all that is, radiates with the divine splendour. This means that truly to discern the existence of anything, whether a flower or a grain of sand, is to see its finite existence rooted in the ground of being, God himself; it is to discern the glimmerings of eternal light, flames or flashes of divine beauty. (1993: 36)

This article takes as its point of departure this classical relationship between the understanding of the early church of God's revelation and aesthetics. Beauty is grounded in God. In this aesthetical-theological sense of the word, "beauty" therefore means much more than just "*the pretty, the merely decorative, or the inoffensively pleasant*" (Hart 2003: 15). Its intention is more than merely evoking a sentimental feeling about pretty sunsets and artistic flower arrangements. Beauty is all about the nature of God and his intention with his creation, namely harmony and wholesomeness. It flows forth from the very nature of the Trinity, or as Hart puts it: "*The Christian understanding of beauty emerges not naturally, but necessarily, from the Christian understanding of God as a perichoresis of love, a dynamic coinherence of the three divine persons, whose life is eternally one of shared regard, delight, fellowship, feasting, and joy*" (2003: 155).

It is true that the concept of beauty has to a large extent been lost or neglected, also within theology, perhaps because many people regard it as an illusion, or even worse, a lie. Surely the world and our existence on this planet are often anything but "beautiful". Can a snow-capped mountain, pointing its peaks through white clouds, for instance, be "beautiful" – if the slaughtering of innocent women and children by marauding soldiers takes place at its foot? Were the colourful flowers on the Cambodian "killing fields" really "beautiful"? Or the "beautiful" music brought forth from the Jewish violins playing Bach in the concentration camps to help sooth Nazi officers?

These are not easy questions to answer. And yet we should not let go of the notion of beauty. It is part of God's revelation, therefore an ontological reality, and simultaneously inundated by eschatology. It is harmony and wholeness, but in the light of the contrary, also kindles in us the anticipation of a world where this will be the rule rather than exception. Beauty, understood in theological-aesthetical sense, is not annihilated by the ugly and horrific. On the contrary, the beauty of God is often revealed exactly under such circumstances: the ugliness of the cross is the strange "beauty" of God, *par excellence* (cf. Evdokimov

1990: 309 f.) But to understand this we need the art of deciphering, which lies at the heart of an aesthetic practical theology.

3.2 Imagination

In order for us to understand the praxis of God's beauty in our world, we need *imagination*. Gerardus van der Leeuw was the theologian who, during the first half of the twentieth century, again opened our eyes to the importance of *imagination* for an aesthetical theology. Put briefly, we could say that both theology and aesthetics contain the dimension of creative imagination – at least if they profess to be “good” theology and aesthetics. Hacking has pointed out that imagination and the quest for meaning might even be called the most important points of contact between aesthetics and religion. Both represent a way of searching for meaning in an imaginative mode (2005: 4, 10). The notion of imagination has a long and rich history, and could indeed be described from a variety of perspectives and disciplines (cf. Ross-Bryant 1981: 3 f.). Creative imagination could perhaps be described as the explicit or inexplicit intention to observe and express or embody something of the transcendent in an innovative fashion. *The quest for meaning and the discernment of beauty can only take place via imagination.*

Thiessen has pointed out that artists almost always have a remarkable and acute “*awareness of the intimate relationship between religion/theology and art due to the revelatory dimensions and the power of the imagination in both*” (1999:9). In both aesthetics and theology we find the intention to observe day-to-day realities, many of them often horrible, but also more deeply seated (“ultimate”) realities, and to bring them to light through the use of creative images and metaphors.

In theology metaphors and symbolism (Dilthey's *chiffren*) offer useful tools to talk about God – another link between aesthetics and religion: “*Both religion and (visual) art search for truth; both do so in their exploration and use of symbols*” (Thiessen 1999: 266). Durand goes even further and states: “*Thus theology without metaphors is unimaginable. To be precise: theology itself is metaphor*” (2001: 15).

But applying these tools can be done in a good or less helpful way. What is needed, in theology and aesthetics, is *good, creative imagination*, and not negative images or sentimental fantasy. In our image-driven society we are also being bombarded by “bad” images and destructive metaphors (cf. Cilliers 2003: 1 f.). It is exactly here that aesthetics and theology should collaborate, seeing that the discernment of

beauty, the meaning of life and its imaginative expression concern or should concern both. Or as Thiessen puts it: *“It is the unifying power of the imagination that allows and enables us to envision that nature and grace, immanence and transcendence, the sacred and the secular are distinct, yet interdependent, ultimately striving towards a dynamic whole”* (1999: 269).

3.3 Meaning

When the beauty of God is deciphered through creative imagination, *meaning* is indicated and constructed. Paul Tillich played a major role in bringing the concept of meaning to the attention of aesthetical theology. He differentiates between what he calls essential reality and the reality of meaning (1967: 30 f.). Essential reality is the concrete reality of objects, people and events; the reality of meaning, on the other, hand lies behind and within the essential reality. Everything (art included) therefore has the potential to be an expression of this more deeply seated reality of meaning. For Tillich the reality of meaning concerning God is also mediated via the essential reality. Therefore religion is not something abstract above or outside our (essential) reality, but is manifested as meaning in and through essential reality. Religion and theology are not about a God placed as an object alongside other objects, but about manifestations of the divine in and through essential reality. As a matter of fact, we can say nothing about a God outside of our experience of the essential reality – He is indeed “God beyond God” (cf. the discussion by Steensma 1998: 21 f.)

Aesthetics helps us to indicate and create i.e. to decipher meaning within the contexts of our essential reality, to *make sense out of reality*. Aesthetics *becomes* theology to the extent that it helps us to gain insight into the religious ethos of a particular time and to ask the relevant questions, questions of “ultimate concern”. Aesthetics-as-theology imagines and expresses the wonders and woes of being human, and in doing so expresses our deepest longings – our quest for meaning. In this quest we do indeed need our senses, but also discernment, the art of deciphering. As a matter of principle aesthetics connects our quest for meaning and our sensory perception of essential reality: *“Wer dazu anleiten möchte, sich mit Sinnfragen zu beschäftigen, darf dies nicht sinnlos tun”* (Höhn 2003: 242).

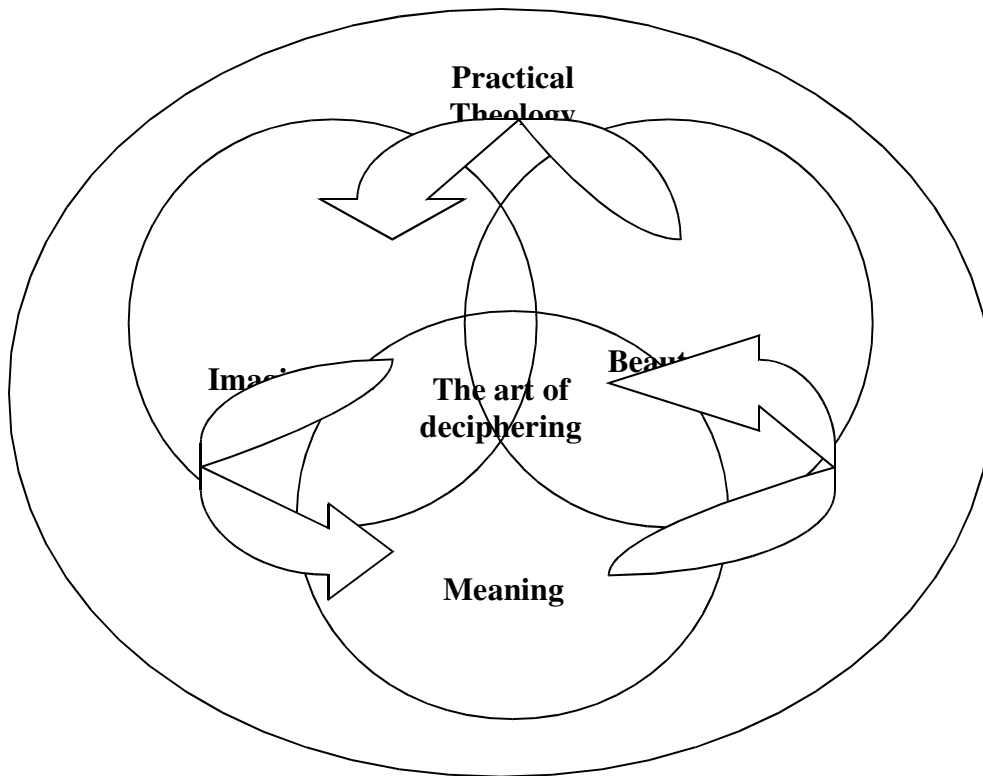
Since Tillich many other authors have advocated the important and often provocative role of aesthetics in deciphering the transcendental within the essential reality. According to them, aesthetics does indeed help us to draw, but also to cross, the borders between that which is transcendent and that which is immanent,

not only in order to find meaning in them, but also in the dynamics of the relationship between them. Hacking (2005: 15-16), for instance, identifies the following authors' contributions in this regard: George Steiner, who is of the opinion that aesthetics is a realisation and expression of a basic experience that God exists – aesthetics then being “epiphany attaining form”; Gerard Larcher, who proposes that (modern) aesthetics represents a form of schematisation of a transcendental horizon; Friedhelm Mennekes, who states that both religion and aesthetics reflect on the question of meaning, and as such are an expression of the transcendental disposition of human beings, etc.

This much is clear: aesthetics, and therefore an aesthetically orientated practical theology, has both the inclination and methodology to contribute towards the quest for meaning.

4. THE BEAUTY OF IMAGINED MEANING

We said earlier that aesthetical practical theology is all about the *imaginative deciphering of meaning in beauty*. In practical theology the praxis of God's presence among us, his *beauty*, is revealed in certain embodied encounters. Practical theology studies the ways in which people try to make sense out of these embodied encounters, and one of the ways of doing this, i.e. a method of deciphering, is aesthetics. We also noted that an aesthetical practical theology intends to *integrate* different perspectives in a holistic (*imaginative*) approach to the art of deciphering. This is done *inter alia* because the presence (beauty) of God is too multifaceted to be approached in a monotone way. Practical theological methodology needs “to fire on all cylinders”, so to speak, in order to stand a chance to begin to decipher this presence of God in our world (essential reality). Perhaps this integrated approach could be illustrated graphically as follows:



The three concepts of imagination, beauty and meaning do not necessarily follow one another chronologically; rather, they exist in reciprocal enrichment. We need imagination to decipher beauty to find meaning, but finding meaning may lead back to a re-evaluation of beauty, which in turn will ignite imagination. We could therefore talk about the imagination of beautiful meaning, or the meaning of imagined beauty, or the beauty of meaningful imagination, etc. I prefer to call this *the beauty of imagined meaning*. Whichever way we choose to describe this reciprocal movement, in the centre we find the art of deciphering, which undergirds an aesthetical practical theology.

For this art of deciphering, we indeed need a practical theology that takes all the abovementioned *fides* into account. We need faith that seeks understanding (*fides quaerens intellectum*) in order to conceptualise and indeed re-conceptualise what we discern; we need faith that seeks words to communicate and express this (*fides quaerens verbum*); we need faith that acts upon these insights into God's beauty in order to transform ugliness into beauty (*fides quaerens actum*); we need faith that helps people to see what forms God's beauty take on in this world and to embody something of this themselves (*fides quaerens visum* and *fides*

quaerens corporalitatem); we need faith that goes beyond the boundaries of traditional ecclesiological and even theological lines, to seek God's beauty in society (*fides quaerens societatem*); but we also need a faith that generates hope in the light of what has been discerned of God's beauty in society (*fides quaerens spem*). All of this could in turn be called an integrative aesthetical practical theology of imaginative deciphering (*fides quaerens imaginem*).

Perhaps the child that is being born from this marriage might grow up to be beautiful.

BIBLIOGRAPHY

Avis, P 1999. *God and the Creative Imagination. Metaphor, Symbol and Myth in religion and theology*. London and New York: Routledge.

Begbie, JS 2003. *Voicing Creation's Praise. Towards a Theology of the Arts*. New York: Continuum T and T Clark.

Brown, S; Collinson, D; Wilkinson, R 1998. *One Hundred Twentieth-Century Philosophers*. London and New York: Routledge.

Cilliers, J.H. 2003. Prediking as ver-beelding: moontlikhede vir eietydse verkondiging. In *Tydskrif vir Geesteswetenskappe*. Suid-Afrikaanse Akademie vir Wetenskap en Kuns. Jaargang 43. Nummer 4. Desember 2003.

Cilliers, JH 2007. *Binne die Kring-dans van die Kuns. Die betekenis van estetika vir die gereformeerde liturgie*. Stellenbosch: Sun Press.

De Bruyne, E 1954. *Geschiedenis van de Aesthetica. De Christelijke Oudheid*. Antwerpen/Amsterdam: Uitgeverij NV Standaard-Boekhandel.

Dingemans, G.D.J. 1996. *Manieren Van Doen. Inleiding tot de studie van de Praktische Teologie*. Kampen: Uitgeverij J.H. Kok.

Durand, J 2001. *When Theology became Metaphor*. Journal of Theology for Southern Africa. 111 (November 2001). 12-16.

Evdokimov, P 1990. *The art of the Icon: A theology of Beauty*. California: Oakwood Publications.

Gräb, W 2006. *Religion als Deutung des Lebens. Perspektiven einer Praktischen Theologie gelebter Religion*. München: Gütersloher Verlagshaus.

- Gräb, W 2006b. *Sinnfragen. Transformationen des Religiösen in der modernen Kultur*. München: Gütersloher Verlagshaus.
- Hacking, J 2005. *Kunst en religie*. In *Wereld en Zending*. Tijdschrift voor interculturele theologie. 1 (2005). 4-17.
- Harries, R 1993. *Art and the beauty of God: A Christian Understanding*. London: Mowbray.
- Hart, DB 2003. *The Beauty of the Infinite. The Aesthetics of Christian Truth*. Grand Rapids, Michigan: Eerdmans.
- Hofer, A 2005. *Proclamation in the Theological Aesthetics of Hans Urs von Balthasar*. *Worship*. January 2005, Volume 79, Number 1. 20-38.
- Höhn HJ 2003. "Zeig's mir!" *Theologie zwischen Ethik und Ästhetik*. In *Katechetische Blätter*. Zeitschrift für Religionsunterricht, Gemeindegatechese, Kirchliche Jugendarbeit. 128 (2003) Heft 4. 242-248.
- Louw, DJ 2001. Creative hope and imagination in a Practical Theology of aesthetic (artistic) reason. 4th International Academy of Practical Theology. Quebec International Conference, Canada, 14-20 May 1999. In: Paul Ballard & Pam Couture (eds.), *Creativity, imagination and criticism: the expressive dimension in Practical Theology*. Cardiff: Cardiff Academic Press, 91-104.
- Louw, DJ 2008. *Cura Vitae. Illness and the healing of life in Pastoral Care and Counselling*. Wellington: Lux Verbi.BM.
- Orth, P 2003. *Ästhetischer Religionsunterricht*. In *Katechetische Blätter*. Zeitschrift für Religionsunterricht, Gemeindegatechese, Kirchliche Jugendarbeit. 128 (2003) Heft 4. 249-254.
- Pastro, C 2005. *Kunst in de katholieke kerk vóór en na het Tweede Vaticaans Concilie*. In *Wereld en Zending*. Tijdschrift voor interculturele theologie. 1 (2005). 56-61.
- Ross-Bryant, L 1981. *Imagination and the life of the Spirit: an introduction to the study of religion and literature*. Chico: Scolars Press.
- Schleiermacher, F 1989. *The Christian Faith*. Trans. HR Mackintosh and JS Stewart. Edinburgh: T and T Clark.
- Schmidt-Rost, R 2002. *Kommunikation des Evangeliums. Zur Vermittlungsaufgabe der Praktischen Theologie*. *Diakonia*. Internationale Zeitschrift für die Praxis der Kirche. 33 Jahrgang Heft 5 September 2002. 37-44.

- Steensma, R 1998. *Kunst al uiting van religieus zoeken*. In Eeuwig Kwetsbaar. Hedendaagse Kunst en Religie. Red GP Luttkhuizen en R Steensma. Zoetermeer: Boekencentrum. 21-32.
- Thiessen, GE 1999. *Theology and Modern Irish art*. Dublin: The Columbia Press.
- Tillich, P 1967. *Systematic Theology III*. Chicago: University of Chicago Press.
- Van Erp, S 2003. Fides quaerens imaginem. Esthetica als fundamentele theologie: geloof op zoek naar beelden. In: *Tijdschrift voor Theologie* 43, 15-39.
- Van Trooswijk, CD 2005. *Theopathie. Afrikaanse Kunst als moeder van de theologie*. In *Wereld en Zending*. Tijdschrift voor interculturele theologie. 1 (2005). 18-26.
- Viladesau, R 2000. *Theology and the Arts. Encountering God through Music, Art and Rhetoric*. New York: Paulist Press.