

## Welcome to St. Thomas Aquinas' Catholic Art Traditions (CARTT)

The Catholic faith has a rich artistic tradition which comprises our identity as a Catholic people. To expose students to this aspect of their heritage, the Catholic Art Traditions program was created. Catholic Art Traditions presentations combine goals and objectives of each grade level's Art and Religious Education curriculums by guiding students in observations and discussions of religious masterpiece works of art. Students expand their critical thinking skills as they explore Catholicism through centuries of faith-inspired artwork. Opportunities for each grade level to work with certain media and in the techniques of traditional genres of Christian artwork are available throughout the school year.

Presentations in May, 2011  
*Marian Feasts in May* - 1st Grade  
*Confirmation in Artwork* - 3rd Grade  
*Santa Fe Pilgrimage* - 7th & 8th Grades

## Santa Fe Pilgrimage

7th & 8th Grade classes

May 3rd- May 6th, 2011

The Santa Fe Mission Art and Architecture Trip provided the opportunity for 7th & 8th grade students at St. Thomas Aquinas Grade School to study the history of our Catholic faith in the southwest United States by exploring the art and architecture of missions and churches of New Mexico, and especially in Santa Fe. This cross-curricular experience integrated Religion, History, Geography, Science, Language Arts, Spanish, and Art into the activities of each day.

Students were able to tour the mission churches of Zuni and Taos Pueblos gaining insight into how the native people of New Mexico integrated their traditional cultures with that of the Spanish and Catholic faith beginning 400 years ago. Students also toured the living history site of El Rancho de las Golondrinas- a 17th-19th century Spanish Colonial ranch and *paraje* (encampment for travelers on the Camino Real). In Santa Fe, students were able to tour the Cathedral Basilica of St. Francis of Assisi and celebrate mass in the Blessed Sacrament Chapel there. The Loretto Chapel (with the Miraculous Staircase) was a unique example of Gothic architecture, and San Miguel Chapel (the oldest church in the United States). North of Santa Fe, they toured the mission churches at Chimayó, Santa Cruz, Ranchos de Taos and Taos Pueblo.



Above- 8th Grade Class with Mr. Reardon & Fr. Kieran at Chapel of San Miguel, Santa Fe



Above- 7th & 8th Grade classes at the Loretto Chapel, Santa Fe

## Marian Feasts in May

May is set aside as the month of Mary as we celebrate May Crowning and the feasts of Our Lady of Fatima on May 13th and the Visitation (of Mary & Elizabeth) on May 31st. First graders explored traditional representations of Mary in Christian artwork such as colors, flowers and other attributes commonly found with her image. Students identified the colors white (purity), blue (heavenly love), red (love & sacrifice) and sometimes green (rebirth & hope) as symbolic of Mary's nature. Students also identified flowers such as the rose, lily, lily of the valley, palm tree and rose of Sharon as symbolic of Mary's purity and from references in the Old Testament; Sirach 24:14 and Song of Solomon 2:1. Images of Mary with stars around her head and a moon beneath her feet come from Revelation 12:1, while representations of her standing on a serpent are taken from Genesis 3:15.

Students then explored three images of Mary representing Marian celebrations and feasts in May: *Crowning of Mary*, *Our Lady of Fatima* and *The Visitation*. Without being told what the name of the painting or statue was, students had to identify each of the three images based on the clues (attributes) that the artist placed with each figure of Mary. In the painting to the right, students identified the colors blue, red and white on Mary as well as a crown being placed on her head by the Trinity and determined that this portrayed the Crowning of Mary. For Our Lady of Fatima, the students identified Mary wearing all white, holding a rosary with a crown on her head - just as the three children who witnessed her apparitions described her in 1917. Finally, in the image of the Visitation, students identified the figures of Mary & Elizabeth embracing with Mary wearing red, blue & white with a more prominent halo than Elizabeth.



Diego Velázquez, *The Coronation of the Virgin*, 1641-1644, Oil on canvas, 176 cm × 124 cm (70.4 in x 49.6 in), Museo del Prado, [Madrid](#)



Domenico Ghirlandaio, *Last Supper*, c. 1486, Fresco, 13.3'x 26.5', San Marco Convent, Florence.

## Institution of the Eucharist

As part of preparation for receiving First Communion, students in 3rd grade explored the *Last Supper* fresco by Domenico Ghirlandaio. This composition captures the moment at the Last Supper when Jesus reveals that one of the Twelve would betray Him after having blessed and shared the bread and wine (Luke 22:17-22). The reactions of the Apostles range from sorrow to anger, while some gesture as if to say, "Surely, it is not I!" Judas sits on the opposite side of the table from Christ and the other Apostles, wearing yellow as a symbolic color of deceit. On the table are broken loaves of bread, grapes and glass decanters of wine- In the background, students learned about the significance of the different trees, flowers and birds that the artist intentionally placed to signify both recent events leading up to this moment (the palm tree symbolizing Palm Sunday) and those foreshadowing the Passion (thistles), death (cypress trees), and the Resurrection (peacock) of Christ. Students also learned that the Latin inscription on the wall over the Supper scene is significant to receiving of the Sacrament of the Eucharist: "And I appoint unto you a Kingdom, as my Father hath appointed unto me; That ye may eat and drink at my table in my Kingdom." -Luke 22:29-30.

## Missions of New Mexico

Students in 7th & 8th grades have been preparing to make a pilgrimage to the Missions and Pueblos of New Mexico in early May. They've learned about the history of the Spanish colonization of Mexico and Southwest United States and how Catholic missionaries- especially the Jesuits and Franciscans were instrumental in spreading the Catholic faith in the New World from the 16th century and forward to the present and how the Catholic faith is merged with the native cultures to produce uniquely Christian art and architecture. Students also worked on projects that give them insight into the art of the Santero (an artist that makes religious images, or "saint-maker") and the architecture of the Mission church. 7th grade decorated crosses in the technique of Straw Applique, and 8th grade built two Mission models- San Miguel Chapel in Santa Fe, and El Santuario del Señor Esquímulas, Chimayó.



(Above) Model of Chapel of San Miguel, Santa Fe, NM, 8th Grade Class



(Above)- Model of El Santuario del Señor Esquímulas, Chimayó, NM, 8th Grade Class

# Presentations in March, 2011

## *The Annunciation*-All Grades

Jan van Eyck, (Netherlandish, c. 1390 - 1441), *The Annunciation*, c. 1434/1436, oil on canvas transferred from panel, painted surface: 35 1/2" x 13 7/16", Andrew W. Mellon Collection, National Gallery of Art, Washington, DC.

## The Annunciation

The Solemnity of the Annunciation is celebrated on March 25th- nine months prior to December 25th, the Nativity of Christ. Students in grades Pre-K through 8th grade explored the painting of the Annunciation by 15th century Flemish artist, Jan van Eyck and how it reflects the event as written in the ***Gospel of Luke 1:26-38***.

This panel had most likely been a side panel of a triptych- a hinged, three paneled devotional painting. It depicts the Archangel, Gabriel, dressed as a majestic figure (as a representative of God, King of Heaven and Earth) approaching Mary with the greeting, "Ave Gratia Plena," (Hail, full of Grace). Mary is dressed in blue which is symbolic of Heavenly love and truth. Her attribute of white lilies (purity) is placed in the foreground and she stands in an attitude of humility- head tipped downward, hands open- having been interrupted from reading a book (bible). Next to Mary are the Latin words, "Ecce Ancilla Domini" written upside-down which is her answer, "Behold, I am the handmaid of the Lord..." directed upwards to God in Heaven.

Although the only mention of the setting in the Gospel of Luke is that he is "...sent from God to a town of Galilee called Nazareth."(-Luke 1:26), Jan van Eyck takes the liberty of painting this event in a lofty, Gothic church. A white dove (Holy Spirit) flies down to Mary on seven rays of light (thought to represent the seven Gifts of the Holy Spirit). Behind Mary we see three stained glass windows, symbolic of the Trinity. Above, we see a single stained glass window with an image of God as a solitary figure. This reminds us of the shift in thinking of God as singular in the Old Testament to the Triune God of the New Testament.

On the floor tiles in front of Mary & Gabriel, two Old Testament events are depicted: David vs. Goliath and Samson destroying the Philistine temple. These events prefigure the salvation of humankind through the coming of Christ in the New Testament and His triumph over satan by His sacrifice on the cross.

Students were given the final task of comparing this painting with 19th century artist, Dante Gabriel Rossetti's *Annunciation*. Check out Rossetti's painting at: <http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=12768&searchid=10744&tabview=image>



# Presentations in February, 2011

## *The Parable of the Good Samaritan*- 1st Grade



Vincent van Gogh, *The Good Samaritan (After Delacroix)*, Auvers-sur-Oise, 1890, Oil on Canvas, 29.2"x 24", Rijksmuseum Kröller-Müller, Otterlo, Netherlands.

## The Parable of the Good Samaritan

Students in first Grade are learning about the parables of Jesus. Students defined a parable as a short story that was told by Jesus to teach some truth or moral lesson. In telling the parable of the Good Samaritan, Jesus was challenged to define who falls into the category of being "our neighbor." His story identifies an unlikely hero to a man who had been beaten, robbed and left for dead—a Samaritan (Samaritans were not thought of with respect by Jewish people at that time). Jesus' point was to say that no matter who we are or where we come from, we should consider all of humanity to be our neighbor.

Students first listened to the parable of the Good Samaritan (Luke 10:29-37) before viewing the painting by Vincent van Gogh. When shown the painting, they were asked to identify elements of the painting that came directly from the Gospel reading and then identify elements that they believe came from the artist's imagination. Students learned that van Gogh had wanted to be a minister but instead chose to share his God-given gift of painting colorful scenes to inspire people.

Students also learned that van Gogh's composition of the Good Samaritan was borrowed from Eugene Delacroix's painting of the Good Samaritan when they compared the two paintings side by side.

Finally, students drew pictures of how they have been or how they might be a Good Samaritan to someone in need.

## The Chair of St. Peter

February 22nd marks the Feast of the Chair of St. Peter and so students in grades Kinder- 8th explored images related to the meaning of this feast which in fact celebrates Peter as the first Pope of our Church and the significance of the papacy over the last 1,978 years. Jesus charges Peter with the leadership of His Church on earth when He declares, "You are Peter, and upon this Rock, I will build my Church and the gates of Hell shall not prevail against it. To you have I entrusted the keys of the Kingdom of Heaven and whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven..." -Matthew 16:18-19. Artists have since ascribed **keys** as part of the image of Peter based on this Gospel passage. In this painting, you will note that Peter also wears a **papal tiara** (symbolic of the pope's responsibilities for order, jurisdiction and magisterium), wears a **gold mantle** (symbolic of revealed truth), holds his right hand in a gesture of blessing & authority, and sits upon an ornate chair or throne (the Latin word for **chair** is "cathedra" which is meaningful as the authority of a bishop- the Pope is the Bishop of Rome). The chair is decorated with motifs of **two crossed keys** (symbolic of the powers of God in Heaven tied to the spiritual authority of the Pope on Earth.) In the background of this painting are scenes of Jesus calling Simon Peter & Andrew as Apostles (left) and the apocryphal account of Peter meeting Jesus as he is fleeing Rome known as "Quo Vadis?" (right).



FERNANDES, Vasco, *St. Peter*, c. 1530, Oil on wood, 7.1' x 7.71', Vasco Museum, Viseu, Portugal.

# Presentations in January, 2011

*The Baptism of Christ*-Pre-K-5th & 8th Grades  
*Reconciliation- Return of the Prodigal Son*- 2nd Grade



Verrochio, Andrea del, *The Baptism of Christ*, 1472-75, Tempera and Oil on wood, (70.8"x 60.4"), Galleria degli Uffizi, Florence

## The Baptism of Christ

In observance of the Feast of the Baptism of Christ on January 9th, students compared two images of Christ being Baptized by John the Baptist with Gospel accounts of His baptism in Matthew, Mark, Luke and John. Beginning with the question of "why was Jesus baptized if He was without sin?", students also discussed the similarities and differences between Jesus' baptism and our own.

Students then discussed the symbols associated with baptism and identified them in the paintings such as the one showed at left by Andrea del Verrochio: the Holy Spirit takes the form of a *dove*; *baptismal waters* flow from a *shell* onto the head of Christ; John the Baptist holds a staff topped with a *cross* (an attribute of John's and also a symbol of baptism); and angels hold the *white garments* (symbolizing purity) of Christ.

Notice that two hands extend down from above- representing the presence of God the Father, *This is my beloved Son, with whom I am well pleased.*"

An interesting fact about this painting is that it was not completed entirely by Verrochio. There is evidence that a famous pupil of Verrochio's, Leonardo da Vinci, painted the left side angel and probably the background landscape.

Rembrandt van Rijn, *The Return of the Prodigal Son*, c.1662, Oil on Canvas, 262x 206cm, The Hermitage, St. Petersburg.

## Reconciliation

The students in 2nd Grade are preparing for the Sacrament of Reconciliation and so they explored Rembrandt's painting of the *Return of the Prodigal Son*. Rembrandt's painting captures the moment from the parable of the Prodigal Son where the father welcomes home and forgives his youngest son who has squandered the inheritance given to him on sinful indulgences.

After the parable was read to the class from Luke 15:11-32, the students discussed the four traditional steps involved in Reconciliation and how the actions of the prodigal son compared to: **1) Contrition**- acknowledging his sinfulness, **2) Confession**- going home to his father and showing remorse for his actions, **3) Absolution**- the Father forgives the son and celebrates his return home. However, both the parable and the painting do not address the 4th step of Reconciliation, which is **4) Penance**- How did the prodigal son reform his life and make amends for his sins?

\*The second grade class was given the challenge of drawing a picture of what they believe the prodigal son went on to do as penance for his sins and how he reformed his life.

\*\*Additionally, the students discussed the older brother of the prodigal son and his reluctance to forgive his younger brother. Jesus was reminding us that we need to forgive others that offend us just as we seek to be forgiven for our own sins.



Presentations in December, 2010  
*Our Lady of Guadalupe* - 1st-3rd Grades  
*St. Nicholas* - 1st & 2nd Grades  
*Immaculate Conception* - 6th-8th Grades



Miraculous image of Our Lady of Guadalupe on Juan Diego's tilma, 1531, Nueva Basilica de Guadalupe, Mexico City, Mexico.

## Our Lady of Guadalupe

As part of Spanish class and Catholic Art Traditions, the students in 1st-3rd grades studied the miraculous image of Our Lady of Guadalupe. They learned that this image of Mary appeared on the tilma of Juan Diego in 1531 and was responsible for the subsequent conversion of over 9 million natives of Aztec descent in what is now Mexico.

The image is a pictograph- filled with symbols that were meaningful to the Aztec culture:

- Mary stands in front of the sun which means that she is greater than their sun-god.
- Mary stands on a crescent moon which means that she is crushing their moon-god under her feet
- Her hands are folded in prayer which signifies that she is praying to One greater than herself
- Her fingers point to the brooch tied around her neck which bears the symbol of the cross
- Her eyes are averted and looking down, which shows humility- she herself is not a goddess
- She is wearing a black belt tied around her waist which signifies that she is with child
- The stars on her mantle follow the patterns of constellations that filled the night sky in December of 1531
- The angel carrying Mary signified that she was a person of great importance since Aztec kings were carried wherever they went

Students learned the Spanish words for sun, moon, stars, black belt and angel and labeled a picture of Our Lady of Guadalupe with these words.

Fra Angelico, *The Story of St Nicholas*, c. 1437, Tempera on wood, 34 x 60 cm, Pinacoteca, Vatican.

## St. Nicholas

In observance of the Feast Day of St. Nicholas on December 6th, the students in 1st and 2nd grades examined images of St. Nicholas from the traditional Mitre-wearing bishop to the contemporary "Santa Claus." They viewed paintings that represented his life as a 4th century priest and bishop that promoted Justice, Charity and Love of God. Students were then given a St. Nicholas Day Promise Card where they wrote down ways that they promised to live virtues of Justice, Charity and show their Love of God.



**Altar of Immaculate Conception**, Mosaic executed by Nicolo Onofri, Enrico Enuo, Giuseppe Ottaviani, and Guglielmo Paleat, 1744-47, (painting by Pietro Bianchi, 1740), Chapel of the Choir, St. Peter's Basilica.

## The Immaculate Conception

In observance of the Holy Day of Obligation of The Immaculate Conception of the Blessed Virgin Mary, 6th- 8th grade students explored ways in which artists have represented Mary, filled with grace, and without the stain of Original Sin.

Students learned that historically, the Immaculate Conception was not declared as *dogma*, or official doctrine, by the Catholic Church until 1854 through the efforts of Pope Pius IX. Several references in the bible support the doctrine of Mary being conceived without sin, which was necessary to provide Christ with His sinless human nature- Luke 1:26-28, Revelation 12:1, Sirach 24, Genesis 3:15 and Ezekiel 17:24. The Golden Legend of Mary's parents, Joachim and Anne, tells how this childless but devout couple were eventually told by an angel that they would be blessed with a daughter, Mary, who would be the mother of the long awaited Savior.

As the Immaculate Conception, artists often show Mary wearing the colors white (purity) and blue (heavenly love), and often have stars around her head and the moon under her feet (reference to Revelation 12:1). The serpent which can be found beneath her feet alludes to Mary as the New Eve, crushing sin through her obedience to God's will (reference Genesis 3:15).

In 1858, just four years after Pope Pius IX declared the dogma of the Immaculate Conception, Mary identified herself in an apparition to St. Bernadette as "the Immaculate Conception." Bernadette also described Mary as wearing white and blue with roses on her feet.



## Presentations in November, 2010

### *Christ the King - All Grades*

### *Illuminated Manuscripts - 5th Grade*

## Christ the King

In preparation for the Solemnity of Christ the King observed on the last Sunday of Ordinary Time, students in grades Pre-K through 8th explored the evolution of Christ's image in art over the last 2000 years. Students learned that Pope Pius XI instituted this feast in 1925 to remind nations that the Church has the right to freedom from the state, that nations are bound to give respect to Christ, and to strengthen the faithful in living out their Christian beliefs.

Students learned how the earliest images of Christ were actually symbols since Jewish tradition held closely to the 2nd Commandment which dictated, "You shall not carve idols... in the shape of anything in the sky above or on the earth below..." Christ represented as King evolves from 5th century images simply featured with a halo, holding a bible, and right hand gesturing a sign of blessing. In later images of Christ, such as the 15th century painting at right, artists portray Christ with earthly symbols of royalty: a crown, scepter, globe, and jewel- adorned robe. Biblical references to Christ's kingship are featured as well- Compare the image to the right with the Old Testament passage from Daniel 7:13-14. In what ways did the artist visually represent this passage?

Memling, Hans, *Christ Surrounded by Musician Angels*, 1480s, Oil on wood, 164 x 212 cm, Koninklijk Museum voor Schone Kunsten, Antwerp



Master of Collins Hours, Miniature painting of the Nativity, Book of Hours for Roman Use (Collins Hours), 1430s-1440s, Vellum, Philadelphia Museum of Art, Philip S. Collins Collection.



## Illuminated Manuscripts

Fifth grade students explore the history and artwork of Illuminated Manuscripts as part of Christian tradition and education. They learned the parts of an illuminated manuscript- miniature paintings, decorated margins, decorated and historiated initials, calligraphy and gold leaf to illuminate the vellum page. Manuscript illumination flourished from 2nd-16th centuries a.d. Creating a bible, gradual or book of hours required the efforts of several artisans (usually monks) weeks and months to prepare the vellum (animal skin), create the under drawing, write the text in calligraphy, and complete with miniature paintings, decorated margins and gold leaf accents. Students created their own decorated initial and experienced (to a lesser degree) how labor-intensive this art form can be!

## Presentations in October, 2010

*St. Francis of Assisi* - 1st Grade

*Our Lady of the Rosary* - 3rd & 4th Grades

*Día de los Muertos Projects* - 6th-8th Grades

Giotto Di Bondone, *St. Francis*, c.1300, fresco, Basilica of St. Francis, Assisi, Italy.

### St. Francis of Assisi

As part of observing the Feast of St. Francis of Assisi, the first grade class explored images of St. Francis of Assisi painted by Giotto Di Bondone in the Basilica of St. Francis in his home town of Assisi, Italy. We began discussing the *fresco* (pigments painted directly on drying plaster of a wall or ceiling) of St. Francis (see image at right) bearing his trademark attributes: Stigmata of hands and feet, holding a bible, bare feet (he often walked with bare feet and it also symbolizes humility), the simple brown robe that he wore tied with a rope belt tied with three knots which symbolize poverty, chastity and obedience. Around his head is a halo indicating his holiness and his hair is cut in a tonsure which symbolizes the crown of thorns that Christ wore during his passion and death. Students then viewed several frescoes painted by Giotto from the cycle of 28 depicting events from the life of St. Francis found in the Basilica of St. Francis in Assisi.

Students then compared two images (statues) of St. Francis found in our own church with the Giotto images and discussed how they were similar and how they were different.



Bartolomé Murillo, *The Virgin Presenting the Rosary to St. Dominic*, 1638-40.

### Our Lady of the Rosary

Students in 3rd and 4th grades are studying the rosary as part of their religion curriculum. they learn about the history of the rosary, the four sets of Mysteries of the rosary, and the establishment of the Feast of Our Lady of the Rosary on October 7th, 1572, by Pope St. Pius V. Students view masterpiece works of art that depict each mystery of the rosary to help them better contemplate the birth, life, ministry, miracles, passion, death and resurrection of Christ, as well as the intertwined life, faith and discipleship of Jesus' mother, Mary.

**3rd Graders** are making rosaries that they will have blessed and donated as part of a Confirmation service project.

**4th Graders** continue this year to study the Mysteries of the rosary by creating one rosary for each set of Mysteries. They begin in October with the Luminous Mysteries, using clay to create five symbols that represent each Luminous Mystery. They paint and string these beads into a Luminous Mysteries Rosary and will do the same to create Joyful, Sorrowful, and Glorious Mysteries Rosaries over the course of the next six months.

## Presentations in September, 2010

*The Conversion of St. Paul*- 8th Grade

*The Feast of the Archangels*- Pre-K, Kinder, and 1st Grades

*Our Lady of Sorrows*- All grades

Isenbrant, Adriaen, *Our Lady of the Seven Sorrows*, 1518-35, Panel,  
O.L. Vrouwekerk, Bruges

### Our Lady of Sorrows

The Memorial of Our Lady of Sorrows is observed on September 15th. Students in Kindergarten through 8th grade learned about the origin of meditating on the Seven Sorrows of Mary beginning with the Order of Servites begun in 1233 A.D. Students discussed that Mary's presence throughout Jesus' life and especially during His suffering and death is a model for us as disciples to grow closer to God by meditating on Mary's shared suffering with Christ.

Traditionally, images of Mary as the Sorrowful Mother fall under three main themes: 1) *Mater Dolorosa* (as seen at right) with Mary wearing black and surrounded by images of the seven sorrows or holding instruments of Christ's crucifixion or revealing her sorrowful heart pierced with a sword; 2) *Stabat Mater*- images of Mary standing beneath the cross- (you can also find symbols that allude to Mary's presence below the cross on the back of the Miraculous Medal and on the Papal Coat of Arms of Pope John Paul II); or 3) *Pietà*- In Italian this means "pity" and artwork features Mary holding the dead body of Christ.



Botticini, Francesco, *The Three Archangels with Tobias*, c. 1470, Tempera on wood, 135 x 154 cm, Galleria degli Uffizi, Florence.

### The Three Archangels

The Feast of Sts. Michael, Gabriel, and Raphael is celebrated on September 29th. Students in Pre-K, Kinder, and 1st Grades explored the symbols associated with each Archangel according to the message or mission from God that they were charged with carrying out. We found references to all three Archangels in the Bible and discussed the difference between angels and *Archangels*.

Students discussed how Botticini painted the three archangels (see left) and then compared other artists' representations of Michael, Gabriel, and Raphael. Michael is usually depicted with a sword and armor; Raphael is usually depicted holding a fish and walking with a staff; and Gabriel often holds a lily and/or a trumpet. Images of all three archangels can be found in our church- Can you find them?!

## Presentations in September, 2010 cont...

Caravaggio, *The Conversion of St. Paul*, 1600-1601, Oil on canvas, Cerasi Chapel, Santa Maria del Popolo, Rome.

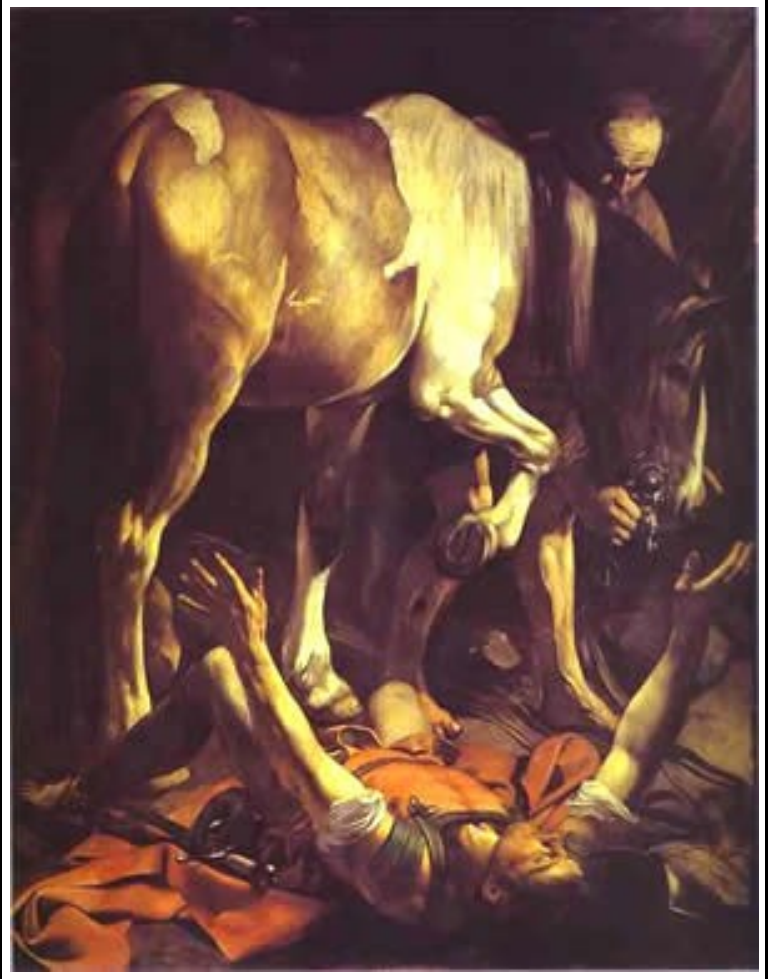
### The Conversion of St. Paul

St. Paul's conversion from persecuting Christians to his subsequent Obedience to God's plan and courageous evangelical spirit, is an example that all Christians are called to follow.

Eighth grade students have been studying St. Paul and the Epistles. In this presentation, students looked at several artists' representations of St. Paul over the last 1,500 years, and discussed the symbols associated with his life as a defender of the faith, author of 13 of the Epistles in the New Testament, great evangelist, missionary to the Gentiles, 13th apostle and martyr for our faith.

Students listened to the Scripture passage from Acts of the Apostles (Acts 9:1-19) which relates Saul's conversion and then discussed how the artist, Caravaggio, portrays this scene.

*Think about it:* Read the above Bible passage and think about why Caravaggio places a horse in this scene.



## Presentations in August, 2010

*The Transfiguration* - All grade levels



*The Transfiguration of Christ*, c.1924, mosaic, Basilica of the Transfiguration, Mt. Tabor, Israel.

### The Transfiguration

In observance of the feast of the Transfiguration, August 6th, students explore this event as represented in artwork ranging from the apse mosaic at the Basilica of the Transfiguration on Mt. Tabor, Israel, to several 15th century Italian Renaissance examples. Students discuss how the accounts of the Transfiguration written in the Gospels of Matthew, Mark and Luke compare with artistic interpretations.

Students identified Peter, James and John, and Moses and Elijah based on their traditional attributes. Can you identify these figures here?