Newman's Legacy

An Honors Thesis (HONRS 499)

By

Ann Klatt

Thesis Advisor
Elizabeth Dalton

Ball State University
Muncie, Indiana

March, 2009

Expected Graduation Date
May 9, 2009
Abstract

Blessed Cardinal John Henry Newman has impacted the lives of many college students through the establishment of Newman Centers on non-Catholic universities worldwide. He believed that Catholic students should have a place where they can go for pastoral services and ministries as well as social interaction with peers. Newman emphasized that students should “seek after knowledge, first the knowledge of God and then human knowledge in all its fascinating variety” (Sugg 140). Newman was chosen as the subject of this project to serve as a teaching tool for the parishioners, students, and visitors of St. Francis as he is currently being considered for canonization, or sainthood. This creative thesis project includes a research portion which was used to develop a six by four and a half foot painting which will be permanently displayed in the narthex of St. Francis of Assisi Catholic Church. A sketchbook was also developed during the design process to serve as a record of the design process and a teaching tool to explain the background of the painting. This research includes details on the rules and regulations regarding how and what type of artwork can be displayed in the Catholic Church and a biographic representation of John Newman’s faith journey.

Acknowledgements

I would like to thank Elizabeth Dalton, my thesis advisor for her knowledge and guidance as I complete this thesis. I would also like to extend my gratitude to Professor Barbara Giorgio-Booher and Father John Kiefer who have extended their guidance through the design and creation process of the final artwork. I could not have achieved such high quality work without their knowledge.
Introduction

Students on a college campus typically use their college experience as a time to find out who they are and what they believe. As the only student from my high school to attend Ball State University, I turned to the Newman Center at St. Francis of Assisi as my “home away from home.” It was here that I felt most comfortable among peers with the same faith. This is the precise purpose of Newman Centers on non-Catholic universities across the world—to provide a place for pastoral services and ministries as well as a location to socialize on a common ground.

With the Newman Center as my backbone, I was determined to experience everything I could while developing my talents as much as possible. I had previously determined that I would study actuarial science instead of art because I did not want to be a “starving artist.” Math and art are my two main talents, but time commitments in both areas prevented me from becoming a double major in both. The Honors College philosophy, however, has allowed me to develop my art background further. The Honors College as well as Ball State’s philosophy emphasizes the immersive learning experience and the edification of communities inside and outside of Ball State.

I have chosen to further expand my knowledge and experience by dabbling in research and history in order to design and create a six by four and half foot painting to be permanently displayed in the narthex of St. Francis Catholic Church. This entire endeavor required a large amount of collaboration and research to fulfill. Before the painting could ever be designed, research was required to determine what elements properly represented Cardinal John Henry Newman, the founder of Newman Centers on non-Catholic universities, and the rules and regulations that the painting would have to adhere to in order to be displayed in the church. Collaboration with Father John Kiefer, pastor of St. Francis, has helped determine where the
painting will be hung for permanent display. St. Francis also provided a facility to paint in. Father John also provided important resources regarding artwork in a Catholic Church and on Newman, as well as providing the final approval of the design for the painting. The following research and collaborative experience have provided an excellent foundation for the completed masterpiece.

**Display of Artwork within a Catholic Church**

“Authentic Christian art is that which, through sensible perception, gives the intuition that the Lord is present in his church, that the events of salvation history give meaning and orientation to our life, that the glory that is promised us already transforms our existence.”

John Paul II, *Duodecimum Saeculum*

The Catholic Church is home to the congregation of God’s people. It is God’s Church and therefore must be respected and decorated in such a way that it does not cause a distraction. According to the National Conference of Catholic Bishops, if artwork is used within the liturgy, it must aid and serve the action of the liturgy (25). At the same time, artwork as well as architecture, music, furniture, and dance must be appropriate and of high quality in order to allow the congregation and visitors to feel that they are a part of the mystery that takes place within the walls of the church. The Catholic Church has established guidelines for priests and artists to follow when choosing or creating artwork to include in the liturgical setting.

According to the National Conference of Catholic Bishops, the most important aspect of the artwork is that it must enhance the experience of the liturgy and not detract from the service (25). In fact, Karl Rahner, a Roman Catholic theologian, once said in a talk given to Catholic artists in Munich, “Each language of the arts has evolved because it, and it alone, can express something of the human vision and can embody that which no other language can” (Jones-Frank 8). This requires the artwork to be simple and have an attractive beauty that will allow one to
partake in the liturgical experience as a whole and sense something special. One of the best ways this is achieved is through high quality work and appropriateness.

Artwork must be of high quality because it serves as a teaching tool and allows viewers to reach the higher realm through a means which is not possible in all aspects of life. As defined by the National Conference of Catholic Bishops in *Environment and Art in Catholic Worship*, quality means love and care went into the making of the work of art, honesty and genuineness are qualities sought for in the choice of materials used, and the artist's special gift is used to produce a harmonious whole, well crafted work. According to the National Conference of Catholic Bishops, artwork must be appropriate in two ways at the same time: 1) it must be capable of bearing the weight of mystery, awe, reverence, and wonder which the liturgical action expresses; 2) it must clearly serve (and not interrupt) ritual action which has its own structure, rhythm, and movement (21).

The first point leads to quality within the work in order to see and experience both the work of art and the mystery behind it. The National Conference of Catholic Bishops stated that “since art is revelatory, a gift from God, a truly beautiful object stretches beyond what the senses perceive and, reaching beneath reality’s surface, strives to interpret its hidden mystery” (51). The second point leads to the purpose of the work of art within the church: No piece of artwork should be displayed within the liturgy unless it blends into the service to be one with God and the mystery involved. In order to achieve this transformation through the visual art and into the mystery of God behind our existence, artwork tends to incorporate various symbols within the work. The location of the artwork does not matter unless it detracts from the liturgy service or is part of the altar, chair, or baptismal font.
Symbolism within Artwork

A piece of art is composed of many elements. Religious artwork is meant to be a way for Catholics to venerate the cross and saints and/or experience miracles, sacraments, and the story of Jesus and God. One of the main components of artwork involves symbolism. Symbolism is defined to be “the investing of outward things or actions with an inner meaning, more especially for the expression of religious ideas” according to the Catholic Encyclopedia (Thurston, par. 1). Symbolism can be found in multiple forms—action, painting, literature, etc.—and all have a purpose or meaning behind them.

Christian symbols have developed from various sources, many of which are from the Old Testament scripture. Other sources of symbols include emblems taken by saints and clergy as their own, representations of a higher power, historical events, Jesus’ parables, etc. All of these symbols can be seen in everyday life. People outside of the Catholic faith use and/or know what the symbols represent.

Some of the most common symbols used in Catholic art and Christian art generally include the cross or crucifix, the triangle for the Holy Trinity, a snake for Satan, the ring for marriage, a dove for peace and Confirmation, fire for the Holy Spirit and Confirmation, bread and wine for Jesus’ body and blood, and a heart for love. All of these have developed and were passed down through tradition to modern day, but may have changed in representation through the years. Today, many of these symbols are used in artwork to help Catholics call upon the saints to intercede for them with God, venerate Jesus through the cross, and keep with a person as a constant reminder of his or her faith.

Symbols are also found in the forms of paintings as representations of God, Jesus, or the Holy Family. Some of these paintings include Michelangelo’s depiction of God reaching out to
touch Adam’s hand, the shepherd with his sheep, Jesus surrounded by children, an angel, or even representations of the Holy Family such as the Nativity scene. The painting of God reaching out to touch Adam’s hand symbolizes the fact that humans were made in the image and likeness of God and therefore always striving to act like God, but this can only be done with God’s help and guidance. In images of a shepherd with his sheep, the shepherd is seen to be Jesus and the sheep are his followers. Jesus protects and guides his followers from sin and evil in the world. Jesus has also been portrayed as a teacher as he is surrounded by children, while the Holy Family is typically pictured as a nativity scene to portray Jesus’ birth. These common paintings along with many others serve as reminders to the faithful of who Jesus is and what they believe.

Symbols are still constantly being used today in artwork and other mediums of worship. They are important representations for the people who use them in everyday life to connect with
a higher power; therefore, they have become a necessity in artwork, architecture, and the Catholic service itself.

**Traditional vs. Contemporary**

A Catholic Church can be found in many different styles. These include: Gothic Cathedral, Baroque, Romanesque, and Modern. All of these styles can be categorized as either traditional or contemporary for our purposes. The traditional church typically is very detailed and ornate and follows many of the architectural and worship traditions passed down from year to year. On the other hand, a contemporary church is one which incorporates modern day style and design into the church facility, artwork, and/or the service. Both of these churches exist and operate today, but the traditional churches are typically sought after by tourists and most people for their architecture.

The traditional church is usually thought of as a church built and decorated in the Romanesque, gothic, Baroque, and Cathedral styles. These styles typically include many large stained glass windows; cathedral, apse, or barrel vaulted ceilings; gold leaf decorations; many statues of saints, Jesus, and the Holy Family; Stations of the Cross; and murals on the walls and/or ceilings. The altar, baptismal font, tabernacle, and pews often carry these details throughout with intricate carvings and other forms of design. These churches, cathedrals, and basilicas are often very ornate on the outside with flying buttresses, gargoyles, spires, bell towers, steeples, and rose windows covering the outer façade. Some of the greatest traditional
churches include the Sistine Chapel, St. Peter’s Basilica, and St. Patrick’s Cathedral in New York City. Another common aspect of the traditional church is the use of a pipe organ during the service with old hymns passed down through the years, but with Vatican II things began to change. The Council endorsed contemporary art, services, and architecture that can be produced for the church as long as each element is worthy and beautifully serves the dignity of worship.

Since its inception, the Catholic Church has endorsed fine arts. Religious artwork can be incorporated in any style of art, and as of Vatican II, contemporary art has been fully welcomed into the Church as long as the artwork adorns the sacred buildings and holy rites with due reverence and honor (Pope Paul VI, par. 123). This endorsement, however, did not come without some rules. A contemporary church is to be built so that it is suitable for the celebration of liturgical services and for the active participation of the faithful (Pope Paul VI, par. 124). As far as artwork in the church is concerned, art may be placed so that it may be venerated by the faithful, but the number of works of art should be moderate and should be positioned to reflect the flow of the service (Pope Paul VI, par. 125). The Church has also given the bishop jurisdiction to make sure that no artwork displayed in a church is “repugnant to faith, morals, and Christian piety, and offends true religious sense either by depraved forms or by lack of artistic worth, mediocrity, and
pretense” (Pope Paul VI, par. 124). These, along with many other rules, must be followed in the
design and adornment of a Catholic Church.

Contemporary Catholic Churches have
begun to include modern architecture with clean
smooth facades, simple details creating a path to
heaven, simple windows and decorations, and
simplified furnishings for the interior. The
service itself has begun to use contemporary
music written by modern artists accompanied by
the piano, drums, guitars, flutes, and trumpets
instead of just an organ. This type of church has been known to draw younger Catholics, but still
appeal to the elders because the service itself has not changed too much. It is just the details
used to enhance the service that has been adjusted for the contemporary lifestyle.

The Catholic Church is a sacred place that is home for many religious rites. It allows the
faithful to participate in the sacraments; venerate the cross, saints, and relics; spend time with
God in silent prayer or as a group; and experience all the graces of God. Artists of all
movements are welcome to participate as long as their work serves the Church’s objectives
appropriately.

Cardinal John Henry Newman

The Catholic faith has been influenced by many figures in history. These include Jesus,
the apostles, the saints, the clergy, and the laymen in general. Each of these people has left an
imprint upon the Catholic Church and most have helped bring it closer to God. One of these
influential people was John Henry Newman, a man who did not begin life as a Catholic, but
slowly found his way into the Catholic Church by seeking what he felt was the true origins of God's truth through Jesus Christ and the Church.

John Henry Newman was born in London on February 21, 1801. He was the eldest of John Newman and Jemima Fourdrinier's six children. Newman's father was a banker and his mother came from a family of engravers and paper makers; however, John did not choose to follow either of these paths. Instead, his education in the Anglican Church of England led him to become a vicar of the church only to convert to Catholicism later in his life.

Newman grew up learning the Calvin teachings and reading the Bible at his mother's knee, but at the age of fifteen, he decided on his first real religious conviction: "there exists two and only two absolute and luminously self-evident beings, myself and my Creator" (Barry par. 4). What Newman meant by this was that "personality was a primal truth in his philosophy; not matter, law, reason, or the experience of the senses" (Barry par. 4). Newman continued to grow in his beliefs and convictions within the Anglican Church of England as a Christian mystic.

Newman began his education at the age of seven, attending school at Ealing, near London. He was a thoughtful, shy, and affectionate boy who took no interest in sports and games, but instead in reading and writing. He was accepted into Trinity College, Oxford, in December 1816 and won a scholarship in 1818 that would last for nine years, but Newman experienced a mental overload during the first time preparing for final exams and failed to get honors. Instead of getting first in both Mathematics and Classics, Newman did not place at all in Mathematics and in Classics, he placed "below the line" or in third (Sugg 25). Newman, however, never gave up.

Newman resolved to apply for a fellowship at Oriel College, the most prestigious of all the colleges in Oxford. This Newman achieved, in 1822, while reaching yet another milestone in
the history of Trinity College, for no other student at Trinity had received a fellowship from Oriel. At Oriel, Newman was seen as an eager and intellectual student who soon grew out of his shy and impenetrable shell as he fulfilled his call to orders through ordination on June 13, 1824 (Sugg 30).

Prior to ordination, Newman had served as a tutor at Oriel by providing guidance to new students in terms of their studies. Upon ordination, Professor Edward Pusey suggested Newman become curate of St. Clements. Newman took up the offer only to be disappointed by the Calvinist views he had been brought up on due to the fact that he believed that they did not originate within the Church’s roots or the Bible’s roots. This only inspired Newman to continue digging to the root of his faith and writing articles in response to his findings. As Newman’s views began to change, he fell under the influence of Richard Whateley, who was soon to become an Anglican Archbishop of Dublin. As Newman began to take on Whateley’s “notion of Christianity as a social and sovereign organism distinct from the state, liberal ideals, and nominalistic logic, Whateley made Newman vice principal at St. Mary’s Hall” (Barry, par. 5)

During this time at Oriel and St. Mary’s, Newman began to formulate his beliefs even further by learning from professors he began to befriend. Provost of Oriel, Hawkins (who first broke Newman out of his shell), taught Newman the Catholic doctrines of tradition and baptismal regeneration. Meanwhile, another Oxford clergyman influenced Newman’s beliefs on Apostolic succession (the passing down of authority, given by Jesus, to continue spreading the truth upon the earth) and Butler’s book, Analogy, became a guide for Newman’s life as it led to a few more articles by Newman and the beginning of a new theological society as Newman began to claim followers.
In 1828, Oriel made Newman Vicar of St. Mary's, the university church, and it was from here that Newman began to write sermons that attracted many people's attention. Newman had a quiet voice, but everyone listened to what he had to say. He was an eloquent and influential speaker who began to support the Catholic faith even though he did not realize it yet; these sermons were not considered controversial, but there was little in them that Catholics would object to (Barry, par. 6). As Newman began to grow in popularity, he acquired two new and important friends, John Keble, and Richard Hurrell Froude. With these two in tow and the help of Pusey, the Oxford Movement was soon to begin, but first, Newman and Hawkins were soon to disagree.

In 1832, Newman and Hawkins quarreled over Newman's pastoral idea that his role was to care for and develop the minds and souls of his pupils a philosophy which had developed through his college career as tutor and vicar. Hawkins was cold to these ideas as he believed that tutors should teach a couple of large lectures and then leave the pupils to fend for themselves. As Newman continued to help his pupils in every way possible, Hawkins began to restrict the number of pupils Newman had so that eventually Newman no longer had anyone to teach. At this point, Newman saw no benefit to remaining at Oxford and left with Froude on a tour of the Mediterranean.

While on this tour, Froude and Newman continued to expand their beliefs that the Church of England needed to return to the religious belief from which it originated. These beliefs had begun to develop earlier with Keble at Oxford, but nothing would be done until Froude and Newman returned from the Mediterranean.

Upon returning from their long excursion, John Keble preached the Assize sermon on "National Apostasy," giving birth to the Oxford Movement in 1833 (Barry, par. 6). This sermon
was in response to the government suppression of ten Anglican bishoprics in Ireland. Newman, Froude, and Keble were not the only ones to see the destruction the government was about to inflict on the Church of England, so they all joined forces to produce and publish a series of leaflets or tracts to spread their ideas. Newman wrote the first to announce the danger from the State and to rally all Bishops, and successors of the Apostles. The first tracts were light artillery only to be reinforced by the long and heavy ones supplied by Pusey. As Newman and fellow Tractarians, as they were called, continued to speak out with more force, Froude became ill and left for Barbados for the sunny climate; however, his health did not improve. He decided to return home and provide as much as he could in prayer before he died. Froude left Newman his Roman Catholic breviary that he had used often and later Newman would use it, too (Sugg 70).

As the Tractarian war continued to surge forward with more and more ammunition, the criticism also grew. The most important slander against the Tractarians was that reviving ancient Catholic beliefs and customs would surely lead to Catholicism (Sugg 80), but this did not seem to bother the Tractarians or Newman even though they were accused of participating in some of these Catholic practices. Even though these tracts were digging into the Catholic faith, Newman still felt that the Catholic position was wrong and the Anglican was correct. He never suspected that he would eventually become a Catholic himself, and an influential one at that.

Newman began to notice little things that made him question what he truly believed. In a few situations, he was caught off guard and he began to question whether or not the Catholic way was correct and whether he was backing up a heresy against the Church of God. As Newman began to question his foundation, an old friend, Monsignor Nicholas Wiseman (who suspected at some point Newman and Froude would become Roman Catholic, they) began writing articles to show them what he considered the errors of their ways (Sugg 84). One of these articles struck a
chord with Newman. He quoted St. Augustine in saying that, when speaking out against the Donatists, they were speaking for a little part of the world, but only the whole of the Catholic world could judge with confidence. Now Newman identified the Tractarians with the Donatists and St. Augustine's writing served as a breaking point for Newman when he retreated back to Littlemore to pray, preach, and serve his people while he sorted all this out (Sugg 84).

Upon his return to Oxford, Newman wrote the last and most famous of the *Tracts for the Times*, Tract 90. This tract discussed the Thirty-nine Articles which came out after the Reformation. "They are statements of the Church of England's beliefs, drawn up in the sixteenth century and set out in the Book of Common Prayer" (Sugg 88). Newman discussed these Protestant articles in terms of the Tractarian belief leading to the fact that these articles deny the errors and superstitions of Rome, but did not mean a rejection of the true Catholic belief. To his surprise, many believed this Tract and it was sent to be published (Sugg 88). This only fueled the fire of Anti-Tractarians, who were concerned that Newman was leading the Church of England to Popery (Sugg 88). This tract caused the men of Oxford to end the Tracts at that and Newman left for Littlemore once again to pray and find the light of God.

Newman was not alone in his little refuge at Littlemore. He was joined by fellow Tractarians, Ambrose St. John, in particular. Here they formed a little community living a life of poverty, prayer, and fasting, yet no one knew that Newman was struggling with his beliefs and he had no one to turn to for help. Still battling rumors and critics, Newman came to the conclusion that he must resign his position at St. Mary's and Littlemore. On September 24, 2003, Newman said his last sermon in the Church of England.

Although Newman had said his last sermon in the Anglican Church, it would still be some time before he became Catholic. He resigned to contemplate what it was he believed to be
the truth and began working through these thoughts in a book called *The Development of Christian Doctrine*. As Newman wrote his book, his friends were one by one disappearing into the Roman Catholic world, and upon completion of his book, he too had decided it was time for him to seek admission into the Roman Catholic Church. He cut his last link to the Anglican Church by ending his Oriel Fellowship and began to look for a priest to accept him into the Catholic Church.

The issue would soon resolve as Father Dominic Barberi called to see Newman. Newman knew that Father Dominic had been accepting Dalgairns (followers of John Dobree Dalgairns) into the church, so Newman sent for Father Dominic to be received into the Catholic Church. On October 8, 1845, Father Dominic arrived at Newman’s lodging in Littlemore and immediately Newman fell at his feet asking Father Dominic to hear his confession. Father Dominic heard half of it that night and the rest the next evening when Father Dominic returned (Sugg 103). The next morning, Newman made his first communion at the mass said in the little oratory set up at Littlemore and Newman became a Catholic (Sugg 104).

At the end of the month, Newman went to Oscott to attend the Catholic College for schoolboys and older seminary students. On All Saints Day, November 1st, 1845, Newman was confirmed and took on a new name, Mary (Sugg 105). Newman choose to take this name because Mary was a huge influence on Newman’s life—St. Mary’s parish in Oxford and Littlemore, and he was deeply devoted to her. Newman then moved into the old Oscott College building, which he named “Maryvale,” where he set up another community during his journey to be ordained. Newman and Ambrose St. John continued on to the College of Propaganda in Rome in September 1846, to finish their studies for priesthood and were ordained by Cardinal

Newman had also taken St. Phillip Neri as a spiritual guide during his studies for priesthood. St. Phillip was known for founding oratories, or a place for prayer set aside by ecclesiastical authority for prayer and the celebration of Mass (Fanning, par. 1). Newman was given the opportunity to expand St. Phillip’s influence by establishing the first Catholic oratory in England. He established this oratory in Birmingham and named it the Oratory of St. Phillip Neri. More people than expected showed up to the services and children flooded in for their lessons as soon as the oratory facility was completed. In 1949, two years after the Birmingham oratory was established, there were too many men for one house so Father Frederick William Farber took half the men to London to open the London Oratory. Later, the London Oratory became the famous Brompton Oratory in Kensington (Sugg 125).

Not long after the establishment of the oratory, Newman faced mob reactions from non-Catholics when Rome sent Archbishop Wiseman to monitor the Westminster area. Originally, Catholics were governed directly by Rome, but with the Reformation and the reestablishment of the church hierarchy, bishops and archbishops were returning to monitor areas of Europe (Sugg 130). This is what caused non-Catholics to fear that the plan was really to place the Pope at the head of the State (Sugg 130). Rumors abounded about what went on inside oratories and various Catholic buildings. For example, some people believed that men were punished if they did not obey the man in charge. Newman gave a series of lectures in the Birmingham Corn Exchange to men to try to destroy the stories. There was one man in particular that really stirred up trouble for Newman.
Achilli was a Dominican Friar who converted to Protestantism and came to England with a series of anti-Catholic stories that were all misrepresentations. Newman exposed Achilli one night in the Corn Exchange only to be brought to trial. After a long trial, Newman was found to be in the wrong and he faced the possibility of going to jail. In the end, he was fined one hundred pounds, which was easily paid, along with the lawyer charges, with the help of donations fellow Catholics offered to help Newman.

Newman was also given the opportunity to begin the Catholic University of Dublin at about the same time. Newman had to develop this university completely from scratch. He was required to organize finances, find buildings, lecturers, and anything else required to begin the university. During this process, Newman developed another important work of writing regarding his philosophy of the university called *The Idea of a University*. In this book, Newman defined a university, its purpose and scope, and showed how human knowledge should be related to Christian faith (Sugg 145). After seven years of struggle to bring students into the school, Newman resigned. The reason students were not coming to the school was because the Irish were busy opposing the English and also one another; therefore, the English had no intention of sending their sons to Ireland to study. There was one legacy Newman left Dublin: the University Church built with the excess money from the Achilli trial, which is still used today along with the university building as a museum.

Upon returning to the Birmingham Oratory, Newman established a boarding school for about seventy boys right next to the Oratory and opened it in May of 1959. Most Catholic schools at the time were established to train boys for priesthood, but Newman's was for boys to learn to go out into the world as well-educated, good, alert laymen (Sugg 149). This school grew and prospered and was eventually moved to Woodcote, near Reading. Administrators still
consider Newman to be the founder (Sugg 149). In its place, St. Phillip’s Grammar School began to flourish and still exists today (Sugg 149). There was one major setback left for Newman to overcome, the need to prove the validity of his faith to the world.

Charles Kingsley, an anti-Catholic writer for Macmillan’s Magazine wrote:

Truth, for its own sake, had never been a virtue with the Roman clergy.

Father Newman informs us that it need not, and on the whole ought not to be; that cunning is the weapon which heaven has given to the Saints where with to withstand the brute male force of the wicked world which marries and is given in marriage. Whether his notion be doctrinally correct or not, it is at least historically so (Barry, par 16).

Kingsley’s comments were so offensive to Newman that he felt he needed to clear up the matter. He could not leave people in doubt about the Roman Catholic stance on what he considered the truth and entered into a print war with Kingsley. Newman determined that he must “draw out, as far as may be, the history of his mind” (Sugg 162). Over the course of two months, Newman wrote a series of newspaper articles which were put together to form a book called Apologia Pro Vita Sua. Immediately, Newman’s articles became extremely popular and for once he had cleared his name and backed up his beliefs.

Newman would continue to thrive at the Birmingham Oratory and in 1878, Pope Pius IX died and his successor, Pope Leo XIII, came into power. Pop Leo XIII had many ideas in common with Newman, quite the opposite of Pope Pius IX after the bad name that Newman’s reputation had received during his reign (Sugg, 172). After the Duke of Norfolk and many other influential lay people suggested that Newman should receive a Cardinal’s Hat, Pope Leo XIII
asked Cardinal Nina to write to Cardinal Manning to write to Ullathorne to find out if Newman would accept the offer, but this did not go through without some difficulty (Sugg 173).

Manning was still not in favor of Newman, so when Newman had finally decided to say yes on one condition—that he could stay at the Birmingham Oratory—Manning made it look like Newman had refused. He did this by taking out Ullathorne's clarification letters before sending Newman's letter back to Rome (Sugg 173). Some information leaked into the papers that Newman had been offered the Cardinal Hat, but refused. Upon hearing this, the Duke of Norfolk and Ullathorne sent a flurry of letters to Rome to clear up the issue and see that Newman would receive the title he deserved.

On May 12, 1879, Newman received the title of Cardinal-Deacon under the new name of St. George. Newman also received his coat of arms and chose his motto: *Cor ad cor loquitur*, "Heart speaks to Heart" (Sugg 177). Newman would continue living a pleasant life in Birmingham for eleven years until his death on August 11, 1890. Upon receiving the Cardinal hat, Newman’s reputation was repaired for it showed that he was in good standing with Rome and he continually was asked to travel around Europe and speak on the Catholic beliefs and his life. His legacy would forever be remembered as he was to become “Blessed” on September 9, 2008. He is one miracle short of canonization.

Newman’s legacy also lives on through Newman Centers established in his honor on non-Catholic universities worldwide. The first was established on the campus of the University of Pennsylvania in 1893. Newman has left many documents on Catholic theology as well as a remarkable life story of struggles. Newman had the courage to follow through with his convictions even when they were dangerous and unpopular.
Rationale

Cardinal John Henry Newman was chosen as the subject for this 4½ W x 6 H feet painting due to the fact that he is currently being considered for canonization, or sainthood, in the Catholic Church. John Newman has had a large impact on universities across the nation in terms of the establishment of Newman Centers on non-Catholic university campuses. The basis for this establishment is Newman’s belief that Catholics should have a place to turn for pastoral services and ministries as well as a location to socialize on a common ground. This painting represents aspects of Newman’s life that have impacted the Catholic religion in many ways as well as played a major role in Newman’s life.

The painting is composed of three main elements: the St. Phillip Neri Oratory, a snapdragon, and Cardinal John Henry Newman himself. The St. Phillip Neri Oratory is the oratory Newman founded and led in Birmingham, England. According to the Catholic Encyclopedia, “an oratory signifies a place of prayer, but technically, it means a structure other than a parish church, set aside by ecclesiastical authority for prayer and the celebration of Mass.” Attached to this oratory, Newman also founded a boy’s school, in 1859, which was later moved to Woodcote, near Reading, and is now a growing public school. Within this oratory, Newman developed his Catholic faith even further and later was given the Cardinal designation on May 12, 1879.

The snapdragon was the flower that Cardinal Newman took as his emblem when he was still in school at Oxford. It is noted, in a poem (see Appendix A), that he described this emblem as a sturdy plant, and when it has thrust its roots into the soil it goes on flowering in its plot year after year. It can withstand transplanting in miserable soil and blooms cheerfully among stones.
Joyce Sugg even described Newman in a similar way when he took on the Cardinal's hat:

Newman appeared in Oxford in all his glory, his brave red against the grey stones, making the pattern that the snapdragon had always made there. In his little poem he had suggested rather fancifully that the snapdragon’s fragrance was given to it as a mark of heaven's favour. At the end of his life, in God's Providence, Newman was clad in red silk like a snapdragon flower, and his goodness, which had been secret before, was shed around, a fragrance (Sugg 181).

The snapdragon is also known as the flower of courage. This flower, once again, fits Newman well because he had the courage to return his beliefs to the original roots and traditions the Anglican beliefs stemmed from, thus beginning the Oxford Movement and leading to his conversion to the Catholic faith. Newman also was thrown into many situations which required a great amount of courage even to attempt to overcome or achieve. Some of these include beginning the Catholic University of Ireland; founding the first Oratory in Birmingham, which was not in a Catholic region; and even standing up to Charles Kingsley who had accused Newman and the Catholic clergy of not regarding truth as a virtue. In response to this accusation, Newman spent two months while at the oratory writing his *Apologia pro Vita Sua*, which was a series of newspaper accounts recording and justifying his faith journey from Anglican to Catholic beliefs.

John Newman is portrayed in this painting as he is most remembered, in his Cardinal attire of the scarlet zucchetto, or skullcap, and a scarlet choir cassock. This version of Newman was chosen because this is the point in his life when Newman overcame Cardinal Henry Edward
Manning’s distaste for Newman and gained favor in Rome. The public of England had come to love Newman and were especially inspired by his teachings. His presence was requested all over England after receiving this new hat, even in Oxford, a pure Anglican city and university. The people of England no longer questioned Newman’s full devotion to the Catholic faith and were inspired by his writings. Newman became popular across the Catholic realm of Europe and even began to influence Catholics in North America. Newman went on to live ten more years as a Cardinal in the Birmingham Oratory before his death in 1890.

*Cor ad cor loquitur*, or “Heart speaks to Heart” was chosen as the title for this masterpiece because it is the motto that Cardinal Newman took in response to receiving the Cardinal Hat. It is also the hope that this painting will move its viewers’ hearts to learn more about Newman and the various saints that have influenced the Catholic faith.

Please see Appendix B for the final picture of the painting. A CD is included in this thesis as a record of the painting process.

**Method**

This painting is four 4 ½ W x 6 H feet tall, which does not allow for a fabricated canvas. Instead, the canvas frame was constructed and stretched by hand. Using one by two inch boards, the outer four and half by six foot frame was formed. Next, a canvas of this size is not supported very well with just a frame. One vertical support and two horizontal supports were installed on the inside of the frame for support. Next, unprimed canvas was stretched over the frame, starting at the middle and working the way to the outer corners to create a taut painting surface. The canvas is primed with gesso to help maintain an even coat of paint and prevent the canvas from soaking up too much paint. The composition of the painting was determined during this preparatory phase.
Once the background research was complete, a design for the painting was drawn up and presented to the current priest of St. Francis of Assisi, a Catholic Church in Muncie, IN. Careful consideration of the future location of the painting and the environment that would be surrounding the painting was taken into account when determining the elements of the artwork. It was decided that Newman would face the worship space rather than the hallway leading to the restrooms of the church facility. A Newman Center has also been established on the church grounds, just south of the worship space. When the painting is hung, in the narthex of St. Francis, Newman will also be directed toward the Newman Center, which is located just across the courtyard in front of the Narthex.

The painting is composed in darker undertones since the church has rather dark and somber color scheme. At the same time, St. Francis is a very contemporary church established for the Catholic students of Ball State University. The painting itself is very realistic, but it can be seen as contemporary due to the fact that it does not have a large ornate frame; it was done in acrylic paint; the colors are dark, but not too dark and toned down so that it would fit with the Renaissance style of painting; and it incorporates a wider range of tones and values while incorporating warm and cool colors versus just cool colors.

The painting process itself took some time to complete. After the canvas was built and primed, I began the painting with the deep burgundy background and moved on to the Birmingham Oratory since it was in the background. This oratory took the most amount of time due to the fact that it is the most detailed. I also struggled with deciding how I was going to represent the bricks of the façade. After many attempts, I decided to go with a smooth finish that I found to be more cohesive and less distracting with the other two elements of the painting. Once the oratory was complete, I proceeded to paint the snapdragon flower in the middle ground.
and in front of the oratory. This I found to be quite easy. The flower actually takes on different appearances depending on the type of light. From here, I proceeded to paint the foreground of John Henry Newman himself, beginning with first his Cardinal cloak. As I moved on to his face, the painting began to pull together quite nicely, and I am proud to say that the painting resembles Newman quite well. Overall, the painting portion took about thirty hours to complete.

**Conclusion**

Cardinal John Henry Newman has had a major impact on lives across the world and he is influential today even though he died more than one hundred years ago. Newman currently has achieved the designation of Blessed and is being considered for canonization, or sainthood. He has become the backbone of many Catholic societies on non-Catholic universities through the establishment of Newman Centers.

Newman has had a large impact on my life and I would like to return the favor by edifying not only Honors College personnel and students, but also the parishioners and future students of the Newman Center through the permanent display of this large painting and the accompanying sketchbook. The sketchbook provides a detailed documentation of the creative process and important aspects of Newman's philosophies, while the painting will allow for a visual representation which deepens the faith of some and intrigues others.

The painting is composed of three elements: the St. Phillip Neri Oratory, a snapdragon, and Cardinal John Newman dressed in his cardinal attire. These three elements were chosen because they offer the most significant representation of Newman. He spent the majority of his Catholic life founding and leading the oratory in Birmingham and upholding the emblem of a snapdragon he had chosen when he was still in college.
He upheld the snapdragon, the flower of courage, through many literature works regarding his philosophy, defended his faith journey to the world in a series of newspapers, established a Catholic University, and overcame Cardinal Manning's distaste for Newman and thus gained the respect from Rome through the offer of a Cardinal Hat.

Newman is dressed in his cardinal attire for the painting because it was not until he received the cardinal hat that the whole world could see past the distaste Manning and a few other clergy men had created about Newman. Newman is also most recognized and remembered in his cardinal garb. It is my hope that this creative thesis will serve as a teaching tool for St. Francis and the community and further intrigue people to expand their knowledge about the great lives of the saints.
Works Cited


St. Patrick’s Cathedral. Online image. Planet Ware. 6 May 2009.


<http://www.gothereguide.com/st+peters+basilica+rome-place/>


The Lord is my Shepherd. Online image. The Master’s Table. 6 May 2009.

<http://themasterstable.files.wordpress.com/2009/04/jesus_shepherd.jpg>


<http://travel.webshots.com/photo/1200159929031860892xLHUFb>


<http://catholicinjapan.files.wordpress.com/2008/12/nativity.jpg>
Appendix A

'Snapdragon' a Riddle for a Flower Book
By John Newman

I am rooted in the wall
Of buttress'd tower or ancient hall;
Prison'd in an art-wroughted bed.
Cased in mortar, cramp'd with lead;
Of a living stock alone
Brother of the lifeless stone.

Else unprized, I have my worth
On the spot that gives me birth;
Nature's vast and varied field
Braver flowers than me will yield,
Bold in form and rich in hue,
Children of a purer dew;
Smiling lips and winning eyes
Meet for earthly paradise.

Choice are such,—and yet thou knowest
Highest he whose lot is lowest.
They, proud hearts, a home reject
Framed by human architect;
Humble—I can bear to dwell
Near the pale recluse's cell,
And I spread my crimson bloom,
Mingled with the cloister's gloom.
Life's gay gifts and honours rare,
Flowers of favour! win and wear!
Rose of beauty, be the queen
In pleasure's ring and festive scene.
Ivy, climb and cluster, where
Lordly oaks vouchsafe a stair.
Vaunt, fair Lily, stately dame,
Pride of birth and pomp of name.

Miser Crocus, starved with cold,
Hide in earth thy timid gold.
Travell'd Dahlia, freely boast
Knowledge brought from foreign coast.
Pleasure, wealth, birth, knowledge, power,
These have each an emblem flower;
So for me alone remains
Lowly thought and cheerful pains.
Be it mine to set restraint
On roving wish and selfish plaint;
And for man's drear haunts to leave
Dewy morn and balmy eve.
Be it mine the barren stone
To deck with green life not its own.
So to soften and to grace
Of human works the rugged face.
Mine, the Unseen to display
In the crowded public way,
Where life's busy arts combine
To shut out the Hand Divine.

Ah! no more a scentless flower,
By approving Heaven's high power,
Suddenly my leaves exhale
Fragrance of the Syrian gale.
Ah! 'tis timely comfort given
By the answering breath of Heaven!
May it be! then well might I
In College cloister live and die.

(Newman, 468)
Appendix B

COR AD COR LOQVITVR
Translation: "Heart Speaks to Heart"