Religious and sacred art: Recent psychological perspectives

Sara Valentina Schieppati, Cinzia Di Dio, Gabriella Gilli

Dipartimento di Psicologia, Università Cattolica del Sacro Cuore di Milano
L.go Gemelli, 1, 201123 Milano
e-mail: saravalentina.schieppati@unicatt.it;
e-mail: cinzia.didio@unicatt.it;
e-mail: gabriella.gilli@unicatt.it.

Abstract

The psychology of art has had an enormous development since the middle of the last century; however, no much work has been done in association with religious and sacred art. This paper aims to provide a brief history of the use of images in the three great monotheistic religions, i.e., Judaism, Christianity, and Islam.

All three religions have been influenced by the commandment (Exodus 20:4), which prohibits idolatry. Nevertheless, when it comes to the use of images with religious content, the commandment is interpreted differently by the three. If in Judaism and Islam the use of images is not particularly widespread and is bound to precise conditions, in Christianity a strong relationship with the visual arts has developed, at least until the Reformation. After this split, the use of images was only encouraged by the Catholic Church even though, with the Enlightenment, religious and sacred art suffered a decline even in Catholic culture. It was not until the twentieth and twenty-first centuries that the Catholic Church returned to support and encourage art in the religious context.

It will then be necessary to distinguish between religious art and sacred art because they serve different functions. Precisely because it is a field in which deepening is possible, it could be very interesting for the psychology of art to study the perception of religious and sacred images, for example investigating constructs associated with the perception of vitality and aesthetic judgment.

Introduction

The psychology of art is a branch of psychology, with an established history in research: just think that Division 10 (Psychology and the Arts), one of the 19 charter Divisions of the American Psychology Association, was established in 1945. Since then, an increasing number of published articles and several journals dedicated to this matter have emerged. Even though the psychology of art has deepened various fields of art, it seems that not much has been said about religious and sacred art.

Therefore, this article tries to explore first of all how visual art is perceived and used in the major monotheistic religions of the Western world, with particular attention to the Catholic context. Secondly, it will try to differentiate religious and sacred art and define their characteristics. Finally, reflections and the findings of psychological research related to religious and sacred art images will be illustrated. Given the contents of this article, various disciplines will be called upon to give their contributions.

Visual art in religions: a brief overview

Every religion has treated the use of visual arts in the religious context differently, whereas the supreme artist is always God. In the three monotheistic religions (Islam, Judaism, Christianity), the representation of images is linked to the problem of idolatry.

The second commandment in fact strongly influences all of these religions, since it states: «Thou shalt not make unto thee any graven image or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth. Thou shalt not bow down thyself to them nor serve them» (Exodus, 20:4). This commandment has been variously interpreted: according to some, all the imagines must be banished, whereas according to others, only the images that could be idolized must be censored.

For Judaism, the logic of the commandment is clear: "it's non the image itself that is forbidden, but its use" (p. 3, Di Porto, 2018). This interpretation is supported by the archaeology discovery at Dura Europos of a third-century synagogue, frescoed of images taken from *Tanàkh*[1]. According to the rules of *Halakhah* (generally known as the Jewish Law), it is possible to represent celestial creatures, heavenly bodies, and human figures, as long as they are incomplete or imperfect because perfection belongs only to God. Therefore, the images by themselves are not forbidden, but there are some limitations in their representations, and

---

[1]   The Jewish Bible, consisting of three parts: Torah, Nevi'im and Ketuvim.

their use in particular determines whether an image is permitted or not. If used correctly, images can also have positive influences. For example, according to Rabbi Profiat Duran, deepening the *Tanàkh* by studying books enriched with miniatures and in splendid environments can increase the pleasure of study. Moreover, Maimonides, one of the most important philosophers of Judaism, suggests that people can benefit from seeing artworks, especially if there are psychological conditions, such as depression (Di Porto, 2018). Judaism, the first of the Abrahamic religions, influenced both Islam and Christianity.

In Islam, there are two approaches to figurative art: the first approach states that in the Koran there is no explicit reference to figurative prohibition, while the second approach argues that there are indirect references when taking into account *Hadiths*, *Sunnah*, and *Tafsirs*[2] (Basak, 2017; Soganci, 2006). In brief, there is always the prohibition to portray God and Mohammed, but the possibility of making figurative art depends on religious currents and the socio-cultural context of reference.

In the beginning, Christians fit into Jewish tradition and, for this reason, rejected the use of images so as not to incur the risk of idolatry. However, new and subsequent reflections on the mystery of the Incarnation have made it possible to establish an original relationship between the Holy Scripture and visual art (Verdon, 2012). In 787, the Council of Nicea II established the lawfulness of sacred images: if God becomes a man in Christ, the sacred images are an evocation of this mystery, and therefore they are not venerated for themselves but in relation to the subject represented.

The Middle Ages marks the beginning of authentic Christian art (Verdon, 2012). In an early period, Romanic art stood out: this style resumes the culture of the ancient Roman Empire and communicates the Roman values of power and strength, which were however traced back to a divine origin. The Christian cult offered the main occasions of commissioning, and monasticism in particular favored the production of sacred art. From the twelfth century, the Gothic began to spread and became the first Christian style with no ties to the art of the Eastern Church. In this period, the most representative element of Christian art is the introduction of the early stained-glass windows, which were created to lead inwards the light into the church, symbolically indicating God that illuminates the soul of believers.

After the Ottomans' capture of Constantinople in 1453, in the Western world, art became a means to affirm the Christian identity. Masaccio anticipated this trend, creating works in which faith and art intertwi-

---

[2] These are respectively the precepts of Mohammed, the oral tradition of Mohammed's teaching, and the Koranic exegeses.

3

ned, as shown in his masterpiece "The Most Holy Trinity". This artwork is a fresco made between 1425-1426, and it is located in the third span of the left aisle in the Basilica of Santa Maria Novella in Florence (Volponi & Berti, 1968). According to Verdon (2012), Masaccio's artwork «is the highest expression of Western thought on the mystery of God, and the values of faith and art that it incorporates will remain typical of Italian painting. They consist in the readability of the spiritual world, even of the truths that go beyond reason; in the intercommunication of the spiritual world with the material one, suggested by anatomically and psychologically credible sacred figures; in pictorial spaces which, thanks to the perspective, seem extensive with the real space; and in eternity that is superimposed on history, thanks to the use of a classical architecture updated for the settings of sacred subjects: these are the characteristics that will give the 'catholic', that is universal, breath to Italian painting from Masaccio to Raphael and beyond.» (Verdon, 2012, pg. 123-124).

In brief, from the Middle Age until the fifteenth century, Christian art has represented the convergence of realism (the historical truth of Jesus), idealism (the divine beauty), and symbolism (art as a symbol of the announcement of God) (Salviucci Insolera, 2016). For example, the images of the Passion and the representations of the martyrs are realistic to respect the truthfulness of the events, but they also contain symbolic elements and express the presence of God.

In the sixteenth century, significant changes have taken place, especially because of the split between Catholics and Protestants. Reformation took sides against a certain way of using art in religious contexts (Ganz, 2000; Hart, 2004). The cult linked to sacred objects, images, or relics of Christ, the Virgin, and other Saints spread starting from the Middle Ages, fueling a large market of religious articles over the centuries; these objects were worshipped because they were thought to be imbued with holiness or with miraculous powers. Concerned about these widespread idolatrous practices, the protestant communities reacted against the use of art in religious and private contexts in different ways (Cavallotto, 2019; Hart, 2004). Calvin embraced the iconoclasm: the art in a religious context was denied, and any images were judged offensive towards God as an attempt to represent something that human standards cannot achieve. For this reason, Calvin forbade any images in any place of prayer, although the use of religious images was still allowed in private contexts. Therefore, for Calvinist communities, the legitimate or illegitimate use of images depended on the context in which the images were used (Hart, 2004). Similar to Calvin, Zwingli was not contrary to the arts itself, not even against religious images, even if the images of God or Christ were always wrong as they represented divine personali-

ties. Therefore, Zwingli interpreted the second commandment as prohibiting the use of visual arts in religious contexts seen as an act of idolatry (Hart, 2004). Unlike Calvin and Zwingli, Luther did not pay much attention to the issue of religious images. In fact, for him, the second commandment indicated the prohibition of creating a graven image and false idols, not the exclusion of arts from any contexts, even religious (Hart, 2004). In fact, images related to biblical events could have been a kind of Bible for the illiterate and in support of people's faith; for these reasons, in Lutheran communities, religious images are not banned, although they are seldom used (Cavallotto, 2019). In brief, in Protestantism, the visual arts in religious contexts were rejected or little-used but this does not mean that any art has been banished: other forms of art compatible with the second commandment, like music, were commonly used.

The split with the Protestants leads to the Counter-Reformation: in 1563 the Church published a conciliar decree on the *"Invocation and veneration of relics and sacred images"*, which reaffirms the principles of faith and the functions of sacred images (Verdon, 2012). Based on this decree, in 1582 Cardinal Paleotti published the *"Discourse on sacred and profane images"*, in which he states that images, and in particular sacred images, have three objectives: to delight, causing relish in the contemplation of the image, to educate, providing an educational service, and to move, causing feelings that increase faith in the observer (Ganz, 2000). These indications will be an important reference for Catholic art in the following centuries and will have a particular influence on the Baroque (Verdon, 2012) The baroque style follows indeed indications of the Church, producing artworks that stimulate strong emotional responses in believers. However, the Baroque will be the last Christian style to shape even the non-ecclesiastical culture, and the late Baroque already uses the same pictorial language in both ecclesial and profane contexts, leading to a loss of religious meaning in images.

In the modern period, the renewed interest in the ancient world and the archaeological discoveries have led to a new style: the neoclassical. This style, born in a socio-cultural context hostile to the church, will be used also as an ecclesiastical style, even if this language is not very suitable for the affirmations of the Catholic faith. In the contemporary age, Christianity is in crisis and so is religious and sacred art. According to Verdon (2012), in the early twentieth century, only architecture managed to maintain a link with these kinds of art and the contemporary world, as in the case of Sagrada Familia.

After the II World War, contemporary religious and sacred art will be dedicated to the search for powerful images capable to communicate its messages to the masses, but the efforts to make contemporary Christian

art clashed with a conservative trend, supported by the Church until the middle of the twentieth century. A major turning point comes with the Second Vatican Council, which stated that the Church had never had its own artistic style: each epoch must create its own artworks in a context of freedom of expression, including in churches, but respecting the reverence and the needs of sacred buildings and the sacred rites[3].

In sum, the issue of visual art in a religious context has been very debated by several religions: few have rejected visual art in the holy places, some accepted it with some limitations and others have used visual art as a religious instrument. In this last case, Catholicism stood out establishing a special relationship with visual art: Christ is the icon of the invisible God and, for this reason, visual art leads to the center of this faith (Verdon, 2012).

Religious and sacred art

So far, we have discussed art in different religious contexts and, in particular, the development of Christian art. However, it is necessary to make a distinction between sacred art and religious art. This is a very complex matter, in which not only different disciplines but also different experts debate.

Art is defined as religious when it represents religious subjects, usually taking the style of its own historical period, and fulfilling several but specific functions (Papa & Llovera, 2012; Salviucci Insolera, 2016). Firstly, it has a didactic function: religious images disseminate the main Christian concepts and help the illiterate and children to approach figuratively the biblical events. For this reason, biblical images are also known as *Biblia pauperum* (the poor men's Bible). Secondly, religious art has a contemplative function: religious images facilitate the dialogue with God, making visible something invisible, and predispose to prayer and contemplation. Oriental icons are an example of images that facilitates prayer. Thirdly, religious art is about commemoration: religious images handed down the truth of faith and remember that God became man. For example, during the Byzantine empire, John of Damascus claimed that it is not idolatry to worship the pictures of Christ because these images represent humanity (God that becomes flesh), not deity: the incarnation is celebrated, not the mystery behind it (Salviucci Insolera, 2016). In brief, religious art commemorates the glory of God and directs the religious thoughts of the faithful toward Him.

---

[3] http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vatii_const _19631204_sacrosanctum-concilium_it.html.

6

As far as sacred art is concerned, according to some authors (Papa & Llovera, 2012; Verdon 2012), the sacredness of the image depends on its religious purpose, which means that an image becomes sacred when it aims to the sacredness of the ritual. This is consistent with the etymology of 'sacred': this term refers to the Latin word *sacer*, consecrated to a god. Therefore, according to Vauchez (2019), the term sacred indicates not a divine quality, but a special status conferred by man (Papa & Llovera, 2012; Verdon, 2012). Indeed, sacred art not only retains the functions of religious art but serves above all to make the faithful pass from vision to worship (Verdon, 2012).

Instead, other art historians use the term 'sacred art' to indicate any artwork with a religious theme (De Tommaso, 2018) although, according to Burckhardt (1990), for an artwork to be defined as sacred it is not enough that religious themes are present, but it is necessary that the form and the language manifest the spiritual origin. Interestingly, according to Guardini (1998), any authentic artwork can be somehow sacred, or rather eschatological, because it opens the doors to a non-tangible world.

To better understand these concepts, take for example cult images and images of devotion: cult images are directed towards transcendence, while images of devotion arise from immanence. Therefore, sacred art is linked to cult images, while religious art is linked to images of devotion (De Tommaso, 2018). According to Guardini (1960, in De Tommaso, 2018), the cult image is not perceived as a work of art, because the author is not an artist but a servant who creates the image to make the sacred "presentification" becomes possible. A cult image not only wants to represent Christ but also, and above all, the symbol: in a sacred work of art the Other is present and affirms the existence of God. Then, the sacred art aims to create a connection between the human and the divine, making visible the invisible God.

On a theoretical level, the distinction between these two categories of images (cult images and images of devotion) is very clear. However, on a practical level, it is a very complex distinction to make, and this is probably why generally they are grouped in a single category, that of religious art.

Nevertheless, according to the Church, to be sacred the art must respect two conditions: firstly, there is an inspiration that comes from the Spirit and that animates the representation, without however removing the creativity of the artist; secondly, it meets the requirements imposed by the cult, the liturgy, and the Church (De Tommaso, 2018). In particular, according to the Constitution of Sacrosanctum Concilium (chapter

VII - Sacred art and Sacred chattels[4]), the Catholic Church chooses art-works that meet the criteria of faith, decorum, noble beauty, and religious norms handed down to be counted in sacred art. In sacred art artistic forms of every epoch and all countries are allowed, as long as they serve with honor and respect the sacred rites; instead, artworks that offend the religious sense in form or content are not allowed.

In brief, religious art includes sacred art (but not the other way around), and indeed sacred art can be considered the apex of religious art (Papa & Llovera, 2012).

Today the society has lowered contact with the sacred and the divine and the capacity of seeing the symbols of a transcendent reality, and then also religious and sacred art have lost their attractiveness, both for people and for artists (Salviucci Insolera, 2016; Guardini, 1960). Therefore, the Christian artwork today is not the result of a movement, but of the individual artist inspired by her/his faith (Salviucci Insolera, 2016).

However, the Catholic Church has repeatedly pointed out that art is needed (Dall'Asta, 2016). In 1965 Pope Paolo VI wrote a letter to artists inviting them to put their work at the service of God: artists with their works can help to spread the message of God through images[5]. In 1999 Pope Paolo Giovanni II wrote another letter to artists, underlying the relationship between religious experience and artistic creation. God created something from nothing, while man is an artificer and gives form and meaning to something already existing: in this sense, human art is an attempt of communication and participation to the essence of God (Dall'Asta, 2016). Moreover, artists are sensitive to all manifestations of beauty and try to unravel a deeper reality because beauty is the vocation of the artists, and when beauty meets truth, the artists not only will produce beautiful and true artworks but, through these artworks, they will contribute to the common good and therefore to faith. For these reasons, the Catholic Church considers art as a valid approach to faith (Dall'Asta, 2016).

In brief, the Catholic Church needs art to convey the message of God and to make the world of the Spirit perceivable.

---

[4] II, V. (1963). Sacrosanctum concilium. Constitution on the Sacred Liturgy (December 4, 1963). http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_it.html (accessed 23.01.2021).
[5] http://www.vatican.va/content/paulvi/it/speeches/1965/documents/hf_pvi_spe_19651 208_epilogo-concilio-artisti.html (accessed 23.01.2021).

Psychology of art and religious and sacred images: future perspectives

The psychology of arts explores the psychological processes involved in the production and fruition of an artwork. Historically, the psychology of art has dealt with four themes: the artist and his personality, the work of art from a perceptive point of view, experimental aesthetics, and neuro-aesthetics (Mastandrea, 2015).

When talking about images, one can refer to studies on psychological responses to images, which are quite recent as research has had a strong development since the discovery of the role of mirror neurons in visuo-motor responses to images (Freedberg & Perini, 2013). There are two possible ways to study people's reactions to images: the first is to go to places where artworks or images are displayed and observe and analyze the reactions of viewers to these images, considering models that take into account the psychological, socio-cultural, and environmental factors; the second is to develop theories that explain general reactions and behaviors to any images. Whereas research in this field is still very little, much of this research focuses on the study of the functions of the images and the reactions of people to them. These studies aim at exploring the relevant factors in the relationship between images and viewers: in this sense, it is necessary to take into account people's reactions, their convictions supporting their behaviors, but also the effectiveness, efficiency, and vitality of the images themselves. These studies have nevertheless also several limitations. For example, reactions to art are weakened with increasing familiarity or reproducibility or, opposite, are strengthened by the fame or reputation of the images and their economic value. Not to forget all limitations associated with the difficulty of identifying and choosing the variables that can be used to analyze these reactions. However, according to Freedberg and Perini (2013), there is always a basic level of reaction that is unrelated to contextual boundaries, a neuropsychological condition that makes the cognition of images similar among all people.

Hence, as research is focusing on common basic reactions to any image (see, for example, Di Dio et al., 2007, 2018), very little is known about the reaction to images of specific categories, such as those concerned with religious and sacred art.

Firstly, it would be interesting to see if there are any differences in the reactions in front of images of sacred art, those of religious art, and those of secular art. If this were the case, psychological research in the field of art not only could contribute to the discussion between common

9

and specific reactions to images but perhaps it could also participate in the debate between the definition of and the differentiation between categories of art.

Another intriguing research topic concerns the vitality of images. Although there is no unique or unambiguous definition of vitality in the psychological field, within art it could be possibly understood as the perception that the represented image is alive. Regarding the vitality of images, anthropologists and folklore scholars devoted themselves to the study of two phenomena that, while remaining distinct, both fall under the field of animism: the first regards the inanimate objects endowed or inhabited by a soul (e.g., Piaget, 1929), the second concerns the tendency to attribute vitality to inanimate objects (Freedberg & Perini, 2013). There are numerous Western written records regarding images perceived as living: for example, there are references to paintings and statues, especially religious, that bleed, strike the blasphemer or follow the viewer with their eyes. In these stories, vital powers are attributed to images, particularly through two vital attributes: movement and sight. From these testimonies, it is clear that there is no confusion between image and prototype and therefore people do not think that the representations are alive or can become so. In these cases, the people's reactions arise from believing that the vital qualities are immanent in the image, but today people tend not to admit the presence of traces of animism, understood as a degree of life that is believed to be immanent in an image. However, if there are basic neuro-psychological reactions common to all people in front of an image, as Freedberg and Perini (2013) argue, then it is necessary to investigate the influence of socio-cultural factors. Most likely there is a factor related to the repression, but if we take into consideration that the attribution of vitality in the past was mainly aimed at religious and sacred images, it is perhaps possible that less and less religious society has in some way influenced the perception of vitality in sacred or religious images or the repression of the reactions.

Again, concerning the theme of vitality, very few researchers have asked themselves if there is any difference in the reaction to the representations of living and dead people (Di Dio et al., 2020). Since there is probably a circular link between immanent divinity and the perception of vitality (Freedberg & Perini, 2013), this issue could be particularly interesting for sacred art. It might be worth noting to investigate whether the images of sacred art, where the divinity is supposed to be present, are perceived as more vital than the representation of profane images. If the answer were positive, this could confirm a difference between sacred and profane representations. However, this research could be complicated by the presence of several factors that need to be considered: for example,

the author's technical ability, the fame and the identifiability of the images, the observers' characteristics and their behaviors in front of the image, their education and religious background, familiarity with the world of art and images, and other features that could somehow influence their reactions.

Nevertheless, unique research could concern the assessment of vitality and aesthetic perception in paintings of dead saints, compared with paintings of ordinary dead people. The difference between images of sacred and religious art and common images could reverberate in different effects in terms of vitality and aesthetics in the representation of the experience of death. In particular, it could be hypothesized that images of dead saints are perceived as more vital and aesthetically more beautiful than images of common dead people. These effects could involve both believers and non-believers, but they may be more evident in believers.

Finally, it would be interesting to analyze not only the reactions to devotional images by investigating, for example, the role of expectations towards these images and the beliefs that images can act as intermediaries or facilitators of religious devotion, but also the efficacy of the image themselves, that is the power of attractions exercised by the devotional images.

All this considered, the psychology of art can provide interesting insights into the relationship between art and religion, investigating both how visual art affects people, as well as how people's deep beliefs affect the perception of images. In this way, it will be possible to fully understand the letter of Pope Paolo Giovanni II, in which art is considered a concrete means of participation in the divine essence.

References

Basak, R. (2017). The Muslim Artist's Conflict: Figurative prohibition in Islam. DOI: 10.18844/prosoc.v3i5.1955.

Burckhardt, T. (1990). *L'arte sacra in Oriente e in Occidente*. Rusconi Libri.

Cavallotto, S. (2019, novembre). Santità "negata". Argomenti contro il culto dei santi. *La percezione sensoriale della santità.* Ciclo di seminari del Dipartimento di Scienze Religiose dell'Università Cattolica del Sacro Cuore, Milano, Italia.

Dall'Asta (2016). *Eclissi. Oltre il divorzio tra arte e Chiesa.* Milano*:* Edizioni San Paolo.

De Tommaso, W. S. (2018). Arte Sacra e Arte Religiosa. Imagem de culto e imagem de devoção. https://www.academia.edu/15548862/Arte_Sacra_e_Arte_Religiosa._Imagem_de_culto_e_imagem_de_devo%C3%A7%C3%A3o.

Di Dio, C., Berchio, C., Massaro, D., Lombardi, E., Gilli, G., & Marchetti, A. (2018). Body Aesthetic Preference in Preschoolers and Attraction to Canons Violation: An Exploratory Study. *Psychological Reports, 121*(6), 1053-1071. DOI: 10.1177/0033294117744560.

Di Dio, C., Macaluso, E., & Rizzolatti, G. (2007). The golden beauty: brain response to classical and renaissance sculptures. *PloS one, 2*(11), e1201. DOI:10.1371/journal.pone.0001201.

Di Dio, C., Massaro, D., Savazzi, F. A., Gallese, V., Garau, T., Gilli, G., & Marchetti, A. (2020). Beauty in life: an eye-tracking study on young adults' aesthetic evaluation and vitality judgment of pictorial representations of sleeping and dead subjects. *PsyCh Journal*, *9*(4), 458-471. DOI: 10.1002/pchj.285.

Di Porto, A. (2018). *Immagini vietate o permesse?. Arte ed ebraismo.* https://www.academia.edu/36693551/Immagini_vietate_o_permesse_Alcuni_spunti_su_arte_ed_ebraismo.

Freedberg, D., & Perini, G. (2013). *Il potere delle immagini: il mondo delle figure: reazioni e emozioni del pubblico*. Torino: Einaudi.

Ganz, D. (2000). *Tra* paura e fascino: la funzione comunicativa delle immagini visive nel "Discorso" di Gabriele Paleotti. In: Casey, J. (Ed.): *Imaging humanity/ Immagini dell'umanità*. Proceedings of a conference held Apr. 22-23, 1999 at the Pontificial Gregorian University in Rome, Italy, Lafayette, In. 2000, S. 57-6.

Guardini, R. (1960). *Imágen de culto e imágen de devoción; Sobre la esencia de la obra de arte*. Ediciones Guadarrama.

Guardini, R. (1998). *L'opera d'arte.* Brescia: Editrice Morcelliana,

Hart, T. (2004). Protestantism and the Arts. *The Blackwell Companion to Protestantism*, 268. DOI: 10.1002/9780470999196.ch27.

Mastandrea, S. (2015). *Psicologia dell'arte*. Roma: Carocci editore.

Papa, R., & Llovera, A. C. (2012). *Discorsi sull'arte sacra*. Siena: Cantagalli Editore.

Piaget, J. (1929). *The Child's Conception of the World*. London: Routledge.

Salviucci Insolera, L. (2016). Immagini e Arte Sacra nel Concilio di Trento. "*Per istruire, ricordare, meditare, e trarne frutti*". Artemide, Roma.

Soganci, I. O. (2006). The place of figurative representation in Islamic Art: a multi-dimensional attempt to question some unjust claims. *Journal of Cultural Research in Art Education*, *24*, 135.

Vauchez, A. (2019, ottobre). Santità "localizzata". L'importanza dei "luoghi" nell'evoluzione del culto cristiano dei santi. *La percezione sensoriale della santità*. Ciclo di seminari del Dipartimento di Scienze Religiose dell'Università Cattolica del Sacro Cuore, Milano, Italia.

Verdon, T. (2012). *Breve storia dell'arte sacra cristiana*. Brescia: Queriniana.

Volponi, P., & Berti, L. (1968). *L'opera completa di Masaccio* (Vol. 24) Milano: Rizzoli.