

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

UMI[®]



Université d'Ottawa • University of Ottawa

A CHRISTIAN PERSPECTIVE OF CONTEMPORARY NUDITY:
THEOLOGICAL AND ETHICAL REFLECTIONS ON SYMBOLIC
NAKEDNESS

by

Susan L. Rode

A Dissertation submitted to the Faculty of Theology, Saint Paul University, in
partial fulfilment of the requirements for the degree of Doctor of Philosophy in
Theology.

Ottawa, Canada.

April, 2000



National Library
of Canada

Acquisitions and
Bibliographic Services

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale
du Canada

Acquisitions et
services bibliographiques

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence

Our file Notre référence

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-58293-0

Canada

RESUME

This thesis represents and records the results of investigations in the area of contemporary nudity in North American society and the meanings attached and applied to human nakedness by our culture. We wanted to uncover and reveal why human nakedness seems to be considered only in connection with sexuality and given mostly negative interpretations. To do this, we employed a contextual theological methodology to locate and document situations, contexts and occurrences of nudity. We also examined theological and ethical discourse on nakedness and nudity. Relevant material consulted included available research on nudity in social science literature as well as non-textual sources which include the Fine Arts and Christian iconography. We identified a symbolic paradigm of nudity at work within both society and Christian discourse, a paradigm which connects human nakedness to fallen humanity, usually represented by references to Adam and Eve. This tie or relationship appears to lead to negative constructs of nudity, to interpretations of nakedness which communicate a sexuality considered only in a negative fashion. We have coined the phrase--"the Adam and Eve (Adam/Eve) connection"--to clarify, indicate and identify this joining of contemporary nudity to the Genesis couple.

The thesis looks to Christian tradition in an attempt to retrieve some basis for an alternate model, a model which would specifically connect our nudity to Christ and in this way symbolically reflect our redeemed nature as well as our fallen state. We expressed such a relationship or tie with the phrase--"the Christ connection".

Inspired by the research on nudity conducted by ethicist André Guindon and the theory of symbolism developed by theologian Paul Tillich, we turned to early baptismal texts and Christian iconography. Guindon's bold and innovative work on nudity and the Christian faith guides our own investigations and frames our discussions. Tillich's symbolic theory has influenced and been implemented by many researchers in various disciplines and seems especially appropriate for investigations into nudity as a symbol within our North American culture.

An examination of the second baptismal catechesis of Cyril of Jerusalem and Renaissance images of the naked Christ as documented by Leo Steinberg, enabled us to construct a Christocentric symbolic paradigm. This paradigm indicates and provides meanings of Christ's symbolic nudity. The baptismal instructions given by Cyril explicates and clarifies the connection between the initiate and Christ, a relationship which Cyril indicates with the use of nudity as a symbol. The connection between the believer and Christ is symbolized and actualized by the nudity of both. Nudity forms the symbolic bond connecting Christ and the neophyte. Steinberg's exploration of theological meanings

communicated by artistic imagery of the naked Christ, led us to delineate meanings and interpretations of the symbolic nudity of Christ. These meanings were then applied in a new model which was employed to offer constructive, positive meanings of human nudity. Finally, we indicated theological and ethical implications of the implementation of this Christocentric paradigm. Such a model presents nudity in a positive fashion because it indicates and reveals our graced relationship with and in the risen Christ. In the light of our new model, human nakedness may be considered as a positive, affirming symbol (nudity). Practical uses for such a Christocentric paradigm in our society were outlined. The importance of a positive model for approaching situations involving forced nudity was affirmed in light of the gospel message of loving solidarity with victims of injustice.

ACKNOWLEDGEMENTS

I am grateful to my supervisor, Achiel Peelman, for his enthusiastic support and sensitive guidance during the preparation of this dissertation. My appreciation also to André Guindon who initiated my efforts with animated optimism and generosity of spirit.

I have been graced by Love which passes all understanding – Love manifested and made palpable through family, friends, and strangers. For this I am truly grateful.

“Og Ordet blev Kød og tog Bolig iblandt os...” John 1:14

TABLE OF CONTENTS

INTRODUCTION	1
CHAPTER I. NUDITY IN CONTEMPORARY SOCIETY	6
Introduction	6
1. <u>Methodology and Terminology</u>	6
a) Methodology	6
Contextual Theology	6
Bevans/Hall/Tillich	7
b) Terminology	19
Culture	19
Symbol	23
Nakedness/Nudity	29
2. <u>Nudity as a Cultural Reality</u>	34
a) Direct Nudity: Personal and Communal	35
Personal Nudity	35
Communal Nudity	37

b) Indirect Nudity	41
Media	42
Fine Arts	48
Nudity in the Christian Art Tradition	48
3. <u>Nudity as Socially-Constructed Symbol</u>	50
a) André Guindon: Nudity as a Cultural Construct	51
b) Meanings and Interpretations of Direct Nudity	53
c) Meanings and Interpretations of Indirect Nudity	62
Media	62
Fine Arts	66
Christian Art	68
Conclusion	72

CHAPTER II. NUDITY AS A THEOLOGICAL AND ETHICAL TOPIC	76
Introduction	76
1. <u>Nudity in Contemporary Theological/Ethical Writings</u>	77
a) Ethics and Moral Theology	77
André Guindon / His argument against Peterson	77
Representative Moral Textbooks	81
Theological and Ethical Dictionaries	86
Classic Works on Nudity or Body	90
2. <u>Nudity in Art and Social Sciences</u>	94
a) Indirect Nudity. The Nude in Art: A Symbol Communicating Theological and Ethical Concepts	94
b) Direct Nudity	104
Nudism	105
Streaking	113
Entertainment	116
Medical Contexts	124
Prisons	127
Anthropological Investigations	129
3. <u>General Assessment of the Literature</u>	131

CHAPTER III. A PARADIGMATIC SHIFT--NUDITY AND CHRIST. . . .	136
Introduction	136
1. <u>Nudity and Symbolism</u>	136
a) Symbolic Theories	137
b) The Symbolism Theory of Paul Tillich	138
c) Application of Tillich's Model in Connection with Adam and Eve	144
2. <u>Historical Models of Symbolic Understandings of Human Nudity in</u>	
<u>Connection to the Nudity of Christ</u>	147
a) The Symbolism of the Nudity of Christ in Tradition (Baptismal texts:	
Iconography)	147
b) The Connection of Human Nudity and the Nudity of Christ in Cyril of	
Jerusalem	149
c) Meanings of Christ's Nudity in Art (Steinberg's Analysis)	157
3. <u>New Meanings of Human Nudity in Connection with Christ</u>	168
a) Meanings Retrieved from Baptismal Texts and Iconography	168
b) Application of Tillich's Model in Connection with Christ	169
c) Meanings of Human Nudity in Connection with Christ	172
Conclusion	173

CHAPTER IV. THE BASIC STRUCTURE AND THE SOCIAL SIGNIFICANCE
OF A CHRIST--CENTRED THEOLOGY OF NUDITY

Introduction	175
1. <u>Structural Elements Proposed by André Guindon</u>	176
a) Criteria for the Development of a Personal Ethics of Denudation	177
Integrating nudity	178
Authentic nudity	179
Benevolent nudity	179
b) Basic Considerations on the Social Ethics of Denudation	180
Individual responsibility and society	181
The interpretative context	182
Contestation and social codes	183
c) Nudity and the Christian Faith	185
The Christocentric question	185
Guindon's scriptural explorations	187
From the level of ethics to the level of mysticism	189

2. <u>Ethical and Theological Implications</u>	193
a) Baptismal Nudity as the Symbol of a New Identity	194
b) Ethical and Theological Implications	201
True and authentic humanity	202
Innocence and shamelessness	204
The power of love over evil	205
c) Cultural and Social Implications	206
The role of theology and ethics concerning nudity	206
Towards a new vision of nudity	209
Need to develop new attitudes	212
Participation in the transformation of society	215
Conclusion	217
CONCLUSION	219
ILLUSTRATIONS	222
APPENDIX	229
BIBLIOGRAPHY	230

INTRODUCTION

All of us are born naked into this world.¹ We do not come with meanings attached to this bareness which constitutes the common condition of humanity. Almost immediately, however, meanings and interpretations are connected and applied to our nakedness by others: by family, community, and society. The world we are born into is endowed with symbolic meaning - meaning determined by the cultural group comprising our human environment. At an early age, therefore, cultural and moral attitudes envelop our bodies along with various articles of clothing: clothing which both warms our bodies and is an expression of "...the great societal frown that seems to accompany even the most innocent nudity."² Our 'nakedness' becomes a symbol within our culture: it becomes 'nudity' which conveys and communicates a multitude of meanings. In our society, moreover, nakedness is increasingly revealing itself. We see bare bodies in the media and museums, and as membership within nudist culture is growing, there appears also a

¹The "us" in this opening sentence is clearly applicable to humanity everywhere. Throughout the rest of the thesis the plural terms "us", "we", "our", reflect traditional academic usage. Furthermore, the title of the thesis indicates a specific Christian perspective, outlook and approach to the topic of nudity under discussion and to the examination of the reality of nakedness within North American society.

²Nick KELSH and Anna QUINDLEN, Naked Babies (New York: Penguin Books, 1996), 10.

growing concern with a revelation of the body. But despite this presence of nakedness in our midst, issues surrounding this basic human reality have not been adequately addressed. What, for example, are the specific meanings which our society attributes to nakedness and what constitutes the basis for such meanings? What do Christian theology and ethics offer in response to questions concerning nakedness, which may, after all, be seen as an elemental factor shared by and unifying all of humanity? Initial research led us to the realization that very little academic work has been done on the meanings of nudity in our society, meanings which at first glance appear mostly negative and associated solely with sexuality. We found also that contemporary moral Christian texts do not provide a lot of insight into this issue. The general orientation of theological and ethical considerations has been to see nudity as a side issue, an element perceived only in connection with fallen Adam and Eve. This approach results in meanings of shame and sinfulness applied to human nakedness. When moral issues concerning nudity are handled, therefore, the tone is usually prohibitive. A "nudity/Adam/Eve connection" and the perception that nudity is tied or related only to the "fallen" nature of humanity thus lead to meanings of nudity that are mostly negative. We perceived that what seems missing in Christian discourse on nudity are symbolic meanings of nudity based on a connection of human nakedness with Christ. Furthermore, our "secular" western society also perceives nudity as shameful,

surrounding social nudity with regulations and restrictions, issuing public warnings against the sight of naked people on the stage and in films. Could secular and Christian meanings of nudity be sharing the same symbolic paradigm? This thesis, then, is the culmination of looking for answers to questions concerning human nakedness. What does nudity symbolize in our North American culture? What is the symbolic framework which supplies these meanings? From a religious perspective, what interpretations of nakedness are offered in Christian discourse and what guidelines for nude behaviour are hence suggested? Can we suggest an alternate paradigm for nakedness which is based on Christ and what meanings of nudity would ensue if we thus connected the symbol of nudity to the risen Christ instead of fallen Adam and Eve? Does the Christian tradition provide us with any indications or models which would help us to construct such a paradigm? In order to prove our hypothesis, that connecting nudity to Christ leads to positive meanings, we need a model of symbolism which can apply both to Adam/Eve³ and Christ. The thesis proceeds in the following manner:

Chapter I begins with a brief discussion on the methodology and terminology employed in the thesis and continues with a documentation of

³The term "Adam/Eve" as well as "Adam and Eve" will be used in this thesis to denote humanity, "male and female", as created by God in the biblical account of Genesis 1:27.

nakedness in our society. Our presentation will by necessity be limited to a general overview and restricted to visual appearances of direct and indirect nakedness. The use of nudity in the Fine Arts for example, (sculpture, painting, performance art, ballet, opera, modern dance) is increasing in our society at such a rate that a separate research project could be done to cover this field in a detailed fashion. (We will not examine textual, written descriptions of nakedness recorded in novels, poems or recited on stage.) The meanings and interpretations attributed to this human reality by our contemporary culture will be clarified.

Chapter II examines the literature on this topic, including both contemporary theological and ethical discourse as well as the arts and social sciences.

In Chapter III, we look at the nature of symbolic communication and specifically the perception of nakedness as a symbol conveying positive and negative meanings. Theories of symbolism will be briefly delineated and the religious symbolism theory of Paul Tillich will be discussed and then implemented. We examine symbolism of the nudity of Christ appearing within the tradition, including Christian iconography and an early baptismal text by Cyril of Jerusalem. This is followed by an explication of our alternate symbolic paradigm which connects human nakedness to Christ.

Chapter IV begins with an outline of the proposed ethics of nudity suggested by André Guindon. We continue with a discussion of our new identity granted to

us through our baptism in Christ. This clarifies the connection that we make in the thesis between our nakedness and Christ risen. The chapter concludes with theological and ethical implications of the new paradigm of nudity as well as uses for this model in dealing with issues of nudity in our society.

CHAPTER I. NUDITY IN CONTEMPORARY SOCIETY

Introduction

In this chapter, we will first clarify the methodology and terminology to be employed throughout the thesis. This serves to define the parameters and the limitations of the dissertation as well as delineate certain concepts with which we will be working. We proceed with a presentation of the cultural reality of nakedness within our North American context. This is followed by an examination and analysis of the socially-constructed meanings applied to contemporary nudity--nudity as symbol. We conclude with a summation of the chapter and with theological questions which have arisen from the research.

1. Methodology and Terminology

a) Methodology

Contextual Theology

The main question addressed by this thesis is two-fold: what meanings and interpretations does our culture attribute to human nakedness (what is nudity a

symbol of?)⁴ and what theological and ethical issues are involved in this symbolic reality?

Before we begin to analyse the cultural interpretations which our society attributes to nakedness, we must first uncover this human reality. Where do we see nakedness in our culture? What are the situations, circumstances and contexts in which nakedness occurs in our contemporary society? The theological and ethical ramifications of symbolic nudity in our society will emerge through our dialogue with Christian tradition.

Bevans/Hall/Tillich

Our methodology examines and documents the human contemporary experience of nakedness in dialogue with tradition and thus indicates our engagement in contextual theology. Douglas Hall notes: "Experience and tradition are both evoked within the parameters of a contextual theology, and the one by the other."⁵ These two elements, human situation or experience and Christian tradition

⁴"Positive" meanings or interpretations of nudity in the thesis will indicate interpretations defined as "good", that is: Morally excellent, virtuous, agreeable, beneficial, wholesome, acceptable, approving, right, proper, and so on. The Concise Oxford Dictionary of Current English, 4th. ed., (Oxford: Clarendon Press, 1951.) "Negative" meanings of nudity will connote the opposite of these positive meanings.

⁵Douglas John HALL, Thinking the Faith: Christian Theology in a North American Context (Minneapolis: Augsburg, 1989), 282.

form the basic poles or components between which Hall constructs his theology.⁶

We also ground our methodology upon these two concepts. To be specific, we will use a praxis model as employed by Hall and recently defined and described by Stephen Bevans.⁷ Hall claims that praxis overcomes the 'artificial' gap between thoughts and acts, does not substitute deed for word, but ensures that "thinking is rooted in existence--and committed to its transformation."⁸

It may be helpful at this point to provide a brief outline of Bevans' understanding of model and indicate his delineation of the most common paradigms currently used in the construction of contextual theologies. Bevans understands 'model' as a mental construct or image, a theoretical organizing tool, an interpretation or understanding (not a mirror) of reality. In this vein, he states: "Models, in the same way as images and symbols, provide ways through which one knows reality in all its richness and complexity."⁹ Bevans has classified such methodological constructs into five distinct models, which differ by their

⁶Hall acknowledges the influence of Paul Tillich's method of correlation upon his own methodology. Tillich correlates, or corresponds the two elements of human experience and tradition via the symbol.

⁷Stephen B. BEVANS, Models of Contextual Theology (Maryknoll, New York: Orbis Books, 1994).

⁸HALL, Thinking the Faith, 2.

⁹BEVANS, Models of Contextual Theology, 25

combination of elements and the stress placed on each element in the construction of contextual theologies.¹⁰

Bevans outlines, illustrates and critiques each model, providing a short synopsis of the contextual theologies of two authors working with each construct. These models of operation, of theological method, Bevans designates as: translation, anthropological, praxis, synthetic, transcendental. "Each model presents a different way of theologizing which takes a particular context seriously, and so each represents a distinct theological starting point and distinct theological presuppositions."¹¹ A short description of each will clarify our own methodological choice of a praxis construct, or model.

The translation model seeks to 'translate' or convey, the unchanging message of the Gospel into ever-changing and specific contexts. The model affirms and thus begins with the idea of the "supracultural nature of the Christian message."¹² Culture and social change are considered as convenient vehicles for the

¹⁰Bevans expands and extends the two elements of situation and tradition into four ingredients in the 'doing' of contextual theology: the spirit and message of the gospel; the tradition of the Christian people; the culture in which one is theologizing; and social change in that culture,...". BEVANS, Models of Contextual Theology, 1.

¹¹BEVANS, Models of Contextual Theology, 22.

¹²BEVANS, Models of Contextual Theology, 36.

Gospel, deemed the "...essential, unchanging deposit of truth."¹³ At the opposite spectrum from the translation construct is the anthropological model which begins not with the Gospel message but with the human person and culture. "This model, more than any other, focuses on the validity of the human as the place of divine revelation and as a source (locus) for theology that is equal to scripture and tradition."¹⁴ In this paradigm, God's revelation is found within human culture, not above it.

The praxis, or liberation model is considered by Bevans as the newer of the theoretical images used to construct contextual theologies. This model focuses on the identity of Christians within a changing culture. The result is a dynamic theology, which combines words and action. "The praxis model is a way of doing theology that is formed by knowledge at its most intense level-- the level of reflective action." It discerns the meaning of and contributes to the course of social change and hence begins with "present realities and future possibilities." Within the Christian tradition, the praxis model has its precedent in the prophetic tradition which affirms the close connection of ethical behaviour with theological thought. New Testament concepts of the need to do the truth in love also reflects a praxis

¹³BEVANS, Models of Contextual Theology, 31.

¹⁴BEVANS, Models of Contextual Theology, 48.

framework. 'Praxis' is defined as action with reflection. "It is reflected--upon action and acted--upon reflection--both rolled into one."¹⁵ This concept of praxis, Bevans notes, permits the construction of contextual theologies which are best able to deal with the elements of Gospel message and tradition, culture and social change (situation) in perspective. Culture is viewed as essentially good, but in need of liberation and healing. God's revelation occurs within events of everyday life, in specific cultural contexts and situations. Bevans cites Hall as an example of a contemporary practitioner of contextual theology employing a praxis model. Hall aims to "construct a theology that deals with the experience of contemporary North Americans as they deal with the reality of their technological society."¹⁶

The synthetic, "middle of the road"¹⁷ model attempts to combine and balance, to synthesize insights of the former three constructs. This method tries to maintain the integrity of the traditional message while taking seriously culture and social change. Culture within this construct is considered as somewhat ambivalent in nature and features of a specific culture can be good or bad depending upon how these elements are used or developed. God is revealed in scripture but at the same time is also operative within one's own context. Revelation is thus both finished

¹⁵BEVANS, Models of Contextual Theology, 65.

¹⁶BEVANS, Models of Contextual Theology, 73.

¹⁷BEVANS, Models of Contextual Theology, 8.

and ongoing.

The transcendental model proposes that the task of constructing a contextualized theology "is about attending to the effective and cognitive operations in the self-transcending subject."¹⁸ The theological method here, instead of starting from the gospel message, or tradition, or culture, or the reality experienced by a person, begins with the subject, with the interior world of the person doing the theology. Theology is possible, claims this approach, only for a converted subject.

Our choice of a praxis methodology to establish and prove our thesis, is based upon elements inherent within this contextual theological approach. Some of these concepts have already been outlined above. Other considerations to be mentioned include the following. Contextual theology stresses the primary importance of--and thus begins with--present human experience, our specific historical reality as lived by us. Human experience is seen in fact as an equal partner in dialogue with scripture and tradition.

Our first step, therefore, is an examination of the reality of nakedness as it is experienced by us within our society today. Tillich notes various elements within culture which mediate reality to us. He includes philosophy, poetry, drama, the novel, psychology, sociology. Hall elaborates and expands upon Tillich's concepts

¹⁸BEVANS, Models of Contextual Theology, 92.

and places the mediators into three groups: media, social sciences, arts and humanities.¹⁹ We will employ these mediators to locate and document the occurrences of nakedness within our present situation. Some of these mediators, especially the media, also provide us with meanings which our culture places upon the nakedness it reveals. Other culturally constructed interpretations of nakedness will be documented in the literature review in the second chapter.

We note as well the pivotal role played by society and culture within contextual theology and its prime consideration in a praxis model. Our total environment, the context, situation in which we live and experience our humanity is mediated by symbolic meaning. It is from our existential reality, our human situation within a specific culture, that contextual theology as noted above, takes its starting point. We indicated that both Hall and Tillich affirm this role of culture.

Tillich states that theology grapples with questions and issues rising from human existence within a specific culture and finds the answers to such questions within the Christian tradition. He affirms that "...the substance of the answer will always be found in the revelation of Christ as the New Being."²⁰ Tillich calls his

¹⁹Hall actually includes philosophy as a fourth group but states that in North America, philosophy has abandoned its role as partner or mediator in dialogue with theology, so we limit ourselves to the use of three sets of mediators. See: HALL, Thinking the Faith, 314-316.

²⁰John J. MUELLER, What are they Saying about Theological Method? (New York: Paulist Press, 1984), 31.

approach, "the method of correlation",²¹ a 'way around' which "explains the contents of Christian faith through existential questions and theological answers in mutual interdependence."²² Tillich's method of correlation, adapted and used by Hall, seems apt for our use also precisely because it uses a praxis model to construct a contextual theology which displays certain traits. Specifically, it starts with the human situation within a certain culture, perceives that culture as a complex symbolic system which applies meanings to human realities (such as nakedness), looks at symbols, concepts, ideas within Christianity to answer questions raised by human experiences or issues within our culture.

Correlation, as this term is used by Tillich, implies a sense of "correspondence" between religious symbols and that which is symbolized by them, between human concepts and those denoting the divine. There exists a correspondence, a correlation between the finite and infinite, between humanity and divinity, between experience and Christian tradition. Tillich's method of correlation reflects his understanding of religious symbol as a symbol which points to and participates in the power of the divine. His concept of a religious symbol enables correlation to occur. It is possible for any segment of finite reality to

²¹Paul TILLICH, Systematic Theology, vol.1 (Digswell Place: James Nisbet & Co. Ltd., 1960-1963), 67-74.

²²TILLICH, Systematic Theology, vol.1, 68.

become a symbol of the infinite, the divine, because "everything participates in being-itself".²³ Tillich "... finds a unity between the world and grace through symbol."²⁴

Our second methodological step is the documentation of the meanings given to nudity within our society, an examination of interpretations of the human experience of contextual nudity. Bevans affirms that we attribute meaning to our lived reality within the specific context of our culture. It will become clear that nakedness is indeed perceived as a cultural symbol, encoded with and communicating various meanings depending upon factors such as context, moral attitudes of specific groups and upon the personal convictions of individuals within the culture.

The orientation of our method is creation-centred. This approach perceives the world as sacramental: it acknowledges that God is revealed in the daily events and lives of people. The "...incarnational nature of Christianity...."²⁵ demonstrates God's revelation within cultural realities. All aspects of human experience, ordinary occurrences, are areas of God's activity and therefore proper sources of theological investigation and contemplation. The human naked body may hence be

²³TILLICH, Systematic Theology, vol.1, 266.

²⁴MUELLER, What are they Saying, 32.

²⁵BEVANS, Models of Contextual Theology, 7.

considered a symbol which can communicate and reveal aspects of God. This finds concordance within Tillich's theory of symbolism and indeed informs his basic theological stance. This orientation, which acknowledges the symbolic nature of reality, finds agreement also in contemporary anthropological and sociological definitions of culture, as we shall see.

Finally, we stress that contextual theology is always in dialogue with the Gospel message and tradition, dialogue which listens to and speaks with witnesses, events, texts and images within Christianity.

In summation, our methodology proceeds in the following manner: we begin with the human experience of nakedness within our culture using Hall's three mediators to 'locate' occurrences of nakedness. We proceed to decode the meanings which the symbolic system, that is culture, places on this reality. We next turn to and dialogue with the Christian tradition. This helps us to answer certain questions raised by our experience of nakedness and to provide theological and ethical reflections on this human reality. Our dialogue with tradition includes discussions of nudity in fourth century baptismal texts as well as ethical and moral discourses on nudity from the last half of this century (recent and contemporary).

In our work with symbols we will rely chiefly upon the influential symbolic theory of theologian Paul Tillich. Special note has been made of the fact that

Tillich developed a theological system based on the concept of the symbol.²⁶

Working half of his life within a North American context, he has always proclaimed an intense concern with culture, and specifically the concepts and symbols of religion in relationship with contemporary culture. Tillich's keen interest in and appreciation of works of art, especially painting, also influenced our choice of theologians. As early as the 1920's, for example, his lectures in Philosophy in Berlin included comparisons of Greek philosophers with pictures by modern artists. His conviction that art can communicate and transmit ultimate reality is one result of a lifetime devoted to both theological and artistic contemplation. He admitted in fact that he always learned more from paintings than from theological texts. Tillich refers to art throughout much of his work and although a self-confessed non-expert, he nevertheless developed a fascinating and informative five point paradigm which relates stylistic elements in paintings to religious experiences. Near the end of his life, he presented this model in a lecture he was asked to give in New York City at the Museum of Modern Art.²⁷

²⁶Encyclopaedia Britannica, 1984 ed., s.v. "Symbolism and Iconography, Religious." Also: Mircea Eliade, ed. The Encyclopedia of Religion (New York: Macmillan Publishing Company, 1987), s.v. "Symbolism," by James W.. HEISIG.

²⁷ He noted as well that a so-called religious painting may not in reality function as a true vehicle or symbol for the conveyance of divine ideas or concepts. On the other hand, paintings generally considered secular or non-religious may in fact communicate transcendent elements. See: Paul TILLICH, "Art and Ultimate Reality," Cross Currents, X (1960), 1-14.

We have chosen to work within a praxis model of contextual theology. Our investigation and documentation of symbolic nudity, combines, as Bevans puts it, words and action. Inspired by present realities of nudity in our society, praxis looks to future possibilities, to suggested new meanings and social changes. Thus we will propose in the thesis other ways of looking at nudity and perhaps changing meanings of nude behaviour based on an alternate paradigm. A praxis model embodies both theological thought and ethical behaviour in the prophetic tradition. This construct acknowledges that our society needs healing and liberation. We are not afflicted with the horrific suffering experienced by our sisters and brothers in repressive regimes but the chains of selfish, compassionless materialism in our North American culture are strong and enslaving. In our culture, the naked human body which is created in the image of God, is trivialized, brutalized, objectified and manipulated for economic purposes. We agree with Bevans that the recognition that God's presence continuously enlivens and animates events of everyday life has broader applications than Liberation Theology as such.²⁸ Nudity in our culture, bound as it is to negative constructs which result in debasement of persons, is, as we shall see, in need of the liberation Christ brings to all.

²⁸In the same vein, Dorothee Soelle considers feminist theology as a Liberation Theology. She interprets redemption as liberation which is not restricted to some individuals, but touches all. See: Dorothee SOELLE, The Strength of the Weak (Philadelphia: The Westminster Press, 1984), 94-95.

b) Terminology.

There are certain terms employed within this thesis which require clarification due to the variety of definitions in use throughout various disciplines. We refer specifically to the expressions: culture, symbol, nakedness, and nudity.

Culture

"Culture is a very complex reality, difficult to define."²⁹ This thesis will not examine the complicated underlying structures and constructions of contemporary culture as such. A few words, however, concerning culture and contextual theology might prove helpful at this stage. The use of the word 'culture' has been expanded to include all elements of our contemporary context or milieu, not just those "cultivated", refined, artistic areas found within society.³⁰ The concept of culture we will assume in the thesis falls within contemporary definitions given in recent anthropological and sociological writings and used in theological texts.

Definitions of culture include the following:

"...culture as a set of meanings and values that informs a way of life...."³¹

²⁹Achiel PEELMAN, L'Inculturation (Ottawa: Novalis, 1988), 42.

³⁰Recently, terms such as gay culture, body culture, deaf culture have arisen as subsections of culture. Nude culture or Nudism is one such subsection which will be examined in the second section of this chapter.

³¹BEVANS, Models of Contextual Theology, 7.

"...it (...the culture concept...) denotes an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life."³²

"Culture is like a stream that carries down the preserved values, ideas, feelings, institutions, furnishings, and symbols of the past to the present."

"Through human choice, culture brings values forward in different forms and varied symbols."³³

"The interaction of signs, groups of signs that mutually define each other, and these three kinds of rules... <syntactics, semantics, pragmatics> ... are a creative collaboration that produces a culture."³⁴

³²Clifford GEERTZ, The Interpretation of Cultures, (New York: Basic Books, 1973), 89.

³³MELAND, paraphrased by John J. MUELLER in What are they Saying, (New York: Paulist Press, 1984), 7.

³⁴Robert J. SCHREITER, Constructing Local Theologies (Maryknoll, New York: Orbis Books, 1985), 48.

"Culture is therefore essentially a transmitted pattern of meanings embodied in symbols, a pattern capable of development and change, and it belongs to the concept of humanness itself."³⁵

"Tradition constitutes an inherited body of meanings and conceptions clothed in symbolic forms and this inheritance is called a culture. The symbols of a culture usually derive from its original, physical environment and from its historical experience in that environment." And "Symbols are essential to a culture...."³⁶

"Religion is the substance of culture and culture is the form of religion."³⁷

³⁵Alward SHORTER, Towards A Theology of Inculturation (Maryknoll, New York: Orbis Books, 1992), 5.

³⁶SHORTER, Towards a Theology of Inculturation, 33-34

³⁷Tillich explains his epigram in this way. Religion (ultimate concern) is what gives meaning to culture while culture provides the forms for expressing this meaning. Forms include concrete symbols such as art, theology, ethics which arise out of culture. Culture provides, then, the symbols in and through which ultimate concern expresses itself. See: ASHBROOK, James B. ed., Paul Tillich in Conversation (Bristol, Ind., Wyndham Hall Press, 1988), 74-76. The ultimate concern which gives meaning to a culture can be varied. The major preoccupation of a society with success, economic power, social standing and so on can become the primary concern for such a community. This "ultimate concern" thus becomes "...the god of many people in the highly competitive Western culture...." See: Paul TILLICH, Dynamics of Faith (New York: Harper & Row, 1957), 3.

These various definitions have certain elements in common which are pertinent to our study of nudity within society.³⁸ These elements include the concept of culture as a communal symbolic system. Society functions by consensus among its members concerning the meaning of symbols such as language, numbers, acceptable and unacceptable behaviour, body language and so on within that society. The meaning or interpretation of any symbol or concept can and sometimes does at times, vary among individuals. Each person is free to interpret a symbol in their own unique way. Problems arise, however, when there is a variation of meanings within the group. (We must recognize that nudity seems to be especially subjective in nature and open to personal meanings which may differ from the symbolic meanings determined by our culture.)

Our working definition of culture thus reflects current usage of the term. We perceive culture as a shared symbolic system with agreed-upon meanings, values, and conceptions, which enables communication between and interaction among those persons living in a community or society.

³⁸Anthropologists distinguish between culture and society, generally perceiving society as the place where the activity or behaviour patterns of individuals and groups takes place. To put it very simply one might say that the form that nude behaviour takes occurs in society while the underlying meanings of the activity are provided by, are a function of, one's culture. See: Clifford GEERTZ, The Interpretation of Cultures (New York: Basic Books, 1973), 144-146.

Symbol

The concept of the symbol may be simply stated. It consists of one thing, "...usually concrete, which stands for something else, usually abstract and generalized."³⁹ Used by writers for centuries, symbolism continues as a vital element in contemporary research within a variety of academic disciplines. The symbol finds relevance in areas such as art history, anthropology, sociology, literature, philosophy, theology, religious studies, psychology, semantics and has been deemed to be "...of the very fabric of human existence."⁴⁰ It expresses "...some aspect or direct experience of life and truth and thus leads beyond itself."⁴¹

The religious historian Mircea Eliade considers the symbol as an instrument of knowledge which "...reveals certain aspects of reality--the deepest aspects--which

³⁹Mircea ELIADE, ed. The Encyclopedia of Religion (New York: Macmillan Pub. Co., 1987), s.v. "Symbolism," by James W. HEISIG. Other definitions of symbol are not quite so simple and are as varied as the people using this term. The Concise Oxford Dictionary of Current English, for example, defines symbol as a "Thing regarded by general consent as naturally typifying or representing or recalling something by possession of analogous qualities or by association in fact or thought." (Fourth Edition, Oxford: Clarendon Press, 1951).

⁴⁰Margaret O'KEEFE and Mariam OXENFORD, "Symbol in the Appropriation of Peak Religious Experiences: A Partial Review of the Literature" (M.A. diss., St. Paul University, 1992), 105. The authors present a general overview of different approaches to and use of symbol by scholars in various disciplines as well as a fairly comprehensive bibliography on symbolism.

⁴¹J.C. COOPER, An Illustrated Encyclopaedia of Traditional Symbols (London: Thames and Hudson, 1978), 7.

defy any other means of knowledge."⁴² Most authors agree with Tillich's imperative that "every writer who uses the term 'symbol' must explain his understanding of it."⁴³ The result is a variety of definitions of symbol, each definition reflecting the writer's engagement within a specific discipline.

A symbol is considered religious when it specifically represents "...the ultimate object of worship or some aspect thereof."⁴⁴ "A religious symbol is anything finite that discloses and points to what is other than itself and strictly transcendent, but which at the same time makes that transcendent other present by participation in it."⁴⁵ Jean Daniélou declares simply that "... religious symbolism is the visitation of God over and through the visible world."⁴⁶ The value and history of the religious symbol and its employment within contemporary theological

⁴²Mircea ELIADE, Images and Symbols, trans. Philip Mairet (New York: Sheed & Ward, 1961), 12.

⁴³Paul TILLICH, Dynamics of Faith (New York: Harper, 1958), 41. We acknowledge here Tillich's use of sexist or non-inclusive language. In quoting him further, we will simply let him speak for himself without comment. His writing and that of other authors we will encounter reveals the academic situation and standards of their time as our language use no doubt reflects our own.

⁴⁴William P. ALSTON, "Tillich's Conception of a Religious Symbol" in Religious Experience and Truth, ed. Sidney Hook (New York: New York University Press, 1962), 12.

⁴⁵Roger HAIGHT, Dynamics of Theology (New York: Paulist Press, 1990), 135.

⁴⁶Jean DANIELOU, "The Problem of Symbolism," Thought 98 (September 1950): 435.

investigations has been well documented.⁴⁷ We will look at only a few examples.

Paul Tillich's systematic theology, as we have indicated, meshes with his concept of the religious symbol and its characteristics. This is one result of his affirmation that the object of theology is not God but God's "manifestation to us, and the expression of this manifestation is the religious symbol."⁴⁸ We will examine Tillich's theory of symbolism in detail later.⁴⁹ Briefly stated, Tillich defines a symbol as "...anything that points beyond itself while participating in that to which it points."⁵⁰ A religious symbol for Tillich, points to and participates in "ultimate reality". Theologian Karl Rahner declares symbol to be a "...supreme

⁴⁷See for example: John MCKENNA, "Symbol and Reality: Some Anthropological Considerations," Worship 65 (Jan. 1991): 4-26. McKenna notes the revival of symbolism in the 20th century and examines the use and meaning of symbol to various writers including Tillich, Rahner, Ricoeur.

⁴⁸Paul TILLICH, "Theology and Symbolism" in Religious Symbolism, ed. F. Ernest JOHNSON (New York: Harper, 1953), 108.

⁴⁹We mention here Tillich's theological concerns with culture and symbol which are intertwined and almost inseparable in his writings as indicated above. "Cultural reality is in its essence symbolic reality; not because in itself it reflects a reality but rather because, being free from the relation to any thing-in-itself beyond the empirical, it creates a world of cultural objects." Paul TILLICH, "The Religious Symbol," in Religious Experience and Truth ed. Sidney Hook (Edinburgh: Oliver and Boyd, 1962), 309.

⁵⁰TILLICH, Dynamics of Faith, 45.

and primal representation, in which one reality renders another present."⁵¹

Philosopher Paul Ricoeur states: "Every symbol is finally a hierophany, a manifestation of the bond between man and the sacred."⁵²

Carl Jung's work with symbols has had an enormous influence on other disciplines besides psychology. Jung considers a symbol as "...a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning."⁵³ Cultural symbols are defined by Jung as "... those that have been used to express "eternal truths," and that are still used in many religions."⁵⁴ Jung's connection of culture and religious symbols is echoed in Tillich's theology which joins culture and symbol. "The symbol creates a link between two different experiences or sets of experience in order to convey a conventional meaning."⁵⁵

Common elements in the definitions above reflect the basic idea of symbol

⁵¹Karl RAHNER, "The Theology of the Symbol," Theological Investigations, trans. K. Smyth, (Baltimore: Helicon Press, 1966), 225.

⁵²Paul RICOEUR, The Symbolism of Evil, trans. Emerson Buchanan (New York: Harper & Row, 1967), 356.

⁵³Carl JUNG, Man and his Symbols (New York: Dell Publishing Co. Inc., 1964), 3. Jung differentiates between "natural" (the main concern of psychologists) and "cultural" (our concern here) symbols.

⁵⁴JUNG, Man and his Symbols, 83.

⁵⁵SHORTER, Toward a Theology of Inculturation, 34.

as one thing representing another thing and in so doing, making it present in concrete reality. A religious symbol makes present and represents some aspect of divinity. This thesis is concerned with symbolic meanings of nudity in our culture. It is appropriate that we base our definition of symbol on Tillich since it is his theory of religious symbolism that we will be employing in the dissertation. We consider a symbol to be anything existing within our finite world which also represents, points to and participates in something else, making that "something else" present. A religious symbol is one that represents, points to and participates in "ultimate reality" (Tillich), "eternal truths" (Jung), "the sacred" (Eliade), or "that transcendent other" (Haight). In the thesis, these definitions will be applied specifically to the naked body as symbol.

Many authors have acknowledged their reliance on Tillich's theory of religious symbolism, especially his explication of 'participation'. The idea of 'participation' expressed in many of the definitions, reflects and retains one of the earliest, basic meanings of symbol as a token which was broken into two sections and given to two parties in a transaction. When each of the sections was brought together, a true identification of the parties involved was secured.⁵⁶ A symbol thus has two parts. Nudity, in our case, for example, is composed of the reality of

⁵⁶See: Gerhart B. LADNER, "Medieval and Modern Understanding of Symbolism: A Comparison," Speculum LIV (April 1979): 223-256.

nakedness plus another part, the meaning of that nakedness. The two parts together form a symbol. This permits nudity (as symbol) to participate in what it represents; i.e.: if nudity stands for, or represents the shame of fallen Adam and Eve, it participates in that shame, making the shame present within our finite world. Therefore nudity is considered shameful. Another way of expressing this is to see nakedness as one part of the symbol, or token. The other part is the meaning applied to nakedness. If the meaning is shame, nakedness connected to shame forms the symbol of nudity - nudity participates in, joins with shame, makes shame present. Nudity is a symbol of shame. In the same manner, nakedness can be joined to a meaning of innocence or liberation. When the reality of nakedness as one part is joined to a meaning of innocence to form a symbol, nudity is a symbol of innocence or liberation. The subjective nature of nakedness, however, and the variety of meanings and interpretations applied to nudity, indicates that the other half of this symbol is multifaceted and multidimensional. In fact, each individual and group carries a 'different' half, or set of interpretations to their own nakedness and to that of others. The meanings vary with individuals and with circumstances. The symbol of nakedness is vibrant, a living entity and thus it is in a state of constant flux.

It will be part of our task to pinpoint and clarify what the naked body is a symbol of in our society. What are the meanings, applied and agreed to (sometimes

explicit, sometimes implicit, spoken and unspoken) by our culture to our nakedness? What does nudity symbolize, make present in our society? Is nudity a religious symbol? Before we answer these questions, however, we will attempt to clarify what we mean by the terms nakedness and nudity.

Naked, Nakedness: Nude, Nudity

It was confirmed by André Guindon after his many years of interdisciplinary research into the topic, that forays into the area of contemporary nudity consist of lonely excursions through unmapped territory. There exists "... no well-established disciplinary definition of the subject matter under investigation to work with nor, a fortiori, theoretical models that can be used to understand it."⁵⁷ How, then, are we to define what seems at first glance clear and self-evident yet becomes strangely elusive in reality? Guindon found to his surprise that the definition of naked, what exactly constituted a state of nakedness (the signifier) was not consistent, but varied from society to society among differing cultures. When is a person considered to be naked? It depends. In one or another culture, exposing the neck, or feet, or the mouth renders a person naked. "Many are the ways of being naked" and also

⁵⁷André GUINDON, "The Victorian Horror of Nudity and Erik Peterson's Patristic Theology of Clothing." Paper presented at Queen's University. The Donald Mathers Memorial Lectures, Kingston, Ontario, 26 March, 1993. (Lecture 1: St. Paul University Archives)

remarkably, "...nudity is a cultural construct."⁵⁸ Guindon concluded that a general consensus existed among various societies concerning the meanings of nakedness (the signified). On the one hand, the exposure of different parts of the body in various cultures defines nakedness, but on the other hand, there seems to be agreement as to the meanings of that naked state.

In our culture, many terms are used to describe a naked person. This leads to confusion and raises the question: what does it mean to be naked? There appear to be two elements to consider in attempting to define what we mean by naked and/or nude. First, a linguistic component: what do the words themselves mean, and second: how is nakedness defined in our society? Linguistic problems probably arise in English because of the various contributions (and meanings) of other languages to our words naked and nude.⁵⁹

What does it mean to be naked in our culture: naked, nude, the nude,

⁵⁸GUINDON, "The Victorian Horror of Nudity...", 4.

⁵⁹The French nue, while forming the basis for the English words nude and nudity, does not (according to Guindon) have the added nuances inherent in the English naked. The word naked is a derivative of the German nacktheit, which is used in German to delineate both nakedness and nudity (Cassels). The Greek gymnos means naked, but our use of the word gymnastic, gymnasium, no longer implies activities performed while naked. All these linguistic factors may contribute to the confusion surrounding the use and meanings of the words in English. Linguists assert that at one point, gymnos, nudes, and nackt, were all related but have been transformed. See: Larissa BONFANTE, "Nudity as a Costume in Classical Art," American Journal of Archaeology, 93 (1989): 545.

completely nude, stark naked, totally naked, wholly nude, absolutely naked, utterly naked, as good as naked, more or less naked? All these terms are used in contemporary literature, both academic and 'popular' to refer to people in their natural state, i.e. without clothing. Even this last statement requires further elaboration. Although a streaker may be wearing shoes, hat, gloves, even a T-shirt, he will be considered naked and guilty of 'indecent' exposure if his private parts go public.⁶⁰ (The term indecent, succinctly conveys our society's opinion of human genitalia). In our society, it would seem that we consider a person to be naked if their genitals are visible.

This ambivalence concerning what constitutes nakedness and its sole connection with sex, causes confusion when we attempt to discuss nudity, the symbol of nakedness, i.e., the meanings applied to nakedness in our society. One must admit from the outset, that our society displays ambiguity, confusion, a certain discomfort, when it comes to this topic. We are all indeed born naked. On this point we are able to agree and one feels confident that we all know what this statement means. But from birth onward confusion sets in precisely because we

⁶⁰See: Kathleen ENGMAN, "Nude jogger faces 15 charges." The Ottawa Citizen, 24 October 1995. Charges laid against the jogger who interrupted an outdoor wedding in a public park in Edmonton, included indecent exposure and being nude in a public space. Concern was expressed that a three year old child (and the officiating minister) could have been traumatized and shocked by the sight.

endow our naked state with so much symbolic resonance.

There has been some attempt to come to terms with these various descriptive words concerning our existential condition, although the terms do not seem to be used with any consistency and different authors continue to use various terms, willy-nilly without really defining what they mean. (We will see this clearly in the literature review: dictionaries and encyclopedias do not even agree on the entries they use, sometimes naked, other times nude without explaining why they have chosen one word over the other).

Guindon does not define nudity or nakedness but in his English writings he uses the term nudity more than twice as often as naked. In most cases, nudity, nude is employed in connection with ethical concepts while naked, nakedness, is used in reference to the basic, existential condition of humanity.⁶¹ Most of the literature on the topic reflects linguistic as well as interpretive confusion. In the thesis, we will attempt to come to grips with this situation. Is the problem only one of linguistics? Are we able to say - in this thesis we will always use nude, nudity in an ethical or symbolic context and naked, nakedness when we are describing the

⁶¹We must confess, however, that although Guindon uses nude and nudity most often we are unable to say why. In his book published after his death, Guindon suggests that the term naked, seems more applicable to the basic state of humanity while nude, nudity seems appropriate in ethical, moral discourse. See: André GUINDON, L'Habillé et le Nu. Pour une éthique du vêtir et du dénuder (Ottawa: Les Presses de l'Université d'Ottawa, 1997).

existential state or material reality of a person without clothes? Perhaps our problem is alleviated by looking at the established research of Clark and Berger who worked to define differences between nude and naked.

The classic definition of nude was provided by Kenneth Clark, in his appropriately titled work The Nude.⁶² He established the convention of considering a naked person as well as a representation of a naked person as nude, when perceived as an object to be looked upon and gazed at such as occurs in painting, sculptures, photographs, etc. The nude, according to Clark, is a symbol which represents and communicates ideas and concepts.

John Berger continued and expanded upon this way of defining nudity and the nude, paying special attention to the objectification that occurs when a viewer, in Berger's view usually male, regards a naked person, usually female. "To be naked is to be oneself".⁶³ To be nude is to be clothed and "Nudity is a form of dress."⁶⁴ We would say that to be nude is to be covered with meaning: nudity is symbolic.

We therefore conclude, tentatively at this point, that we will use (along with

⁶²Kenneth CLARK, The Nude: A Study in Ideal Form (New York: Pantheon, 1956).

⁶³John BERGER, Ways of Seeing (London: Penguin, 1972), 54.

⁶⁴BERGER, Ways of Seeing, 54.

Guindon and Berger), the terms nude, nudity as our main terminology of choice, since our very talk, our discourse, of nudity implies an objectification of the subject matter. "It" is under investigation. Naked, nakedness will be reserved, as far as possible for non-symbolic, non-interpretive considerations of the basic reality of the human body. The person is naked; we look at, talk about, place moral values and meanings upon the nude person. We must also admit at the outset that some confusion may still arise: this must be accepted as inherent within the nature of this topic. Most authors use the terms without defining them or considering any difference in meanings between nakedness and nudity and use the words interchangeably.

2. Nudity as a Cultural Reality

Where and how do we experience nudity in our society? We encounter nudity in two ways: directly and mediated. First, we experience the nakedness of ourselves and others immediately and directly, "in the flesh" so to speak. This occurs within nudist and health clubs, in entertainment (theatre and dance groups, strip shows), communal showers, medical situations and prisons. Second, nudity is mediated to us as we experience it indirectly, through other forms, especially via images such as those in popular media, in newspapers, magazines, films, T.V., computers, and in the Fine Arts. We will begin with an examination of occasions

and situations of direct, or immediate nudity.

a) Direct Nudity: Personal and Communal

Our experience of nudity may be seen to occur in two ways. Our own nakedness as it appears to us, and the nakedness of another or others, as they reveal themselves, singly or in community.

Personal Nudity

The primary and most immediate instance of our encounter with nudity is our own. Daily, each one of us experiences nudity on a personal, subjective level. Our embodiment, our very existence within this world is in the form of a naked body. We are enfleshed creatures covered in living skin. In our culture, our naked selves are usually covered immediately after birth⁶⁵ and throughout our lives by various types of garments, which vary according to age, lifestyle and other personal factors. As individuals, we are naked during various and specific circumstances. Our culture permits us to experience our nakedness freely within the confines of certain areas. Bathing and intimate activities with others are undertaken naked

⁶⁵Our determination, if not outright obsession with covering our bodies is reflected in the English phrase used to describe a naked person as one who is "wearing a birthday suit."

depending upon personal, private inclinations. The subjective as well as private nature of personal nudity makes it difficult if not impossible to present and analyse this reality in an objective, academic fashion. There is no way to know the minds of individuals as they regard their own nakedness and the nakedness of others. One can only suggest that experiences of and attitudes towards personal nakedness are probably influenced by many factors including cultural and familial. There are studies which have attempted to explore this area⁶⁶ while recognizing that the "inner experience" of persons is inaccessible for examination. Why do some people, for example, choose to sleep naked while others wear garments specific to this purpose?⁶⁷ Marilyn Story's investigations into this area have included attempts to ascertain body self-concepts, attitudes which individuals have towards their bodies.⁶⁸ Story's research, which included preschool children as 'subjects', indicated that nudists had a higher level of positive body acceptance than did nonnudists. She made

⁶⁶See for example: ROSENFELD, Alvin et al, "Parental Perceptions of Children's Modesty: A Cross-Sectional Survey of Ages Two to Ten Years,," Psychiatry, vol. 47(November 1984):351-365.

⁶⁷Sleep-suits with lapels, pockets and buttons are an interesting item of clothing - with their strong resemblance to business suits do they perhaps reflect that for some people, sleep is indeed a serious occupation?

⁶⁸Marilyn D. STORY, "Factors Associated with More Positive Body Self-Concepts in Preschool Children," The Journal of Social Psychology 108 (1979): 49. And also "Comparisons of Body Self-Concept Between Social Nudists and Nonnudists," The Journal of Psychology 118 (1984): 99.

use of nude images which reflected the same age, sex, and race of the children being tested. Part of the research was conducted by an interviewer who pointed to "... sixteen body parts..." on the picture of a naked child while each child was asked whether they liked or disliked each "part". The basic dualistic (multiplistic?) premise assumed by the researcher that our bodies are composed of and can be divided into sections with likable and/or unlikable qualities and attributes attached to them was evident. The methodology actually established, communicated and passed on a dualistic approach to the children, an attitude to nudity held by the investigators themselves. In such ways do we learn (and absorb) symbolic meanings our culture attributes to our nakedness.

Communal Nudity.

In our culture, the place where the greatest number of people gather together naked probably occurs in nudist clubs or nature organizations. Social nudism, the practice of people spending time together in daily activities free of clothing, appears to be a growing phenomenon in North America. Figures of membership range from thousands⁶⁹ to millions⁷⁰ of children, women and men who participate in this

⁶⁹William E. HARTMAN, Nudist Society (Los Angeles: Elysium Growth Press, 1991), intro. v.

⁷⁰Terry L HILL, "Respectable Nudity: The Essence of Naturism", Going Natural, 6 (Spring 1991): 10.

lifestyle. Started in Germany in 1903, the nudist movement in Canada is enjoying a recent revival.⁷¹ There is also a "growing movement of religious naturists."⁷² It is easy to understand how nudism emerged as a reaction to the wearing of a multitude of stiff and voluminous garments by both sexes in the Victorian era. The promotion of health with the discarding of corsets, petticoats, rigid collars, vests, starched underclothes, woollen stockings and so on became a phenomenal success precisely because nudists achieved a resurgence in health and vitality when circulation was restored, and air and sun touched skin which had probably not been uncovered for years. The early nudist organizations were vegetarians, as well as alcohol and tobacco free, factors which no doubt aided the curative effects of nude living among the participants. The restorative and liberating effect of nudism in our own time is perhaps not as dramatic since a minimum of clothing is worn by many on our beaches, parks and streets in the summer months.⁷³

Communal nudity occurs also in shower rooms of health clubs, spas and

⁷¹In Ottawa, for example, membership in the Ottawa Naturists' club has risen from 4 in 1993 to 250 in 1995. See: Mo Gannon, "Skin City," The Ottawa X Press 10 May 1995.

⁷²David BRIGGS, "Christian Nudists exhibit their faith--all of it," The Ottawa Citizen, 26 Feb., 1996. C11.

⁷³Recently, the University of Toronto became the first Canadian University to have a naturist (nudist) club on campus. See: "Students Go Starkers." Maclean's, April 26 1999, 10.

schools. Usually divided by gender, public showers are available for hygienic purposes after exercise and sports activities.

The naked body has always inspired those artists who have painted, sculpted, and drawn images after this living source. This is true also in our contemporary culture. Some artists apply plaster directly on the naked body of their models, producing complete body casts which form the basis of their artwork.

Direct nudity is also experienced in medical settings, in hospitals and doctors' offices.

In the area of entertainment, in strip clubs, dance and theatre halls, nudity occurs frequently in our culture. Usually, warnings announcing the presence of nudity must be posted in newspaper promotions (ads) and indicated clearly in theatre programs.

Within our correctional system, involuntary nudity of prisoners takes place on a regular basis. Prisoners are 'stripped-searched' upon entry into prison. Body or cavity searches are also conducted when drugs or weapons are suspected of being present. Voluntary nudity does occur at times in acts of protest on the part of the prisoners. Communal showers taken by prisoners are regulated and supervised by clothed guards.

In summation, we very seldom experience direct nudity "accidentally" or unwillingly in our society. The context for nudity is usually controlled and

confined within a specific environment, such as our homes, night-clubs, naturalist organizations, spas, hospitals, on the stage and in artist studios. There is agreement to and usually foreknowledge of the nudity that occurs, either when watching someone naked, or when removing one's own clothes. Involuntary nudity occurs in situations of power over others, such as forcing prisoners to undress for strip searches, or compelling nakedness in situations of abuse. There appears to be very little spontaneous nudity among adults in our society. The phenomenon of 'streaking' is frowned upon and may even prove to be fatal-- for the naked person.⁷⁴ Streaking is usually treated with humour in the press and provides a source of many papers by psychologists. The practice of streaking in our society is apparently on the increase and while these are reported and commented upon, pictures of the offenders are not published.⁷⁵ "Flashing" is considered illegal and public sunbathing is liable to prosecution. We may conclude, therefore that public, communal nudity is a controlled and regulated event, with unspoken rules and laws

⁷⁴The death of psychiatric patient Stefan Stefaniak was blamed on the pepper spray used by police to subdue him as he ran naked through the streets of Thunder Bay. See: Corinna SCHULER, "Pepper spray a growing concern, police say," The Ottawa Citizen, 6 July, 1995.

⁷⁵Streaking seems to be especially popular during sports events, such as tennis and golf tournaments. (Not, we note, during hockey matches). In England streaking incidents are apparently disrupting cricket matches so frequently that an appeal to have streaking made illegal is being made to Parliament. See: "Streakers rattle cricket traditions," The Ottawa Citizen, 1 August 1995.

applied by society to keep its members covered. Society disapproves of nudity in public places without specific, predetermined reasons for the nakedness. We must also mention here the element of gender which certainly plays a role in the occasions and contexts of nudity in contemporary society. Within the entertainment industry, female nudity predominates.

b) Indirect Nudity

The world is "... a partner in theology."⁷⁶ Working within a contextual model, there is no limit to the elements within our world, immediate or global, which act as mediators, which make us aware of and inform us about a situation. Mediators of indirect nudity which bring us face to face with images or representations of nakedness are many.⁷⁷ Within our North American context, Hall suggests theology engage in dialogue through three categories of mediators. We begin with the media, the most accessible and reflective of 'popular' beliefs and

⁷⁶Douglas John HALL, Thinking the Faith: Christian Theology in a North American Context, (Minneapolis: Augsburg, 1989), 299.

⁷⁷One may also consider 'images' which appear to us through the mediation of the written or spoken word. How we 'see' or create such mental constructs as well as the form such images may take is beyond the scope of the thesis. A description of a naked person will no doubt conjure up a different image in the mind of each reader and listener. For example, if a naked person steps out of the bathtub and reaches for a towel, the mental picture each one of us creates from this written description of a hypothetical nude will no doubt vary as to size, sex, colour, fitness, etc. of the fantasy person imaged or imagined by each one of us.

values of our culture. Next, we look at Fine Arts which is regarded by Hall as the most direct and immediate of mediators. A third category, the sciences, especially psychology and sociology, offers certain perspectives which the media lack. We conclude this section on the cultural reality of nudity with a brief look at nudity in the Christian art tradition.

Media: Newspapers/Magazines/Screen

Newspapers very seldom print images of naked adults. Children are on occasion represented, usually images from so-called Third World countries, where a situation of poverty and/or war is illustrated with a picture of nakedness.⁷⁸ Images of naked children from our western culture are sometimes used in humorous, "cute" situations or advertisements. Occasionally, reproductions of art featuring a nude is found in the newspapers. Several cases in point: Colour pictures (before and after) of the 1518 Venus by Lucas Cranach the Elder appeared on the front page after the National Gallery of Canada had restored the painting by the removal of a fig leaf

⁷⁸The picture of a naked, begging child walking dejectedly in the midst of traffic in Luanda, Angola, speaks movingly of the reported situation. See "Three decades of war turns postcard-pretty city into 'open sewer'," The Ottawa Citizen, 25 February 1995, A7. One also thinks of the terrifying image of a naked girl fleeing from her napalmed village in Viet Nam, an image which is often reprinted in connection with the horrors of war.

painted over the pudenda in the 'modest' eighteenth century.⁷⁹ A news item detailing the reported controversy concerning a student's artwork which included nudity also merited a colour photograph. An embroidered wall hanging depicting Eve giving birth caused complaints by workers who passed the 'offensive' exhibit daily. The headline used is typical of the humorous approach, in this case the use of punning, when nudity is involved.⁸⁰ Reproductions of works of art in the media appear at first glance to be in a category by themselves when it comes to nudity. A second glance, however, shows us that only representations of nudes in paintings are permissible. A photographic representation, however artistic, is deemed unsuitable for reproduction in 'family' newspapers. The so called alternative press is an exception to this and such newspapers do include photographs of naked people at times. One such picture portrayed a woman named Cara, "...in an outfit designed by Mother Nature."⁸¹ Photographs of naked persons are sometimes used in "aversion therapy" to treat sex offenders. Pictures of naked children for example

⁷⁹Tom SPEARS, "Results revealing as art meets science," The Ottawa Citizen, 22 January 1996, 1.

⁸⁰See: Nihal SHERIF, "Student's art project an original sin, critics' find," The Ottawa Citizen, 17 January 1996.

⁸¹Cara's not bound by common fears of the unclothed body. "Nudity's just a natural way for the most part," she says. (One wonders what part is not natural) See PICKLES, "Concrete Runway," Ottawa X Press, 23 August 1995, 27. This weekly illustrated column features the fashion statements of "average" people in Ottawa.

are shown to paedophiles while pain is administered to the offender. These images are not idealized or fantasy nudes but should in fact be as realistic as possible to "simulate the actual victim...."⁸²

Images of naked adults also make their appearance in magazines specifically dedicated to such representations. In neighbourhood convenience stores, for example, one finds 'nude' magazines kept high on the shelves, sometimes incased within sealed plastic wrappers, to 'protect' the young from exposure to mediated nakedness.⁸³ Such magazines are considered "soft-core pornography" defined as a combination of "nude pictures with an overall atmosphere of sophistication."⁸⁴ But pornography, like nudity, appears to lack universal definition. This is perhaps due to variables concerning the nature of the material itself as well as changing societal standards of acceptability. The difficulties involved were demonstrated by the curt statement offered by Supreme Court Justice Stewart: "I don't know how to define

⁸²Aileen GOODSON, Therapy, Nudity & Joy. The Therapeutic Use of Nudity Through the Ages (Los Angeles: Elysium Growth Press, 1991), 235.

⁸³Economic reasons and not moral ones apparently determine which magazines are for sale in specific neighbourhoods. In poor areas, there is a very limited assortment of these types of magazines due to their high cost.

⁸⁴Gary L WARD, "A Survey of the Pornography Issue," Introductory Essay in The Churches Speak on: Pornography: Official Statements from Religious Bodies and Ecumenical Organizations, ed. J.Gordon Melton, Gary L Ward contributing editor (Detroit;New York;London: Gale Research, c. 1989), xv.

it, but I know it when I see it." ⁸⁵ Recent research which investigated links between pornography and behavioural aggression defined pornography succinctly as "...media material, used or intended to increase sexual arousal."⁸⁶ Although the thesis does not delve into the area of pornography as such, one result of this particular research project is indeed relevant to our work. A person portrayed nude (nudity was considered as one element of pornographic content) but not engaged in sexual activity apparently did no harm to those viewing such representations. Not only did exposure to nudity not cause aggressive behaviour but looking at nudity also served to subdue or pacify individuals who had displayed initial anger, anxiety or hostility. The majority of images of nudity one sees in such publications portray healthy, young, white women. The images are remarkable by their similarity to each other and the poses and appearances of the models throughout various magazines seem identical. One striking exception to this bland uniformity appeared in an issue of Saturday Night magazine which featured pictures of a naked senior citizen.⁸⁷ The age of the person depicted naked caused almost as much reaction, in the form of letters to the editor,

⁸⁵WARD, "A Survey of the Pornographic Issue," xiv.

⁸⁶Mike ALLEN, Dave D'ALESSIO, and Ken BREZGEL, "A Meta-Analysis Summarizing the Effects of Pornography II: Aggression After Exposure," Human Communication Research, 22 (December 1995):259.

⁸⁷Rosa HARRIS-ADLER, "Pictures of an Exhibitionist." Saturday Night (July/August 1996): 26.

as the nudity itself.

In our culture, it appears that it is the revelation of genitals which causes the most concern and negative reaction among viewers. This is affirmed in a special Olympic edition of LIFE magazine which contained poses of North American Olympic athletes. Here, we can examine how nudity is presented in a permissible fashion in our society. Nakedness is actually censored. The illustrated article also clearly reveals the confusion existing in our culture as to what constitutes nakedness and/or nudity. Entitled "Naked Power Amazing Grace", the cover subjects are depicted, according to the editorial, as naked "which needs little justification" due to the fact that "...the nude Olympic body has long been with us."⁸⁸ This reference to the unclothed state of earlier Olympians, (accompanied by a photograph so tiny that one must accept the word of the editor concerning the nakedness of the pictured athlete), is in fact the closest we get to a picture of nakedness. The photos within the magazine are "properly discreet". Discretion apparently means that there are no genitals, male or female, anywhere to be seen. The poses of all the athletes are arranged in such a way that one's interest actually begins to be aroused by the apparent lack of any sexual organs, primary or secondary, on these outstanding bodies. These are artistic, beautiful photographs of exemplary human beings who

⁸⁸LIFE, (July 1996): 2.

apparently have no sexual organs! The pictures in fact serve to emphasize genitals by their very absence. To affirm that this lack is no mere coincidence, the accompanying text informs us: "For mere lust, check out the magazines that are partial to parts you won't find in LIFE."⁸⁹ The irony and play on words in this statement seems lost on the writers. These naked bodies are indeed nudes, "beautiful machines" as the article refers to them, but as machines, they are not human beings. Objects such as machines (or superb athletes) apparently do not possess genitals or "parts" that may offend or incite to lust.

Nudist magazines, which depict nakedness (including "parts" missing from the LIFE article) of people of both sexes and all ages and athletic ability, are available through the mail to members of naturist organizations. Although the naked bodies represented include men as well as women, the old and the young, there does not seem to be any images of non-white persons or of people living with disabilities.

Images of nudity on television are rare: when nudity is present, the program is preceded by warnings and films which depict nudity are given a special rating to inform prospective viewers of the presence of nude moving images. Computer generated images of naked adults and children are to be found on the Internet.

⁸⁹LIFE, (July 1996): 66.

Fine Arts

Representations of the naked body have always been essential in humanity's artistic creations. Nude images and sculptures dating from prehistoric times have been uncovered in caves and contemporary works are on display in museums and art galleries. Art historians continue to analyse the meanings attributed to these symbolic representations of humanity, both ancient and modern.⁹⁰ The massive female and male nudes recently created by Røgeberg and Lukas demonstrate the continual fascination with the naked human figure held by artists and viewers alike within our culture.⁹¹

Nudity in the Christian Art Tradition

Christian iconography has employed nudity throughout its tradition and nudes appear on the walls of catacombs and in contemporary Canadian native art. There are certain ideas and concepts in Christianity which can only be communicated by representations of the naked body. Biblical illustrations abound

⁹⁰For a brief history of the nude in art, see: Encyclopedia of World Art, (New York. Toronto. London: McGraw-Hill Book Company, 1968), s.v. "Visualization and Representation of the Human Figure," by Eugenio BATTISTI. See also Nudity in Fine Art and Christian Iconography in the Bibliography.

⁹¹See reproductions of the work of these artists in: Ann Wilson LLOYD, Hanneline Røgeberg, (Vancouver, B.C.: Diane Farris Gallery, 1994) and Paulette GAGNON, Attila Richard Lukas (Montréal: Musée d'art contemporain Montréal, 1993).

with images depicting nakedness including representations of Adam and Eve, Jonah, Daniel, Noah and Christ.

In our culture, Christian iconography continues its historical emphasis and "...preoccupation with the person and role of Jesus Christ and his followers."⁹² Contemporary images of Christ naked include the controversial sculpture Christa,⁹³ and the painting Tree of Life.⁹⁴ These artistic creations which depict the crucified Christ reflect current influences of feminist and Aboriginal theologies. We will return to these images later.

We have indicated occurrences of indirect, mediated nudity within our culture. Images and representations of the naked body appear to us through the media and Fine Arts. We also noted that images of nudity are to be seen within the Christian art tradition. We move now from the occurrences and representations of nakedness to the meanings applied to and surrounding this reality.

⁹²Mircea ELIADE, ed. The Encyclopedia of Religion, (New York: MacMillan Pub. Co., 1987), s.v. "Iconography: Christian Iconography," by John W. COOK.

⁹³See ILLUSTRATIONS, (1)

⁹⁴See ILLUSTRATIONS, (2). A colour reproduction of the painting may be seen in Mary B. SOUTHCOTT, The Sound of the Drum: The Sacred Art of the Anishnabe (Erin: The Boston Mill press, 1984). Plate 15.

3. Nudity as Socially-Constructed Symbol

Our culture, a symbolic system, interprets both direct and mediated nakedness. Society provides meanings to the nakedness we experience, our own and that of others. The meanings we apply may be of a moral, ethical nature, (nakedness is good or bad) or interpretations may imply values of an aesthetical or health orientated nature, (nakedness is beautiful, healthy, natural). When we apply meanings to, or interpret significance to nakedness, we are engaged in symbolic activity. Nakedness interpreted is nudity. The naked body as a symbol is the nude.

We have seen that our culture appears to define nakedness as the exposure or revelation of the genital area. Now we will examine the meanings our culture attaches to nakedness, direct and mediated. To do this, we document and analyse discussions on nudity in the media and the Arts.

How is nudity understood and assessed in our culture? What interpretations are assigned to nudity and what are these meanings based on? Are there any moral or religious references attached to the meanings? What words are used to talk about this reality? These are some of the questions we bring to our examination of social constructions of nudity. To guide us in this process, we turn to the interdisciplinary research conducted by André Guindon on nudity.

a) André Guindon: Nudity as a Cultural Construct.

There is little doubt that "nudity is a cultural construct"⁹⁵ and a powerful symbol in our society. The physical reality of nakedness carries no meanings or interpretations in itself. Nead remarks that "Nakedness is a mark of material reality; whereas nudity transcends that historical and social existence, and is a kind of cultural disguise."⁹⁶ The social group we live in, our surrounding culture, applies a variety of meanings to our naked bodies. The naked body becomes symbolic - it points to and participates in something other than itself. As a symbol, the naked body carries meaning and represents an idea, concept, or an identity other than its physical, existential essence.

Guindon's extensive research in the area of nudity led to his conclusion that there are hundreds of definitions of nakedness. Every culture defines a state of nakedness in its own unique way, usually by the revelation of a specific part of the body. It is the part of the body revealed which may differ among cultures. Despite the varieties of definitions of nakedness, the meanings applied to nakedness appeared to be fairly consistent cross-culturally. Guindon deduced three basic positive and negative meanings attributed to nudity. Human gestures of nudity

⁹⁵GUINDON, "The Victorian Horror of Nudity," 4.

⁹⁶Lynda NEAD, The Female Nude. Art, Obscenity and Sexuality (London: Routledge, 1992), 16.

appraised favourably in a positive way, he designated as: 1. Beauty (Wellness, Wholeness), 2. Simplicity (Authenticity), 3. Communion (Love). He indicated the corresponding negative meanings as: 1. Personal Disharmony (Dualism), 2. Duplicity (Untruth), 3. Abuse of others.⁹⁷ Guindon delineated certain ethical and theological implications in each of the positive meanings applied by culture to nudity. Firstly, as a symbol of beauty and well-being, nudity embodies and reflects God as a loving creator of goodness and loveliness, not "an architect of evil physical realities."⁹⁸ The naked body is good. Secondly, nudity as a symbol of simplicity and authenticity is an expression of "divine poverty". The symbolic gesture of nudity attributed to Francis of Assisi and emulated by others indicates the simple, direct, non-pretentious, transparent attitude of those whose desire is "to follow naked the naked Christ."⁹⁹ The naked body thus communicates the true reality of a person. The third positive meaning of nudity, communion, Guindon connects to a loving attitude required of those who follow a God defined as love

⁹⁷André GUINDON, <<La référence à la Tradition dans la production d'une "théologie morale": illustration d'un cas>>, *Théologigues* 4 ½ (1993): 66: and also "Contemporary Experience of Nudity and the God of Faith," Paper presented at Kingston, Ontario. Donald Mathers Memorial Lectures. 27 March, 1993. (Lecture 2: St. Paul University Archives). Guindon does not elaborate upon how these relate to contemporary nudity in our society.

⁹⁸André GUINDON, "Contemporary Experience of Nudity and the God of Faith," (Lecture 2).

⁹⁹GUINDON, "La référence a la Tradition...", 76. Also n.39, 76.

(I John 4:8). Nudity as a symbol of love towards others, can express a solidarity in communion with the vulnerable and defenceless. The naked body through compassion with others shares their humiliation and abuse. We will reflect upon these theological and ethical aspects in societal meanings of nudity which were outlined by Guindon as we turn to interpretations of nudity constructed by our culture.

b) Meanings and Interpretations of Direct Nudity

We will delineate interpretations applied to the symbol of nudity within the various contexts outlined in the previous section. Meanings given the naked body in our society may be determined by an examination of media publications reporting on public nudity. We acknowledge that there are also unwritten regulations at work around the naked body in the presence of others and these are probably impossible to identify.

When we examine the meanings of nudity in our culture in view of the three categories delineated by Guindon, an interesting situation arises. There is not always agreement among people in our society concerning the symbolic meanings, positive or negative of the same instance of nudity. A naked body can communicate opposing meanings. An example of this may be seen regarding the practise of naturism or nudism. To the members of nudist clubs, the naked body represents the

natural state of humanity, the goodness of God's creation, made "...in His own image".¹⁰⁰ Naturists agree with Guindon's assertion that nakedness per se is morally neutral. Yet, they perceive and discuss the naked body as made in God's image and as symbol of simplicity, well being, unity (of body, mind, spirit), equality, honesty, openness, self-acceptance, a humane way of life, freedom, joy, and integrity with no denigration of certain bodily parts. With the use of such words to describe nudity, one may question the naturists' claim of moral neutrality concerning the naked body. The stance of nudists is clearly a religious one. This is further affirmed by the use of quotations from the New Testament to support their interpretations of nudity.¹⁰¹ Naturists apply only positive meanings to nudity, claiming all three interpretations indicated by Guindon (well-being, simplicity, communion) which indicate their approval, indeed their embrace of social nudity. Some illustrations in Going Natural, the magazine of the Federation of Canadian Naturists, also reflect a religious stance. The picture of a woman and man in a garden setting of trees and flowers cannot help but recall the many images of Adam

¹⁰⁰Ed LANGE, "Obscenity, Law, and Nudism," in The Shameless Nude. ed. Kurt BARTHEL (Los Angeles: Elysium Growth Press, 1991): 9-10.

¹⁰¹Ed LANGE, The Shameless Nude, 9. The texts and translations chosen by Lange are: Romans 14:14. "I know, and am persuaded by the Lord Jesus, that there is nothing unclean of itself; but to who esteemeth any thing to be unclean, to him it is unclean." and also: Titus 1:15. "Unto the pure all things are pure: but unto them that are defiled and unbelieving is nothing pure but even their minds and conscience is defiled." Lange does not indicate the Bible Edition from which he quotes.

and Eve which appear in Christian iconography throughout the centuries. This modern couple, however, are not partially hidden by conveniently placed foliage.¹⁰² The naked body is connected by nudists to the nakedness of created Adam and Eve. They see in their own nudity a symbol of the goodness of all created (naked) humanity. Christian nudists further contend that the redeemed, the new creation, can "recapture some of that original goodness."¹⁰³ There are non-nudist members of society, however, who assert that nudists are deceiving themselves. The naked body, these individuals claim, can never mean natural simplicity and honesty but always communicates eroticism. Arnold Ludwig for example, claims that "...nudists are just as mentally preoccupied with sex as any tirading moralists who continually preach about the evils of the flesh. Nudists simply happen to be nude prudes."¹⁰⁴ 'Nudophobia'¹⁰⁵ such as that expressed by Ludwig ties human nakedness to the nakedness of the fallen Adam and Eve. He perceives, therefore, nudity as a symbol of uncontrollable (hence negative) sexuality, a sexuality which is to be

¹⁰²See: Going Natural, vol. 6 (Spring 1991): 3.

¹⁰³David BRIGGS, "Christian nudists exhibit their faith - all of it" The Ottawa Citizen, 26 Feb., 1996. C11.

¹⁰⁴Arnold M. LUDWIG, The Importance of Lying, (Springfield: C.C. Thomas, 1965), 31.

¹⁰⁵GUINDON uses (creates?) this term in reference to those vehemently opposed to nudity in "La référence à la Tradition...", 66.

feared for its power to elicit illicit behaviour. This connection is also made by some who are not directly opposed to a naturist lifestyle. A newspaper review of Guindon's Donald Mathers Memorial Lecture on nudity, written by a minister, G.K. Paul, included a personal story of his own youthful experience with nakedness. Paul suggests that feelings of vulnerability and embarrassment while naked may be more intense in religious people. He points out that Adam and Eve used fig leaves to cover their nakedness after sin laid it bare. When he says "nakedness", he apparently means "genitals".¹⁰⁶ The symbol of nudity and its deliberate connection to Adam and Eve both before and after the fall has thus been appropriated by active Nudists, anti-Nudists and by non-Nudists.

Nudists recognize this difference in viewpoints concerning symbolic meanings of nudity. They prefer the term 'naturist' to 'nudist' because of the negative associations they think society has with the word 'nudist'. The language used in news reports on nudist issues tend to support the naturists' contention. A look at the headlines indicates the use of puns and humorous phrases whenever nakedness is involved.¹⁰⁷

¹⁰⁶See: Gerald Walton PAUL, "A Christian View of Nudity," The Whig Standard, June 4 1993.

¹⁰⁷A few examples: "Only the crews blush as nude cruises take off in popularity" The Ottawa Citizen, 8 July, 1995, J6. "Christian nudists exhibit their faith - all of it.", The Ottawa Citizen, 26 February, 1996, C11. "Barely tolerable" The Ottawa Citizen, 28 July, 1996, C3.

Our culture appears to acknowledge neither positive or negative meanings to the nudity that occurs in communal showers in schools and health clubs, nor to nudity within medical situations. These contexts for nudity occur within restricted and controlled areas and any meanings of nudity appear functional in nature. The naked body needs to be washed and the body needs to be naked for specific medical procedures. In these contexts, nudity is objectified in order to be acceptable to society. The naked body becomes a symbol of a non human entity such as a car, which needs physical maintenance, cleaning and periodic check-ups to keep it functioning. In ethical terms, this indicates negative meanings of duplicity and unreality. When nudity is perceived as a functioning object, it is no longer authentic or true. It is not an honest revelation of a human person.

The naked body posing for others in the artist's studio represents the natural, physical presence of the human body and as such is given various meanings, positive and/or negative, depending upon the imagination of the artist drawing, painting or sculpting the nude. An artist can, indeed, attribute all the meanings defined by Guindon to nudity and reflect such meanings in the art created (beauty, well-being, solidarity, abuse, humiliation,.etc). Is the model posing for the artist considered as an object? It is hard to deny that "it" is studied in the same way that

a still life of inanimate articles arranged on a table is regarded, with special attention paid to light, shadows and form.

The naked body within the context of entertainment communicates a variety of meanings in our culture. In strip shows, for example, eroticism and sexuality appear as the main interpretations for nudity. Such nudity is limited to adults and confined within specific clubs designated for this purpose. A negative meaning of duplicity would seem to be communicated by such impersonal erotic displays. The nudity in erotic entertainment does not speak of the reality of one person's authentic self in loving intimacy with another, but is based on pretence and fantasy between strangers. Nude models and entertainers sometimes endow their nudity with meanings of empowerment because they have consented to their nudity and are in control of their situation. They appear to objectify their own nude bodies and consider them as commodities.¹⁰⁸

On the stage in theatres, in drama and dance, nudity may have a variety of positive and negative meanings, communicating various emotions and attitudes. Nudity on the stage can be provocative and in our culture nudity "...has power

¹⁰⁸According to one female model, "Posing nude is not synonymous with sex. It has to do with money and business and sometimes with self-esteem." "Playboy model battles custom agent harassment," The Ottawa Citizen, 28 July, 1995, A5. The financial aspect of nudity appeals to male models as well. See Karen BROWN, "Ottawa man wins exposure, front and centre in Playgirl," The Ottawa Citizen, 29 November, 1996, D2.

because it is inextricably linked to sexuality...."¹⁰⁹

Nudity enforced on others without their consent, which occurs in abusive situations and in prison, for example, indicates negative meanings of abuse and humiliation. The meaning of nudity in prisons falls into a special category. While society approves, or sanctions stripping prisoners against their will, we cannot ethically claim positive meanings for this nudity. Prisoners have lost the right to agree to their own nudity in public. When others dictate by force or intimidation the time and place of one's unwilling nakedness, the bare body becomes a symbol of humiliation and abasement. For the person forced into nudity, it can also be a symbol of shame, degradation and can actually constitute sexual assault.¹¹⁰ This is the case when the naked person agrees with the abuser concerning the symbolic meaning of their nudity. Naked victims, however, can and sometimes do claim positive meanings for their forced nudity.¹¹¹ Acts of defiance, for example,

¹⁰⁹H.J. KIRCHHOFF, "Theatre Buffs," The Globe and Mail, 10 July 1993, C1.

¹¹⁰See media coverage of male riot squad members cutting the clothes from the bodies of female prisoners at Kingston Penitentiary, Ont.: Shawn THOMPSON, "Female inmate calls strip search 'sexual assault' by male riot squad," The Ottawa Citizen, 13 September, 1995, A3.; Robert EVERETT-GREEN, "Bringing home prison's brutal reality," The Globe and Mail, 28 February 1995,; Corinna SCHULER, "Female guard defends riot squad," The Ottawa Citizen, 23 February 1995, B6.

¹¹¹The desire of tormentors to objectify their victims, to see them as "naked puppets" and not naked human beings, plus the refusal of naked prisoners to agree to this meaning of their own nakedness, is recounted in Christian BERNADAC, The Naked Puppets. Auschwitz (Geneva: Ferni Publishing House, 1978).

sometimes include nudity revealed at the time of the prisoners' own choosing. Nudity in such situations becomes a symbol of protest and power, not apathetic powerlessness and as such is often used by those in situations of captivity--physical, emotional and political. Nudity used willingly by prisoners in such acts of protest communicates positive meanings for the prisoners (solidarity, communion) and negative meanings for the guards (embarrassment, humiliation). The key element here is consent. Nudity used to protest apparent injustices has been employed in the past and continues to occur within our contemporary culture also. As well as the instances in prison already mentioned, various forms of 'streaking' occur as acts of protest in our society. In Canada, the Sons of Freedom, a sub-sect of the Doukhobors, use nudity as a tactic of protest against authority. The so-called "zealots" of this religious group "...employed a new attention getting tactic, parading in "Adamite simplicity" while preaching and evangelizing naked in the manner of the first man Adam and Eve, to show nature to humanity."¹¹² The issue of power and powerlessness in relation to nudity, especially female nudity is a controversial one in our society. Because prisoners are stripped in front of dressed

¹¹²J. Colin YERBURY and John WHITWORTH, "The Canadian Genesis of the Sons of Freedom," in Koozma J. TARASOFF and Robert B. KLYMASZ, eds., Spirit Wrestlers. Centennial Papers in Honour of Canada's Doukhobor Heritage (Hull, Quebec: Canadian Museum of Civilization, 1995): 131. See also: S.G.F. BRANDON, ed., A Dictionary of Comparative Religion, s.v. "Doukhobors."

guards and abused victims are stripped by their clothed tormentors Tomaszewski concluded that as a rule, "...power is clothed and helplessness is naked."¹¹³ It has been argued, however, that when a woman chooses to be naked as an act of protest, nudity is not helpless and humiliating but becomes a symbol of power and strength.¹¹⁴ The symbol of nudity as protest and solidarity in our culture reached Asia in 1995, when the United Nations World Conference on Women was held in Beijing. Chinese "modesty squads" were equipped with bed sheets to cover visiting North American women who might have been "determined to march in the nude." It was thought that radical foreign women would not be able to keep their clothes on when they took to the streets in protest. Any naked activists were to be pounced upon and put "swiftly under wraps."¹¹⁵ This ability of nudity to be a symbol of protest, in solidarity with others is possible because society considers public nudity a threat. What is at the root of such fear of nudity that people can effect change by threatening to take off their clothes?

¹¹³Irene TOMASZEWSKI, "Why women should keep their clothes on," The Globe and Mail, 19 February 1992, A20. The article is accompanied by a drawing of a female nude behind bars.

¹¹⁴See Elsa TAMEZ, "The Power of Nudity" in Faith Born in the Struggle for Life, ed. Dow KIRKPATRICK, trans. Lewistine McCoy (Grand Rapids, Mich.: Eerdmans, 1988), 181-192.

¹¹⁵"Modesty squads poised to thwart nude foreigners," The Ottawa Citizen, 28 August 1995, A6.

c) Meanings and Interpretations of Indirect Nudity

We will now examine meanings applied by our culture to representations of nudity in the media, Fine Arts and Christian Iconography.

Media: Newspapers/ Magazines/ Film/ Television

We start by looking at the photographs of naked athletes featured in LIFE magazine's special Olympic edition. In this article, nakedness is given meanings of grace, beauty, power, and machine-like efficiency. The genitals of these same bodies are regarded as symbols of lust and sex and therefore have been banned, hidden from view. The dualism is clear and explicit: genitals are sexual and thus negative in meaning while nudity pictured without genitals is beauty, grace, power, imbued with positive meanings. But such nudity is inhuman, unnatural and unreal. Our society seems extremely confused in regard to a definition of nakedness. Can we still define nakedness in our culture as the revealing of genitals? In these particular pictures, the athletes are naked, the article refers to them as naked, but genitals are not allowed to be seen. The article professes to praise nakedness, its beauty, grace and power, but only some parts of the naked body are admired. The athletes themselves are naked human beings: the pictures, however reveal them as nude, objects. Such dualism indicates negative meanings of unwholeness and unauthenticity.

The images of naked women and men used to illustrate a book review in The Observer illustrate dramatically the modern connection made between nudity and the couple from Genesis. The headline "Would you Adam and Eve it?" is accompanied by a text that displays a lack of compassion for naked persons who fall short of the plastic perfection held in esteem in our culture.¹¹⁶

In magazines dedicated solely to pictures of naked men and women, nudity seems to symbolize impersonal sexuality or eroticism. Nudity is equated with sex. Personal, intimate sexuality is not communicated through such images but rather impersonal, unauthentic eroticism. Such objectification of unknown, naked bodies indicates negative meanings of nudity. The fact that children are not allowed to see such images is a further indication of the meanings our society attributes to certain representations of nudity. Images of impersonal sexuality are treated like a disease which can contaminate, corrupt and pervert. On the other hand, images of impersonal nudity are used to treat diseases such as paedophilia, exhibitionism, voyeurism and so on. The realistic representation of a naked individual used as a tool in aversion therapy raises questions on several levels. Is it morally correct to pose a naked child (sometimes naked infants are used) as an object to be employed for any purpose however worthwhile? Is torture, the deliberate infliction of pain

¹¹⁶Peter CONRAD, "Would you Adam and Eve it?", The Observer Review, June 1 1997, 7.

ever ethically correct? In this case, negative meanings of nudity applied to the naked person as victim as well as object of desire and as a deterrent to desire are triply affirmed. Such a connection of nudity with pain seems highly objectionable as a tool in changing symbolic meanings of human nakedness held by an individual.

Both positive and negative meanings were attributed to the images of the naked senior citizen in the Saturday Night magazine discussed previously. The article is an interesting chronicle of conflicting meanings communicated by the same image. Some people have attached negative meanings of abuse, exploitation and pornography to these pictures. Others, including the eighty-year old model herself, attribute only positive interpretations to the images which show a woman "...as naked and perfect as the day she was born."¹¹⁷ Positive meanings of the wellness, beauty and goodness of created humanity are affirmed.

The recent film Schindler's List included a compelling scene of involuntary social nudity as women and children were forced into a huge shower room. We, the viewing audience, expect them to be gassed and hence the nudity of these individuals communicates abuse, horror, fear, humiliation and pain. These bodies are naked to succumb faster to the deadly gas we expect will issue forth from the shower heads. When water, not gas is turned on and it becomes clear that the

¹¹⁷Rosa HARRIS-ADLER, "Pictures of an Exhibitionist," Saturday Night, vol. 111, no. 6. (July/August, 1996): 31.

shower room is just that, the meaning of the nudity changes. Now, the naked women laugh and rejoice in the feel of water on their skins. The symbol of nudity has changed before our eyes from one communicating negative meanings of humiliated vulnerability and abuse leading to death into positive meanings of wellness and wholesomeness.

On television, nudity usually appears to communicate negative sexuality. "Sex and nudity"¹¹⁸ are connected in the discourse of nudity on television in North American culture. This same connection is evident and may be seen as the basis of at least one social science investigation into movie preferences of college students.¹¹⁹ The terms "nudity or sexuality" are equated by the researchers who tried to show that the designation --sexual content--applied to specific film descriptions would increase the students' preferences to see such movies over other films without such a rating. The study concluded that sexual content in movies may increase the desire of some individuals to see the films. Warnings are also issued at the beginning of those rare instances of nudity on screen. Is it due to the impersonal, objectification of naked sexuality thus displayed? Why does nudity

¹¹⁸See for example: Ian HAYSOM, "The naked truth about prime time in the '90s," The Ottawa Citizen, 10 Feb. 1996.

¹¹⁹C. Mo BAHK, "Descriptions of Sexual Content and Ratings of Movie Preference," Psychological Reports, 82 (1998),367.

cause offence to such a degree that its revelation requires pre-warnings? Warnings are usually given in dangerous situations. What is the danger in nudity? Computer images of nudity are also connected to sex and pornography in our society.¹²⁰ Such images are supposedly restricted to adults but in fact are available to all at the touch of a finger.

Fine Arts

In the context of art, nudity can be perceived as a symbol of beauty, wholeness and perfection. The same image of nudity, however, may be interpreted by some as a symbol of depraved sexuality, pornographic and disturbing. Historically, this has always been the case. The nude in art has the power to communicate opposite meanings such as innocence, guilt, beauty, depravity, goodness, evil. Precisely because nudity is such a powerful symbol, it is capable of both positive and negative meanings and is given a variety of interpretations by

¹²⁰See: Ian HAYSOM, "Internet: Porn's new frontier," The Ottawa Citizen, 21 January, 1997. A4.

viewers of the nude.¹²¹ Reactions to the large nudes painted by Canadian artist Attila Lukas provides us with a contemporary example of the situation.¹²² Positive meanings of beauty, fellowship, and solidarity are applied by some art critics to the nudity of workers and skinheads who form the central subjects in Lukas' paintings.¹²³ Other critics, however, interpret negative meanings of abuse and duplicity to the same nudity, calling these paintings not art but pornography which represents "...neo-Nazi symbols of intolerance."¹²⁴ The ambivalence surrounding the symbol of nudity in art and also in society was further demonstrated when Macleans magazine featured an article on Lukas, calling him "...the most renowned Canadian artist of the under-30 generation."¹²⁵ and then air-brushed the genitals

¹²¹We will not enter into the legal debate concerning the nature of a pornographic image. This debate involves issues of censorship as well as what constitutes pornography in our society. Ambiguity and confusion continue to cloud this sensitive area. We are concerned, however, with the treatment inflicted on individuals which such images record. We deal with this aspect of these representations further on in the thesis. Frank BOTTOMLEY pinpoints the appearance of pornography as we know it to the second decade of the 16th century. See his book Attitudes to the Body in Western Christendom, (London: Lepus, 1979), p. 223,n.50.

¹²²For colour reproductions of some of Lukas's paintings, see Paulette GAGNON, Attila Richard Lukas, (Montréal, Musée d'art contemporain de Montréal, 1993). His work can also be seen at The National Gallery of Canada in Ottawa.

¹²³GAGNON, Attila Richard Lukas, 29.

¹²⁴Paul GESSELL, "The lethal art of idealizing neo-Nazi intolerance," The Ottawa Citizen, 9 April, 1994, Section F.

¹²⁵Macleans, 1 October, 1990.

from his painting reproduced in the magazine!¹²⁶

The large female nudes painted by American artist Hannelore Røgeberg which clearly function as symbols have not caused a reaction similar to Lukas's male nudes. According to the artist, the naked skin symbolizes the unclear boundaries between right and wrong, innocence and guilt, good and bad. These 'unclear' boundaries permit both positive and negative meanings to be attributed to the nudity of these creations. Røgeberg's nudes "...break with the stereotypical representations of the naked female body in Western art history."¹²⁷ The lack of controversy over these nudes reflects perhaps the double standard that has always existed in society concerning the male and female nude.

Christian Art

The Christian art tradition has used images of nudity throughout the centuries as we have noted and such representations of female and male naked bodies have symbolized various concepts like purity and innocence as well as

¹²⁶Compare this with the removal of the fig leaf on the Venus in the National Gallery that made front page news. The gender issue, especially the different attitudes towards artistic nudity of the male and female nude, will be examined further in the Literature Review in Chapter II.

¹²⁷Toril SMIT, "Contemporary Figuration: Images of the Mind," in At Century's End: Norwegian Artists and the Figurative Tradition. 1880/1990. (Norway, Joh. Nordahl Trykkeri, 1995.) :89.

licentiousness and evil. Images of Christ naked appear throughout various historical time periods. It was common practise to picture the infant Christ as a naked babe lying at the feet of Mary and Joseph or being suckled at Mary's breast. God entered the world in the same way as all of us, lay helpless, required nourishment, was born into a human community. Christ was also represented naked on the cross, both in paintings and in sculpted form.¹²⁸ The beholder of such representations saw a man of flesh and blood, wholly human, subjected to suffering in the same fashion as they were. The risen Christ as well as the followers of Christ who were promised resurrection, were required also to be imaged naked, the artists instructed to paint these now glorious bodies with as much beauty as talent and inspiration would allow.¹²⁹ There was to be no doubt that the risen Christ was a true, not docetic body risen from the dead. The artistic symbol of the naked Christ thus communicated at a glance incarnation, passion, death and resurrection without a

¹²⁸The nudity of Christ on the cross has been interpreted in both positive and negative ways in the Christian tradition as we shall see. Early baptismal texts of the 4th century, for example, interpreted Christ's nudity as a symbol of victory over evil, a symbol also applied to the nudity of the baptised initiates into Christianity.

¹²⁹Instructions to artists in the Speculum by Vincent of Beauvais stated that "...the figures rising from the grave must not only be naked, but that each one must be in a state of perfect beauty, following the laws of his being." Quoted by Kenneth CLARK, The Nude, 314.

spoken or written word.¹³⁰

Our society sometimes appropriates Christian art of the past for its own purposes. One example reflects the economic value placed on nudity as well as the humour with which nudity (and art) is treated in our culture. One can now purchase a copy of Michelangelo's sculpture David in the form of an 8 inch refrigerator magnet. This "bare-naked David" has "not a shred of modesty" so a vast wardrobe, athletic and formal, is included to cover this paper doll. The designation of this reproduction of one of the most magnificent and biblically inspired sculptures of the Renaissance, as "...instant entertainment..." speaks clearly of contemporary meanings of nudity.¹³¹

In our culture representations of the naked crucified Christ are rare. When such images are presented, they often become a cause of controversy. The sculpture Christa for example, has been given different interpretations by feminist theologians. This depiction of a naked woman on a cross connects female nudity directly to Christ. Margaret Miles insists, however, that the treatment of women in our patriarchal society precludes such images since they appear to glorify violence

¹³⁰For a comprehensive examination of the symbolism of Christ's nudity at his infancy, passion and resurrection, see Leo STEINBERG, The Sexuality of Christ in Renaissance Art and in Modern Oblivion (New York: Pantheon, 1983. Second Edition, Revised and Expanded. (Chicago and London: The University of Chicago Press, 1996).

¹³¹"Dress-Me-Up David Magnet Set," Signals, Fall/Winter, 1995.

against women and may even appear as pornographic since this is the predominant meaning of female nudity in our culture. Miles attributes only the negative meaning of abuse to this sculpture.¹³² Her interpretation is refuted by Elizabeth Johnson, who also writes from a feminist perspective but who gives a different meaning to the same sculpture. Johnson sees in the Christa an artistic statement of the solidarity of Christ with all tortured, suffering humanity, especially women. She attributes positive meanings of communion and love to the sculpture.¹³³

The aboriginal painting, Tree of Life features a naked Christ with both female and male sexual characteristics "...not as a commentary on the historic Jesus, nor as a compromise with the vocal claims of women for equal rights in the 1970s and 1980s...." According to the artist himself, "...the genitalia were done to represent that duality (of the spirit)."¹³⁴ Nudity here is "... a symbol of the fullness of life."¹³⁵ The nudity of this Christ communicates positive meanings of love,

¹³²Margaret R. MILES, Carnal Knowing. Female Nakedness and Religious Meaning in the Christian West (Boston: Beacon Press, 1989), 177.

¹³³Elizabeth A. JOHNSON, She Who Is. The Mystery of God in Feminist Theological Discourse (New York: Crossroad, 1994), 264.

¹³⁴SOUTHCOTT, The Sound of the Drum: The Sacred Art of the Anishnabec, 130.

¹³⁵PEELMAN, Christ is a Native American, 211.

communion, solidarity and the authentic wholeness of the human being.¹³⁶

Conclusion.

This first chapter of the thesis accomplished three things.

First, we situated our research within a praxis model of contextual theology and defined the terms culture, symbol, nakedness and nudity.

Second, we examined the reality of direct and indirect nudity within our culture. This was done using mediators of our world suggested by Douglas Hall. We found that direct nudity in our culture occurs within specific contexts, situations and restricted areas where the nakedness of oneself and others is expected, accepted and permitted. (Nudist clubs, medical contexts, spas, art studios, and in entertainment venues). We looked at indirect nudity through representations in the media, Fine Arts, and Christian Iconography.

¹³⁶In a public lecture, the artist Blake DEBASSIGE described the creation of his painting, Tree of Life. Asked to paint a crucifix for the church altar which would reflect and acknowledge his own aboriginal heritage, Debassige recounted the surprise of the priest when he first saw this powerful picture with its depiction of a Christ who was not only nude but also displayed female and male sexual characteristics. The artist responded that if the portrait was found to be offensive to anyone, he would cover the shocking parts with black tape in the form of a large X, since he understood this was how such embarrassing revelations were handled (and censored) in our society! Fortunately, no such "addition" was necessary. Blake DEBASSIGE, Aboriginal Arts and Healing, The "New Sun" Lecture Series on Reconciliation and Healing Among Aboriginal Peoples, St. Paul University, Ottawa, Ontario, 15 February 1999.

Third, we documented the meanings given by society to the reality and the representations of nudity (nudity as symbol). We did this by examining the discourse on nudity occurring in the popular media. André Guindon's delineations of ethical and theological meanings of nudity brought society's interpretations into focus and sometimes into conflict. We found the predominant meaning given direct nudity in our society to be negative, due to the connection or equation of nudity with sex. Society thus permits public nudity only within restricted, controlled areas and contexts (nudist groups, medical situations, entertainment and prisons). We attributed negative meanings to both forced nudity in prisons and to the objectification and marketing of nakedness as entertainment. Impersonal nudity encountered within medical situations also implied negative meanings.

Within society there are individuals and groups who attribute positive meanings to direct nudity. These include nudists and those who employ nudity as a form of protest. Nudity as protest is possible because of the symbolic nature of nudity. Because society gives negative meanings to public nudity, deeming it inappropriate, offensive and illegal, nudity can be used to express resistance to authority.

Indirect nudity is given positive and negative meanings in our society. Representations of the naked body can be declared beautiful or pornographic depending upon personal attitudes. An image is usually given negative meanings

(and may be considered pornographic) if genitals are shown. Images of the naked crucified Christ can also convey positive and negative meanings.

Our culture is confused and ill at ease concerning nakedness. This is indicated by the humorous tone of most articles dealing with nudity in the media. Nudity is funny but also taboo.

Why does our culture equate both direct and indirect nudity solely with sex - and why does this result in negative meanings?

We suggest that the discomfort that exists concerning nudity is due to the connection our society makes between nudity and the Genesis story of Adam and Eve. Our culture continues to be influenced by this powerful account which joins an awareness of nudity to disobedience to God. Nudity in turn is tied to the shame and guilt of uncontrollable sexuality. Social scientists in our so-called secular, unreligious society, also make reference, as we shall see, to Adam and Eve in their discussions on the naked body.

What can the Christian tradition offer our society concerning attitudes towards and interpretations of nudity besides references to guilty Adam and Eve? What interpretations and meanings of nudity would ensue, for example, if we were to connect our nakedness to Christ? Can the symbol of nudity thus be imbued with positive meanings of wholeness, authenticity, and loving communion suggested by André Guindon? The following chapter examines theological and ethical literature,

as well as that of the social sciences, in search of answers to these questions.

CHAPTER II. NUDITY AS A THEOLOGICAL AND ETHICAL TOPIC

Introduction

There has been little theological and ethical investigation undertaken in the specific area of nudity¹³⁷ although human nakedness and nudity sometimes make minor appearances within larger works dealing with sexuality and the body. In this chapter, we examine the state of the question regarding nudity in relevant literature grouped under two headings: contemporary theological and ethical writings, and art and the social sciences. We conclude with a general assessment of the literature. Special note will be taken of the symbolic meanings given nudity by various writers and disciplines. We also consider the basis of their interpretation of nudity and how their views relate to the reality of nudity experienced by persons in our society. We look for any acknowledgement of types of un sinful nudity and the presence of Christ-related viewpoints.

¹³⁷The last research conducted by André Guindon is a marked exception. Unfortunately his death prevented him from completing the exciting work he began in the early nineties.

1. Nudity in Contemporary Theological and Ethical Writings

We begin with an examination of the most recent research on nudity in ethics and moral theology - the work of André Guindon. A representative selection of contemporary theological and ethical authors follows. Next, we present a compilation of the entries on nudity and nakedness in moral encyclopedias and dictionaries. Finally, we review classic works on the body and/or nudity.

a) Ethics and Moral Theology

André Guindon / His argument against Peterson

Guindon's work on clothing and nudity constitutes the latest theological and ethical research in this area.¹³⁸ Guindon underlined the importance of this topic for our western culture, a "material" society which displays nudity in the media, sex clubs, nature organizations while restricting and controlling behaviour in the buff with antiquated laws. Beginning in the early nineties, he conducted a systematic inter-disciplinary and cross-cultural examination into nudity. The major results of

¹³⁸We limit our examination of Guindon's research to his work on nudity.

his research were published posthumously in two publications and a monograph.¹³⁹ A few months before his death, he presented summations of his work in two public lectures given at Queens University in Kingston, Ontario.¹⁴⁰ Guindon argued that the negative stance of moral theologians in our century regarding nudity as well as the paucity of open discussions on nakedness in our own time, was due to the influential, authoritative writings of German patristic theologian, Erik Peterson.¹⁴¹ Peterson's research into fourth century baptismal texts and commentaries on the Adam and Eve story of Genesis, led him to propose a theology of clothing with negative constructs against nakedness. Nudity, for Peterson, symbolized the status of fallen humanity which was no longer covered or dressed in God's glory. Our nudity is a symbol of missing righteousness, innocence and state of immortality.

¹³⁹ André GUINDON, L'Habillé et le Nu. Pour une éthique du vêtir et du dénuder. Texte établi et présenté par Rosaire Bellemare et Réjean Robidoux, (Ottawa: Les Presses de l'Université d'Ottawa, 1997). "La référence à Tradition dans la production d'un <<théologie morale>>: illustration d'un cas," Théologiques, ½ (Oct. 1993): 63-78. and also "Pour une éthique du vêtement ou de la nudité?," Laval Théologique et Philosophique, 50 (Oct. 1994): 555-574.

¹⁴⁰ GUINDON, "The Victorian Horror of Nudity and Eric Peterson's "Patristic Theology of Clothing", " (Lecture 1) and "Contemporary Experience of Nudity and the God of Faith," (Lecture 2). The Donald Mathers Memorial Lectures. Papers Presented at Queen's University. Kingston, Ontario., March 26 and 27, 1993. (Papers now in Archives at St. Paul University Library.)

¹⁴¹ Erik PETERSON, "Theologie des Kleides." Marginalien zur Theologie (München: Kösel-Verlag, 1956): 41. French trans. (Pour une théologie du vêtement) by M.J. Congar, O.P. La Clarté-Dieu. vol. VIII (Lyon: Editions de l'Abeille, 1943).

("...der fehlenden Gerechtigkeit, Unschuld und Unvergänglichkeit.")¹⁴² As a symbol of corruption and depravity, nudity thus needs a cover, in the same way that one covers the decay and decomposition of a corpse. When he compares the naked living body to the rotting disintegration and putrification of a corpse, Peterson conveys his revulsion to nudity in vivid and lurid terms.

Guindon suggested that Peterson's reading of the patristic texts were influenced by prevailing Victorian cultural attitudes towards nudity combined with fear at the emerging movement of nudist clubs. He was keenly aware of the influence of cultural experience and values on research and acknowledged as well that available knowledge on a topic changes through time, especially in the area of ethics. Taking advantage of contemporary scholarship, Guindon's own extensive examination of baptismal texts and Genesis commentaries retrieved positive meanings of nudity within the Christian tradition.¹⁴³ Guindon argued convincingly for the possibility of a contemporary theology of nudity based on our own present experience of nudity (which differs from past situations) plus a willingness to listen to witnesses in the tradition. Such a 'theological' approach is based on participation in worldly reality and dialogue with tradition, not on 'revealed' ethical commands

¹⁴²PETERSON, Marginalien zur Theologie, 45.

¹⁴³For Guindon's examination and discussion of nudity in commentaries and texts see: GUINDON, L'Habille et le Nu, 255-264.

given in the past and then applied to our own time. We can recognize Guindon's use of a praxis model of contextual theology. A moral practice of nudity, suggested Guindon, requires such a theological approach, an approach which can initiate us into the ineffable mystery. In his examination of the texts, Guindon 'heard' witnesses tell of Christ naked during pivotal moments of His life - on the cross and at His resurrection. This nudity of Christ, asserts Guindon, still speaks to us today. Christ's nudity continues to be a symbol of the united equality of all humanity, a unity and equality achieved by Christ's death and resurrection. Guindon delineated human nudity as a symbol with three positive and negative meanings. He deduced these meanings from his examination of interdisciplinary and cross-cultural data on human gestures of nudity. His research led him to see that universally, when nudity is perceived and appraised in a positive way by peoples, it symbolizes and is considered as beauty/wholeness, simplicity/ authenticity and communion or love/solidarity. To arrive at or obtain such positive interpretations of nudity, he suggested that moral conditions of integration, authenticity, and benevolence were required.¹⁴⁴ The presence of these conditions would also avoid negative nude

¹⁴⁴We can detect indications of this suggested ethical paradigm present in Guindon's previous work. For example, he has argued for a sexual theory framed by several similar elements including integration, relationality and love. See: GUINDON, The Sexual Creators. An Ethical Proposal for Concerned Christians (Lanham, Maryland: University Press of America, 1986), 21-41.

gestures such as personal disharmony, duplicity and the abuse of others. Guindon attempted to rehabilitate nudity in the lives of people who believed in a benevolent God of goodness and love, to demonstrate how a practise of nakedness could enable Christians to grow closer to God. He appears to be the only moral theologian and ethicist who has considered the symbolic nudity of Christ as an element to be included in Christian discourse on human nudity. We will examine this aspect of Guindon's research in Chapter IV.

Representative Moral Textbooks.

As we noted above, there has been little contemporary theological discourse on the issue of nakedness and a contextual examination of nudity in our society has yet to be presented. Occasionally, human nakedness is briefly mentioned within larger works dealing with the body and/or sexual ethics. In these writings, nudity is usually connected exclusively with sex, and given mostly negative meanings. Helmut Thielicke, for example, determines the innocence or sinfulness of nudity (note his attribution of nudity as a symbol by the immediate application of positive and negative values to our basic condition) based upon his distinction between

nudity as a state and as a process.¹⁴⁵ His considerations of nakedness include artistic, social (bathing), and intimate sexuality. He does acknowledge the existence of un sinful nudity when nakedness is considered a state, a condition of humanity which he deems "sexless" and hence without mystery (the libido plays no part although gonads are revealed). When you play with the mystery, however, in strip shows for example, the shame which is integral to maintaining the mystery of sex is not veiled in modesty but in enticement. Although the genitals may remain covered in sexual entertainment, such exploitation of sex appeal for its own sake is a violation, an act of betrayal of the mystery of sexuality. Thielicke does not consider nudity as a symbol in connection with Christ. His declaration that the state of nudity is innocent because sexless, seems to present sexuality itself in a negative light. It also raises the question - can any person in a state of nudity actually be considered sexless? At the very least, a naked person reveals their biological identity as a female or male sexual human being. Thielicke perceives nudity as a symbol of innocence and also of sin. The interpretation seems dependant upon whether nudity is personal or impersonal. Nudity as an authentic revelation of oneself between persons is a positive symbol, as Guindon suggests. Nudity as an

¹⁴⁵Helmut THIELICKE, Theological Ethics, trans. John W. DOBERSTEIN, ed. Wm. H. LAZARETH. vol.3, Sex (Grand Rapids, Mich.: Wm. B. Eerdmans Pub. Co., 1979): 76-78.

object used to entertain strangers is a negative symbol.

Richard McCormick's brief discussion of mediated or indirect nudity in films¹⁴⁶ suggests two points of view to be considered in approaching the topic: artistic canons and practical policy. While declaring that nudity in itself is not immoral and is a legitimate subject (one could also say 'object') for painting and sculpture, this is not the case when nudity is depicted in the media of moving pictures. No mention is made of our nakedness in relationship with Christ or the nudity of Christ.

In The Law of Christ, Bernard Häring includes a short discourse on nudity (under the heading "clothing"!) and differentiates between social and personal nudity.¹⁴⁷ The Christian moralist must censure severely, he notes, the cult of the nude and its many manifestations because it cannot be reconciled with Christian ideals. This public sphere of nudity, (Häring includes fashion, artistic, media, recreational considerations) is given negative meaning because of its "malicious intent". Public nudity is never judged innocent because its purpose is always to arouse and it idolizes the body. Häring sees nudity as a symbol of disturbing

¹⁴⁶Richard A. McCORMICK, Notes on Moral Theology 1965 through 1980 (Washington: University Press of America, 1981), 37.

¹⁴⁷Bernard HÄRING, The Law of Christ, trans. Edwin G. KAISER, C.P.P.S. vol.3. Special Moral Theology (Cork, Ire.: The Mercier Press, 1967), 231-232.

sexuality, therefore negative. The Adam and Eve connection underlies his mistrust of human nakedness. He bases his declaration that the "public" nude is never altogether free from danger on the biblical story of the fall (Gn. 2:25). Nudity is a symbol of fallen humanity. Nudity is also considered a symbol of idealized beauty, an objectification which is therefore unauthentic and negative in meaning. Häring does not indicate how he judges the guilty intentions and purposes of public nudity. Private exposure of the body to sun and air, however, raises no objection, he maintains, provided propriety, decency, vigilance, alertness to danger, concern for one's neighbour are manifested. He attributes a lot of power to nudity and one also detects some indication of an ethic of personal nudity. Customs and contexts are the final judges of what is lawful in individual circumstances. He does not refer to Christ or Christ's nakedness even though he affirms elsewhere in his book (the section on the Christian and his body) that "both original sin and redemption, the sarx as well as the pneuma, take hold of and penetrate the body as well as the soul."¹⁴⁸ Indeed, he claims that we are fallen and redeemed, thus "our body reflects something of the splendour of the Body of Christ."¹⁴⁹ When it comes to human nakedness however, Häring joins company with most moralists who manage to place

¹⁴⁸HÄRING, The Law of Christ, 189.

¹⁴⁹HÄRING, The Law of Christ, 189.

the skin of the body outside the realm of redemptive creation while maintaining the body's inclusion within it.

Fritz Tillmann briefly considers both direct and indirect nudity in the life of a Christian.¹⁵⁰ Tillmann follows Peterson's lead in regard to nudism and considers such social nudity as extremely dangerous. He employs the usual disclaimer - there is nothing shameful about nudity as such, Adam and Eve were naked and innocent in Paradise, but, he reminds us, Paradise was lost and with it, innocent nudity. Tillmann considers direct nudity (in nudism) as a symbol of dangerous sexuality because of its connection to original sin. In an Adam/Eve connection, nudity is a symbol of fallen humanity. Artistic, mediated nudity can be a symbol of purity if sexuality is not prevalent. The nude in works of art may be considered as "chaste nakedness" if filled with artistic form to such an extent that it does not stress the "sexual element". Immodest representations of the nude destroy a work of art because aesthetic impressions are obliterated by sexuality. Tillmann unfortunately does not offer guidelines concerning this "sexual element". At what point does a nude painting stop being suffused by artistic form and overcome by the sexual element? Tillmann suggests personal subjectivity plays a great part in such delineations. "Who can prevent an individual with morbid tendencies from being

¹⁵⁰Fritz TILLMANN, The Master Calls. A Handbook of Christian Living (Baltimore: Helicon Press, 1960).

scandalized by works of the purest and highest art which fill the healthy beholder with a clean and reverent joy?"¹⁵¹ Indeed - and we suggest-- the reverse is also true.

Theological and Ethical Dictionaries

We can trace attitudes and symbolic meanings applied to nudity¹⁵² throughout various moral dictionaries and theological encyclopaedias. Such reference works are useful sources to begin the investigation of a topic. They usually provide a definition or delineation of nudity and some offer a short bibliography for further consultation. The entries themselves also tell us more. They reveal how the subject is perceived by the author of the entry as well as how the topic is generally considered by our society in a specific time period. The frames of reference in the articles locates and places human nakedness within specific ethical and moral horizons. Types of considerations we found on the topic include: biblical, anthropological, theological, historical, linguistic, social, artistic.

A recent (1995) moral dictionary¹⁵³ presents a typical entry on nudity. The

¹⁵¹TILLMANN, The Master Calls, 199

¹⁵²While some texts do not have an entry for "nudity" they may include an article on "nudism". Some reference books cited do have a listing for "naked" but in general, most works dealing with the topic at all, use the heading "nudity".

¹⁵³ David A. ATKINSON & David H. FIELD eds, New Dictionary of Christian Ethics & Pastoral Theology (Downers Grove, Ill.: Intervarsity Press, 1995), s.v. "Nudity," by D.H. FIELDS.

Christian attitude towards nudity is acknowledged as one of ambivalence. Types of nudity discussed include biblical, theological and artistic, as well as a short discourse on nudism. Nakedness, per se, is deemed amoral. This statement is usually included in most reference material on nudity. Yet almost all articles on nudity also begin with the declaration that nudity (nakedness) is very good, because created by God. Nudity is a symbol of the goodness of God's creation. Such a positive statement applied to nudity is usually followed by a disclaimer or contradiction such as "but", or "however", and then by stated prohibitions against nudity. The context of nudity decides the meaning applied to nudity, meanings of goodness, badness, or indifference. The strong symbolic power attributed to our skin enables opposite value judgements to be applied to it. Nakedness as entertainment, such as the impersonal intimacy in pornography and strip clubs, is deemed unacceptable. (Nudity as a symbol of impersonal, unauthentic sexuality). Certain occasions of nudity are considered un sinful: medical contexts, within marriage, and artistic posing.

A few authors are willing to consider possible benefits in the practice of nudism with certain conditions. Nudism is deemed permissible if sexual promiscuity is not allowed. This is considered an unrealistic premise, however, in the view of most moralists who declare that the sight of a naked body would obviously lead to sexual, unlawful activity. Thus, it seems that "Christians

normally find nudism unappealing, preferring instead to follow New Testament traditions of modesty and seemliness, which include appropriate clothing as well as wholesome attitudes of mind (I Pet.3:3-5; 5:5)."¹⁵⁴ A highly subjective approach to nudity is clearly indicated. Scripture is used to bolster an anti-nudist stance as well as give direction to (a lack of) nude gestures. A majority of authors condemn nudism on moral grounds because they tie nakedness to sexuality: sexuality which they perceive in a negative way because connected to fallen humanity. They make the Adam and Eve connection and with Peterson consider nudity as a symbol of our fallen condition. The effects of original sin and/or concupiscence are thus to be forever manifested in conjunction with our nakedness. The practise of nudism is considered suspect because of the danger of sexual promiscuity and therefore must be "absolutely rejected"¹⁵⁵ on moral grounds, while the clad need "legal protection" against the bare.¹⁵⁶

A common factor found in the articles is the connection made between human nudity and fallen Adam and Eve, usually followed by a brief discourse on the doctrine of original sin. Nudity is perceived as a symbol of fallen humanity and

¹⁵⁴ Encyclopedia of Biblical and Christian Ethics, 1987 ed., s.v. "Nudism."

¹⁵⁵ Dictionary of Moral Theology, 2nd. Italian ed., s.v. "Nudity."

¹⁵⁶ Josef HÖFER and Karl RAHNER, eds. Lexikon für Theologie und Kirche, (Freiberg: Verlag Herder, 1962), s.v. "Nacktheit," by R. EGENTER.

sin. Nudity before the fall did not really exist in the minds of most authors because the first pair was actually 'dressed' in a "...kind of grace which clothed them like a garment."¹⁵⁷ An element missing in the 1995 entry and all other articles consulted (spanning a 40 year period) is any connection of human nudity to Christ. The nudity of Christ or any consideration of His redemptive activity which changes the status of humanity from the fallen to the redeemed, is not contemplated in any of the entries on nudity.¹⁵⁸ The New Dictionary of Christian Ethics and Pastoral Theology is remarkable for its absence of any reference to Christ in its entry on nudity. A dictionary of "Christian" ethics might be expected to hint at or mention the redemptive effects of Christ on our naked bodies and perhaps indicate guidelines for nude behaviour. We are only told, however, that "In biblical terms, there is no road back from the shame and shattered unity of Gn. 3 to the innocence and togetherness of Gn. 2."¹⁵⁹ In biblical terms, the road forward walked by Christ towards a new creation seems to have been forgotten.

¹⁵⁷ Dictionary of Biblical Theology, trans. P. Joseph Cahill, s.v. "Clothing."

¹⁵⁸ One exception is the article on "Nudité" in Dictionnaire de Spiritualité Ascétique et Mystique, Tome XI, col.508. While not a moral dictionary as such, human nakedness is perceived in connection with the naked Christ, (eg. Jerome's dictum to follow naked the naked Christ) and is given metaphorical interpretation (complete poverty, rejection of the world, submission to the will of God, etc.)

¹⁵⁹ David J. ATKINSON and David H. FIELD, eds. The New Dictionary of Christian Ethics and Pastoral Theology (Downers Grove, Ill: Intervarsity Press, 1995), s.v. "Nudity," by D.H.F.

We saw few constructive attitudes or guidelines concerning the management of our nudity in the moral dictionaries consulted.¹⁶⁰ Nudity was perceived solely as a symbol of fallen humanity, original sin and hence, of negative sexuality.

Classic Works on Nudity or Body

Feminist theologians have contributed significantly to research in the area of the human body, but not a great deal is seen with regard to the theme of nudity.

Margaret Miles looks at representations of female nakedness in the Christian tradition.¹⁶¹ She includes a chapter on the nudity of Adam and Eve before and after the Fall but nudity before and after Christ is not considered. She does not acknowledge, moreover, that a positive view of nakedness can emerge by the attribution of meanings and interpretations arising from a connection to Christ. An explicit example occurs with her discussion on Christa as mentioned above.

Elizabeth Johnson, however, in contrast to Miles, would agree with Guindon's assertion that Christ's nudity on the cross may be seen as a symbol of humanity's

¹⁶⁰We note the lack of entries on nudity or nakedness in James F. CHILDRESS and John MACQUARRIE, eds. The Westminster Dictionary of Christian Ethics (Philadelphia: The Westminster Press, 1986). Rev. ed. of: A Dictionary of Christian Ethics. Edited by John Macquarrie, 1967.

¹⁶¹Margaret R. MILES, Carnal Knowing. Female Nakedness and Religious Meaning in the Christian West (Boston: Beacon Press, 1989).

equality and unity in Christ.¹⁶² The nudity of Christ, who is represented here by a female nude figure, symbolically connects humanity to the crucified one. The symbol of nudity is given two opposing interpretations by Miles and Johnson, one negative, the other positive. These two meanings assigned to the same sculpture points to the very subjective nature of image interpretation and the care that must be taken when giving meanings to representations. Authors tend to universalize their own reactions to an image. Miles herself states that a viewer of an image will apply interpretations according to their own interests which have been informed by unique life experiences. This “function” of the viewer’s interests will determine whether an image is considered to be “dangerous” or “emancipatory”, positive or negative. These considerations of subjectivity connected with interpretation of pictorial images should always be acknowledged as an initial (and quite legitimate) step in any art analysis.¹⁶³

Miles’ historical examination of the experience of nakedness in the Christian West does document both negative and positive interpretations. She aligns negative meanings of nakedness to social situations of power and powerlessness such as occurs with the nudity of prisoners, the insane, the dead, prostitutes. Positive interpretations of nakedness occur, she suggests, in instances of resistance to secular society. To be stripped of clothing in these cases is to be stripped of secular

¹⁶²Elizabeth A. JOHNSON, She Who Is, (New York: Crossroad, 1993), 264.

¹⁶³See: Margaret R. MILES, Image as Insight (Boston: Beacon Press, 1985), 30-35.

socialization. This happens in martyrdom, asceticism and voluntary poverty.¹⁶⁴

Miles, however, offers little insight into relevant contemporary ethical considerations of nudity. We note that martyrdom, asceticism, voluntary poverty as well as naked baptism all exhibit a common factor. They can be seen as ways to follow (or imitate) Christ in a physical, bodily manner. Images of unashamed nudity depicting these states further illustrate that positive meanings of nudity arise when a deliberate connection is made between human nakedness and Christ.¹⁶⁵ We would argue further that positive meanings of nudity are the only interpretations possible for all nakedness seen to re-present Christ. A prisoner may be stripped with the intent to humiliate and debase her: an expectation of embarrassment exists because of the association of nudity with shame, (Adam and Eve, Sexuality). We would suggest, however, that if the nudity of the resurrected Christ is perceived to be symbolically reflected in a prisoner's nudity, then her nakedness is not a symbol of shame but communicates the holiness of the Divine. Such a connection is enunciated in the Gospels when Christ identifies Himself completely with suffering

¹⁶⁴Miles notes one exception to her classification of positive and negative meanings of nudity. When gender is introduced as a category of analysis, female nakedness, she suggests, has been offered as a symbol of sin, sexual lust, and dangerous evil. See : MILES, Carnal Knowing, 24-52.

¹⁶⁵Jonathan SMITH notes that a consideration of early Christian art may provide a 'clue' to the positive symbolic value of nudity. See his article "The Garments of Shame," History of Religions 5 (Winter 1966): 217.

humanity.¹⁶⁶

Peter Brown's The Body and Society presents historical attitudes to nudity within an examination of views of the body in the early Christian tradition. Brown suggests changes in society's attitudes to the body due to Christian soteriological beliefs. Of special note is Brown's articulation of Christological viewpoints. These include the concept of "participation" of the naked person with/in Christ, enunciated for example, in early baptismal rituals and in martyrdom accounts.¹⁶⁷ This idea of "participation" plays a vital role in Tillich's theory of symbolism as we shall see.

Frank Bottomley's historical research on Attitudes to the Body in Western Christendom, includes considerations of several kinds of nudity: biblical (Old Testament only), historical and artistic. The last category forms the largest section with considerations of artistic depictions of nudity within several time periods. Of special interest for our purposes is his emphasis on depictions of naked figures as symbolic communicators of profound truths.¹⁶⁸ The naked body as symbol (the

¹⁶⁶See: Matthew 25: 34-40. Of special note in this regard, "...I was naked and you clothed me,...", " ...Truly, I say to you, as you did it to one of the least of these my brethren, you did it to me." New Revised Standard Version Bible. (N.R.S.V.), (New York: Oxford University Press, 1989).

¹⁶⁷Peter BROWN, The Body and Society, (New York: Columbia University Press, 1988), 349ff.

¹⁶⁸Frank BOTTOMLEY, Attitudes to the Body in Western Christendom, (London: Lepus Books, 1979), 136-138.

nude) communicates positive meanings which include: the reality of human existence, poverty (especially voluntary), and virtue (innocence). Although Bottomley examines positive and negative meanings of nudity in the Old Testament (human reality, exposure, shame, destitution, birth, death, humiliation), there is no comparable research into nudity of the New Testament. There are no references to Christ's nakedness nor Christ related interpretations of human nudity.

2. Nudity in Art and Social Sciences.

a) Indirect Nudity

The Nude in Art: A Symbol Communicating Theological and Ethical Concepts

The nude, a "...depiction of a naked human figure in works of art",¹⁶⁹ continues its historic role in our culture as a symbol conveying various ideas and concepts. A reflection of societies' attitudes to the naked body,¹⁷⁰ the nude has been

¹⁶⁹Jane TURNER, ed. The Dictionary of Art, (New York: Macmillan Publishers, 1996), s.v. "Nude" by David RODGERS.

¹⁷⁰Although not a contemporary creation of our culture, we can follow the changing views of Western society regarding nudity by examining the restoration history of The Last Judgement by Michelangelo, painted above the altar in the Sistine Chapel in Rome. All the figures, including Christ and Mary, were originally painted nude: nudity was considered a symbol representing spiritual concepts. See: K. CLARK, The Nude, 26. See also E. HOLT, ed. A Documentary History of Art, vol.ii., 66-70. Changing attitudes throughout the centuries, however, called for clothes to be applied over the nude figures, then removed, then reapplied. The most recent restoration, finished in 1994, restored some of the figures to their original state of nudity. Christ and Mary, however are still clothed. See: Carlo Pietrageli et al. The Sistine Chapel: the Art, the History, and the Restoration, (New York: Harmony Books, 1986).

a symbol "...of near veneration in ancient Greece, a vessel of shame in the Christian Middle Ages."¹⁷¹ Images of nakedness within the Christian tradition can be seen flashing sporadically throughout the centuries, on the walls of catacombs,¹⁷² on church altars,¹⁷³ over doors,¹⁷⁴ on ceilings,¹⁷⁵ on pages of illuminated manuscripts¹⁷⁶ and in contemporary paintings¹⁷⁷ and sculptures.¹⁷⁸ The nude still communicates

¹⁷¹Jane TURNER, ed. The Dictionary of Art (New York: Macmillan Publishers Ltd., 1996), s.v. "Nude" by David RODGERS.

¹⁷²For example, Daniel stands naked with only the grace of God between himself and the lions. Daniel's nudity may be seen as a symbol of trusting vulnerability, powerful innocence, and authenticity. See: Jean DANÉLOU, From Shadows to Reality. Studies in the Biblical Typology of the Fathers. trans. Dom Wulstan Hibberd, (London: Burns & Oates, 1960).

¹⁷³The very placement of the nude figures of Adam and Eve, on each side of the Ghent altarpiece, separated from each other, symbolizes one result of the fall. See: H.W. JANSON, The History of Art, (New York: Harry N. Abrams, Inc., 1969), 286 and 287.

¹⁷⁴See a reproduction of The Creation of Adam in JANSON, The History of Art, 311. This Adam, according to Janson, is clearly nude in the classical sense and indicates the recovery of "...the sensuous beauty of the unclothed body...", 312.

¹⁷⁵For a reproduction of Michelangelo's Adam and Eve, before and after the fall, painted on the ceiling of the Sistine Chapel, see: JANSON, The History of Art, 335.

¹⁷⁶Christ's release from Hades of the souls of the dead, who are symbolized by nude figures, was a popular subject in the Middle Ages. For an example, see: Gertrude SCHILLER, Ikongraphie der christlichen Kunst, Band 3 (Gutersloh: Mohn, 1966), 357.

¹⁷⁷See: ILLUSTRATIONS, (2).

¹⁷⁸See: ILLUSTRATIONS, (1).

theological and ethical meanings, positive and/or negative, such as those delineated by Guindon. In the last half of this century, depictions of the nude have been influenced by "...sociopolitical realities...", such as Feminism and Liberation Theology, both in the area of fine arts and Christian iconography. "Revolutionary movements have produced Christian iconography that places traditional religious figures in advocacy relationships with human beings suffering social and political injustice."¹⁷⁹ Thus, the nude figure of Christa has been interpreted by Johnson as communicating meanings of solidarity. Christa "...reverses gender in title and image..." and can be seen as a "...comment not only on the patriarchal traditions of Christianity but on the traditionally male-oriented purview of western culture itself."¹⁸⁰ The encouragement and support of indigenous imagery has led to the emergence of "...newly conceived Christian iconography"¹⁸¹ resulting in contemporary nude symbols, such as the female/male Christ of The Tree of Life. These symbols represent the dying and dead Christ, symbols which have appeared throughout past centuries, but are here presented in new and surprising forms. Even

¹⁷⁹Mircea ELIADE, ed., Encyclopedia of Religion, s.v. "Christian Iconography," by John W. Cook, 63.

¹⁸⁰Jerry D. MEYER, "Profane and Sacred: Religious Imagery and Prophetic Expression in Postmodern Art," Journal of the American Academy of Religion, LXV (Spring 1997): 20.

¹⁸¹ELIADE, ed. Encyclopedia of Religion, s.v. "Christian Iconography," by John W. Cook, 64.

the traditional symbol of Christ naked on the cross is sometimes given new, cultural meanings, when created by specific artists. Thus, for example, in the nineteen-seventies, male Hispanic carvers of New Mexico, aware of the cultural erosion of their people, carved Hispanic-featured Christs. It has been suggested that these emerging artists created their "Christos" hanging on crosses "...to represent, however unconsciously, a people stripped of their land, culture and even of their very lives...."¹⁸² These artists do not necessarily apply interpretations of Christ's nudity which differ from those of other North American artists but they do add another layer of meaning, a layer which reflects themselves as artists and peoples with unique concerns and sufferings. (In the same way that Christa can be seen as reflecting women's experience). These creations indicate an identification and participation with the suffering body of Christ. It is the artist's way of proclaiming: I and the people I belong to are included in the passion of Christ. Christ has identified Himself also with me, with who I am. His naked body is like mine, His nudity symbolizes my nudity. The images may be seen as visual equivalents of Christ's own affirmations of self-identification with oppressed and suffering peoples. Such creations have been conceived from, have arisen out of contemporary social realities

¹⁸² Cuando Hablan Los Santos. Contemporary Santero Traditions from Northern New Mexico". Catalogue. (New Mexico:Albuquerque Printing Company, Inc., 1995), 120.

and reborn into our society. Extreme and radical appropriations of this identification with the suffering of Christ are indicated in the work of various contemporary artists profiled by Meyer.¹⁸³ Meyer argues that such creations are counter-cultural, prophetic critiques of a society which disenfranchises certain groups and individuals. Working at the edges of society, from the position of the poor and oppressed, these artists employ traditional Christian imagery because such symbols still resonate with a certain authority. Their works probe and provoke a culture which persecutes and marginalises certain segments of its population. These artists broaden and redefine the humanity of Christ for our times. A point of reference for writers dealing with this subject is The Nude by Kenneth Clark. His stated aim was "...to show how the naked body has been given memorable shapes by the wish to communicate certain ideas or states of feeling."¹⁸⁴ His definitions of and differentiation between "naked" and "nude" have become basic terminology for most authors, as we noted above. Clark's study of the nude includes a discussion of Christian pictures of nudity. He restricts the term "Christian" to pre and post-lapsarian images of Adam and Eve, referring to the Christian nude as the "huddled

¹⁸³MEYER, "Profane and Sacred: Religious Imagery and Prophetic Expression in Postmodern Art", 19-46.

¹⁸⁴Kenneth CLARK, The Nude, (Princeton: Princeton University Press, 1990), 348.

body cowering in the consciousness of sin."¹⁸⁵ He clearly articulates the familiar and seldom questioned nudity/Adam/Eve connection.¹⁸⁶ Clark perceives nudity in the context of Christian iconography as a symbol of fallen humanity, sin and negative sexuality. (We note the exception made by Clark in his discussion of Michelangelo's images of resurrection, especially Risen Christ, a nude which is symbolic of ecstasy and rebirth).¹⁸⁷

In contemporary literature, the nude in art is usually perceived as symbol with interpretations following the lead of Clark with different meanings given to female and male nudes. John Berger, for example, continues Clark's distinction between naked and nude. He stresses the existence of inherent gender aspects which come into play between the spectator of the artistic creation (usually a male) and the object viewed (usually a female). In depictions of the nude, women are the principle, recurring subject. A female nude is clothed in disguise for display purposes and her skin and hair are a form of dress which she wears to be seen by others. To be a nude in art is, by definition, says Berger, to be "... seen naked by

¹⁸⁵CLARK, The Nude, 311.

¹⁸⁶For a sample of representations of Adam and Eve throughout various artistic periods, see: Jane DILLENBERGER, Image and Spirit in Sacred and Secular Art (New York: The Crossroad Publishing Company, 1990), 17-25.

¹⁸⁷See: CLARK, The Nude, 306, for a reproduction of this drawing, one of the few images of the nude resurrected Christ available to us.

others and yet not be recognized for oneself. A naked body has to be seen as an object in order to become a nude."¹⁸⁸ In this vein, Peter Conrad notes that "by definition, a nude is not naked--he or she wears the body like a costume...."¹⁸⁹

Recently, interpretations given to the female nude by Clark and Berger have been challenged, notably by feminist authors. Miles, for example, argues that Clark's presentation is itself a reflection of the common male interpretation of the female nude as symbol of (male) desire. This viewpoint is behind her assertion that the sculpture Christa can be considered as a pornographic symbol of (male) desire and a glorification of (female) suffering. Such is the primary interpretation, she states, of the symbol of female nudity in our society. Miles overlooks male nudes which also may symbolize erotic objectification and glorification of suffering. This is the interpretation that some critics attribute to the nudes painted by Lukas as we noted above. The male nude as symbol of erotic fantasy and object of lust may also be seen in the work of well-known American photographer Robert Mapplethorpe.¹⁹⁰

Linda Nead, in The Female Nude, also confronts the symbolism attributed

¹⁸⁸John BERGER, Ways of Seeing, (London: Penguin Books, 1972), 54

¹⁸⁹Peter CONRAD, "Would you Adam and Eve it?" The Observer Review, 1 June 1997, 7.

¹⁹⁰See: Peter WEIERMAIR, The Hidden Image. Photographs of the Male Nude in the Nineteenth and Twentieth Centuries. trans. Claus Nielander (Cambridge, Mass.: The MIT Press, 1988).

by both Clark and Berger to the female nude, which she terms "...an icon of western culture."¹⁹¹ She disagrees with Clark's assertion that "...the nude is precisely the body in representation, the body produced by culture.", while the word 'naked' "...describes the body outside of cultural representation;..."¹⁹² Naked, therefore, is not symbolic and is not imbued with meanings. Nead asserts however, that both naked (direct nudity) and nude (indirect nudity) are in fact full of cultural meanings. Both are symbols. "Within social, cultural and psychic formations, the body is rendered dense with meaning and significance,...."¹⁹³ Nead declares that the female nude has long been a symbol of perfection and refinement, an objectification of ideal beauty.

Female artists in our culture are creating nudes which reflect their own subjectivity rather than acting as symbols of male desire. In this way the female nude becomes a symbol which "... refutes, deflects, confuses or veils the eroticization normally associated with depictions of the nude throughout the history of art."¹⁹⁴ The large nudes of Røgeberg, for example, are unique symbols of power

¹⁹¹Lynda NEAD, The Female Nude. Art, Obscenity and Sexuality (London: Routledge, 1992), 1.

¹⁹²NEAD, The Female Nude, 14.

¹⁹³NEAD, The Female Nude, 16

¹⁹⁴At Century's End: Norwegian Artist's and the Figurative Tradition. 1880-1900. (Oslo, Norway: Joh. Nordahl Trykkeri, 1995), 15.

and vulnerability depicting life experiences of women from birth to death.¹⁹⁵ These symbols communicate positive meanings of authenticity, wholeness, and solidarity with other women.

Margaret Walters notes that "...the nude still haunts artists."¹⁹⁶ The contemporary male nude, however, is "...a forgotten subject."¹⁹⁷ The classic male nude of the past has been replaced, she suggests, by "... the obscene and plastic perfection of publicity and propaganda."¹⁹⁸ (We saw an example of this with the use of Michelangelo's David as a refrigerator magnet.) Walters argues that most people consider nudity as a symbol of sexuality, and an object of (male) desire, therefore a nude is usually female. This would certainly account for the uproar caused by the large male nudes painted by Lukas which have been called pornographic by some critics, as we noted above. Provided solely with interpretations of sexuality, these nudes cause unease in a viewer who sees them as symbols of an eroticism usually

¹⁹⁵Reproductions of some of Røgeberg's paintings may be seen in Ann Wilson LLOYD, Hanneline Røgeberg, Exhibition Catalogue (Vancouver, B.C.: Diane Farris Gallery, 1994), and also in At Century's End, 86-90. These reproductions, of course, cannot convey the power and vitality which emanate from her larger than life nude figures on canvas.

¹⁹⁶Margaret WALTERS, The Nude Male. A New Perspective (New York and Washington: Paddington Press, 1978), 257.

¹⁹⁷WALTERS, The Nude Male, 7.

¹⁹⁸WALTERS, The Nude Male, 257.

reserved for the female nude.

Walters denotes a separate chapter for "the Naked Christian", dealing mostly with the nude in Renaissance art. She makes reference to the male nude as the "image of God himself." The Christian male nude she concludes, is a symbol of pathos, a reflection of Christianity's rejection of the body. The tortured body of Christ crucified is our most sacred image, she claims, and in agreement with Miles, she considers this image to be a glorification of suffering. The few images of Christ resurrected such as Risen Christ by Michelangelo, she deems too "...distractingly sensuous..." and beautiful to be symbols of spiritual realities.¹⁹⁹ She reveals, we suggest, her own dualistic sensibilities which perceives beauty solely as a symbol of physical sensuality and therefore incongruous with spiritual concepts.

Gill Saunders agrees with Walters that "The central image of the Christian religion is a tortured male nude..." but she says, this so-called "passive nude" resists obvious associations of humiliation. This symbol has more than one interpretation. Christ crucified may be seen as a symbol of courage and heroism not vulnerability and weakness.²⁰⁰ Christ's nudity on the cross becomes a symbol of His humanity, and of His self-sacrifice on our behalf. "Though his nakedness symbolizes his

¹⁹⁹WALTERS, The Nude Male, 81.

²⁰⁰Gill SAUNDERS, The Nude: A New Perspective, (London: Victoria and Albert Museum, 24 May-3 September, 1989), 27.

adopted humanity, his divinity is reaffirmed by the ultimate invulnerability of the body rising from the dead, marked but whole."²⁰¹ Such symbols, however, are rare. Saunders suggests that the "relative invisibility of the male nude in our culture" is due to our association of nude with 'female nude' because nakedness itself in our society is seen as a symbol conveying so-called "female" attributes of passivity, vulnerability, powerlessness, anonymity.²⁰²

There seems a paucity of nude images in our culture which are symbols of the resurrected Christ. Paul Tillich has suggested that this indicates and is an expression of the honesty of our artists who do not yet feel capable of depicting symbols of glory.²⁰³ Most authors dealing with resurrection symbols make reference to Michelangelo's Risen Christ, created in the 16th century. Artistic creations which depict a resurrected, living, flesh and blood nude Christ may also be too shocking for our society, considering the scandal that male nudity seems to cause.

b) Direct Nudity

Academic disciplines such as sociology, psychology, and anthropology have

²⁰¹SAUNDERS, The Nude: A New Perspective, 27.

²⁰²SAUNDERS, The Nude: A New Perspective, 7.

²⁰³Paul TILLICH, "Art and Ultimate Reality", Cross Currents X (1960), 12.

examined various aspects of public nudity and nude behaviour within our culture. Social science literature on nakedness and/or nudity concentrates on specific areas. While some research has investigated the topic of nudity from the aspect of origins of clothing, other behavioural scientists have focused their attention on contemporary nude activities or phenomena such as nudism, streaking and strip-tease dancing. These groups of people who display nude behaviour offer a controlled and easily identifiable selection of "research subjects" whose public nude activity appears as a marked contrast to the clothed majority. The 'academic' language of social scientists on the topic of nudity differs only superficially from that employed by the media while the fundamental presuppositions are remarkably alike. There seems to be a shared basic premise of and preoccupation with nudity as a symbol of sexuality.

Nudism (Naturism)

The majority of research on nude behaviour has been concerned with the practise of naturism. The growing phenomenon of nudist organizations in North America²⁰⁴ has been examined from several perspectives by social scientists. There appears to be a certain fascination with a group of individuals who seem able to

²⁰⁴The Federation of Canadian Naturists have their own web-site and advertise "Barewear Clothing" available for purchase in The Bare Boutique.

mentally separate or break the connection of nakedness and sexuality. The group has clearly defined parameters and goals and also well articulated ethical norms which guide the actual practise of their chosen 'lifestyle'. The most extensive research on the topic of social nudity was done by William Hartman.²⁰⁵ This work begins with a history of the nudist movement from its beginnings in Germany to the present situation in North America. The research was conducted on-site and is the result of personal observation and evaluation of questionnaires and surveys covering various aspects of nude behaviour and attitudes. Most research on nudism uses this same methodology. One marked result of on-site research appears to be the positive benefits to the researchers themselves which they noted and enjoyed. One cannot rule out the possibility that this may have assisted and influenced the positive nature and outcome of their results. Ethical and religious elements were also investigated and it was noted that strict moral standards are established and maintained by the nudists themselves. Hartman suggests that nudity is equated to sex within our culture because both nudity and sex are deemed to be 'private' experiences. The standards of nudists, who are acutely aware of the societal connection of nudity to sexual activity, actually "...tend to be stricter than those normally imposed by the

²⁰⁵William HARTMAN, Marilyn FITHIAN, Donald JOHNSON, Nudist Society: The Controversial Study of the Clothes-Free Naturist Movement in America, rev. and updated by Iris BANCROFT (Los Angeles: Elysium Growth Press, 1992).

community at large."²⁰⁶ These moral standards are examined further by Martin Weinberg who looks at the unique nature of the specific, situated morality established within nudist camps.²⁰⁷ He asserts that the construction of moral norms by nudists "...is based on the official interpretations that camps provide regarding the moral meanings of public heterosexual nudity."²⁰⁸ These meanings declare that: nudity and sexuality are unrelated, the human body is not shameful, nudity promotes feelings of freedom and natural pleasure, outdoor nudity promotes physical, mental, spiritual well being. Weinberg considers the nudist perspective to be a "specifically situated morality" because of the assumption that in society as a whole, nudity and sexuality are related, with a resultant emphasis on the covering of the sexual organs. The morality of the nudists, therefore, operates within a specific situation, or context. It is this very controlled situation, location or context of nudist lifestyle which allows them as a social group to create and adhere to alternate meanings of human nakedness. To ensure that the symbol of nudity does not represent sexuality and shame, that the connection to fallen Adam/Eve is not in place, certain rules and regulations must be strictly followed by members who have first been carefully

²⁰⁶HARTMAN, Nudist Society, 69.

²⁰⁷E.RUBINTON and M.S. WEINBERG, eds., Deviance: The Interactionist Perspective (New York: Macmillan Pub. Co., 1978), The Nudist Management of Respectability, by Martin S. WEINBERG, 342-351.

²⁰⁸RUBINGTON and WEINBERG, Deviance: The Interactionist Perspective, 245.

screened for admittance to the camp. These rules or "...norms of interpersonal behaviour..." ²⁰⁹ include: no body touching or contact, no staring, no "sex talk", no alcohol. The imposition of such specific regulations indicates to us that the nudists actually do not deny the sexual aspects of nakedness but they have taken measures to keep the symbolic sexual meanings of nudity from arising or becoming functional.

Other research conducted among nudists concerning sexual attitudes and behaviour indicated "...very little psychopathology among nudists generally and nudist women in particular. Nudists, if personality tests are any indicator, are normal men and women."²¹⁰ Other studies also confirmed that nudists "mentally separate nudity and sex".²¹¹ There appears to be no direct relationship between nudity within naturist organizations and sexually permissive behaviours.

Researchers indicated that social nudism could be a therapeutic tool in the treatment of sex offenders.

One result of studies on naturism has indeed been the use of nudity in therapy. Psychotherapists have taken note of the apparent open, authentic nature of

²⁰⁹WEINBERG, The Nudist Management of Respectability, 246.

²¹⁰Vern L. BULLOUGH and Bonnie BULLOUGH, eds., Human Sexuality. An Encyclopedia (New York and London: Garland Publishing, Inc., 1994), 420.

²¹¹Marilyn D. STORY, "A Comparison of Social Nudists and Non-Nudists on Experience with Various Sexual Outlets", Journal of Sex Research, 23/2 (May, 1987): 197.

nudists and their high levels of body acceptance and have tested this aspect within their own discipline. Positive results have ensued with the use of nudity in therapeutic marathon sessions. It is thought that nude-group therapy facilitates emotional disclosure because it breaks through "...some of the most deeply rooted taboos of society...."²¹² Such groups, which last over twenty hours, have been conducted with all participants naked, to ascertain if bodily revelation aids emotional openness. The nude marathon sessions documented by Paul Bindrim showed that positive benefits did result under these conditions.²¹³ Initial concerns which the participants may have had about their nude bodies dissolved or lessened as the group continued. The researcher concluded: "Frigid females, impotent males and sexual exhibitionists have become at least temporarily symptom-free."²¹⁴ The positive meanings attributed to nudity in these cases included authenticity, openness, naturalness, acceptance. Such positive meanings of the symbol of nudity, which also occur within nudism, come into being and function within a very specific and controlled social situation. The nude participants in the therapy sessions break a social taboo by appearing together naked. They do this in a context which has been

²¹²Robert T. FRANCOEUR, ed., A Descriptive Dictionary and Atlas of Sexology, (Westport, Conn.: Greenwood Press, 1991), s.v. "nude group therapy," 436.

²¹³Paul BINDRIM, "Nudity as a quick grab for intimacy in group therapy," Psychology Today, 3/1 (June 1968): 25-28.

²¹⁴BINDRIM, "Nudity as a quick grab for intimacy," .28.

approved, encouraged, organized and managed by their therapists. Later experiments by Ehrentheil et al, suggested the connection between verbal revelations and nudity varied by gender.²¹⁵

Another social scientist, Leonard Blank also realized the potential of social nudist groups as a laboratory for his study of unclothed human behaviour.²¹⁶ He suggested that attitudes to the body form the only significant differences between nudists and non-nudists. His value-laden premises and subjective viewpoints on nudity are indicated by one of his research questions: "How do clothing and our body image relate to sexuality, to showing and looking (whose pathological expressions are exhibitionism and voyeurism), and to social nudism?" Blank examined and tested nudists to determine whether the practise of social nudism leads to "...personality deviations, differences in sexual attitudes, conflicts and inhibition or to enhanced conception or distortion of body image."²¹⁷ The results of his experiment led him to conclude that "...nudists present greater personality deviations, sexual conflicts and inhibitions, and distortions of body image, than non-

²¹⁵See Otto EHRENTHEIL et al., "Revealing and Body Display," Arch. Gen. Psychiatry, 29 (Sept. 1973): 363-367.

²¹⁶Leonard BLANK, "Nudity as a quest for life the way it was before the apple," Psychology Today, 3/1 (June 1968): 18-23.

²¹⁷BLANK, "Nudity as a quest...", 22.

nudists."²¹⁸ Blank does not suggest that the practise of nudism led to such results, but that these characteristics may predispose individuals to seek out this "deviant" lifestyle. Further, "...nudism may serve as a sublimated outlet for personality features whose deviant forms are voyeurism and exhibitionism, and social nudism may promote mental health by serving as an acceptable outlet for conflicts, uncertainties and tensions."²¹⁹ These tensions include what Blank terms the "Darwinian hypothesis". Social nudism, he suggests, can be seen as one mechanism which reconciles the human tension that exists between sexual curiosity and current societal sexual mores. This tension, he postulates, is the cause of our culture's ambivalence towards the exposure of the body, "...-an exposure that signifies defiance or deviance."²²⁰ Several factors make it difficult to accept the results of Blank's study, results which differ from most other research on nudism. First, one is struck by his undocumented and erroneous generalizations of Christian attitudes to nudity. His unsubstantiated declaration that "Judaism and Christianity, by Biblical prohibition, forbid not only nudity but consciousness of the body itself...."²²¹ is

²¹⁸BLANK, "Nudity as a quest...", 23.

²¹⁹BLANK, "Nudity as a quest...", 23.

²²⁰BLANK, "Nudity as a quest...", 19.

²²¹BLANK, "Nudity as a quest...", 20.

contradicted by a concordance study of the Bible²²² as well as by the scholarship of authors such as Bottomley and Brown. Second, his critique of other research on social nudism, is based on sources such as an article in Playboy magazine, which ridicules and questions the assertion of nudists that nudity does not symbolize sexuality. Lastly, his own attitudes to nudity have perhaps influenced his research questions and results. Blank's research was based on the work of others who visited and participated in nudist gatherings. He himself did not take part in the nudist lifestyle and thus did not expose himself to any possible negative or positive experiences connected with this activity. The results of other researchers who noted their own positive reactions to naturism on site may of course also have been influenced by such participation. Blank did not identify himself with the nudists and therefore could not, even temporarily, allow his own experience to change the meanings of nudity for him. The symbol of nudity connected solely to sexuality lies at the base, is the major premise of his research. The latest major studies of Hartman and Story contradict Blank's results. Story's study of the sexual experiences of social nudists and non-nudists, for example, found no direct

²²²Blank overlooks positive statements in the Bible concerning nakedness. The first reference to biblical nudity is the unshamed nakedness of the man and his wife (Adam and Eve) in Genesis 2;25. Nudity also appears to be a requirement for prophesy. See: 1 Sam. 19:24 and Isaiah 20:3.

relationship existed between nudity and sexually permissive behaviours.²²³

Concerning interpretations of nudity itself, Blank correctly notes, "The meaning of nudity depends on the social situation."²²⁴ We learn certain responses to nudity depending upon the context. Society declares that nudity is a symbol connected to sex under specific circumstances (streaking, strip-teasing) while under other situations, sexual meanings are to be suspended.(medical) .

Streaking

Social scientists have examined streaking which is defined as "...running through public areas in the nude."²²⁵ as an aspect of collective behaviour in our culture. Various elements of this phenomena have been studied and we can see the issue from the different perspectives of the streakers, the watchers and the authority figures who control and end this activity. William Anderson's study showed how the fad was started at one particular university (Arizona State University), what encouraged it and finally how it was stopped . Unlike the nudist situation, where

²²³Marilyn D. STORY, "A Comparison of Social Nudists and Non-Nudists on Experience with Various Sexual Outlets," Journal of Sex Research, 23/ 2 (May, 1987): 197-211.

²²⁴Leonard BLANK, "Nudity as a quest for life it was before the apple", Psychology Today: 19.

²²⁵William A. ANDERSON, "The Social Organization and Social Control of a Fad," Urban Life, 6, no.2 (July 1977): 221.

nudity carries differing meanings for the naturalists and the non-nudist population, we note that the symbol of nudity in this case appears to convey the same meanings and interpretations for all the participants: the streakers themselves, the watchers and the authorities. Streakers agree to and indeed appropriate the meanings of shameful sexuality which society attaches to public nakedness. They deliberately base their actions on these meanings to achieve specific goals and reactions. The watching crowds share this interpretation and react with laughter, shock, surprise. The authorities also agree to the symbolic meanings of public nudity as they move to cease the unlawful running. Meanings given to public nudity in these studies are clearly indicated by the language used to describe this activity. Such nudity is apparently a crime requiring arrest and harsh punishment as well as a disease and a sickness of epidemic proportions. The streakers deliberately break the societal taboo of appearing naked in public but the concept of nudity as a protest tactic on the part of the students was not considered. One study concluded that the act of streaking was an important phenomenon in the research of collective behaviour, and "...the fad of streaking was spawned by social organization; it was a product of group life."²²⁶ We would also conclude that streaking is a product of shared

²²⁶B.F. AQUIRRE, E.L. QUARANTELLI, Jorge L. MENDOZA, "The Collective Behaviour of Fads: The Characteristics, Effects, and Career of Streaking," American Sociological Review, 53 (August, 1988): 582.

interpretations of public nudity. Nudity as a symbol connected to fallen Adam and Eve enabled the fad of streaking to arise, it caused the expected reactions on the part of the onlookers and it led to decisive action taken on the part of the authorities to curtail the action. One study which examined the motivation and feelings of the streakers approached the activity itself in a humorous fashion, seeing it as 'festival' and 'rite of spring'.²²⁷ The researcher concluded that streakers were bright, healthy, achieving students and that streaking itself could make a beneficial and much needed contribution to a return of festivity and play in a technocratic, authoritarian society. This investigation and its results was a marked contrast to the other studies which approached streaking as a deviant fad, counter-cultural and therefore dangerous. A brief examination of student reactions to streakers and streaking indicated that 80 % of those questioned did not consider streakers as deviant. The activity itself was classified as harmless diversion in the same class with goldfish swallowing and phone booth stuffing.²²⁸ The various articles on streaking display specific approaches and attitudes to public nudity in our society. The symbol of nudity can be harmless fun or it can be considered indicative of deviant, anti-social behaviour,

²²⁷Robert V. HECKEL, "Grin and Bare It: Locus of Control in Streakers," Journal of Community Psychology 4 (1976): 145.

²²⁸Michel D. GRIMES, Thomas K. PINHEY, Louis A. ZURCHER, "Note on Students' Reactions to 'Streakers' and 'Streaking'," Perceptual and Motor Skills 45 (1977): 1226.

therefore dangerous and criminal. Social constraints against nudity and the classification of public nakedness as illegal, has sometimes been justified, as we have noted, by evoking the story of Adam and Eve. Investigators have acknowledged this specific connection of nudity to the Edenic couple is a powerful authoritative coupling of "Shame and guilt about sexual nakedness....to moralized religion...."²²⁹ The research conducted by the Goldmans into children's perceptions of clothes and nakedness indicated that in societies where the wearing of clothes is deemed necessary on moral grounds, nakedness is indeed tinged with guilt. The authors suggest that adult mythologies need to be overcome if children are to accept their bodies and sexual organs as natural and normal.

Entertainment

Unmediated, or direct nudity in our culture also occurs in the area of entertainment and nudity on stage is sometimes a component in dance and theatre productions. The nudity is used to symbolize a variety of artistic and aesthetic elements within such productions. Stripteasing, which specifically involves the removal of clothes before a paying audience, occurs in specialized entertainment

²²⁹Ronald J. GOLDMAN and Juliette, D.G. GOLDMAN, "Children's Perceptions of Clothes and Nakedness: A Cross-National Study" Genetic Psychology Monographs 104 (1981): 166.

venues such as bars and nightclubs. The occupation of stripteasing, or erotic dancing as it is sometimes called, is designated as a "deviant" career by social and behaviour scientists. The presumed connection between nudity and sexuality in our society is perhaps most clearly seen in the literature concerning stripping. Research methodology usually consists of on site observations of dancers and customers as well as interviews conducted with the strippers themselves. David Scott's recent monograph looks at various elements of stripteasing including cultural attitudes to nudity.²³⁰ (Scott restricts his research to the examination of female nudity.) He assumes a direct connection between nudity and sex, attributing to Augustine the prevailing Christian morality of our western society and he quite clearly articulates the Adam and Eve connection. Directly relating the nudity of the stripper to Genesis, he remarks: "The stripper has all the appearance of a modern Eve."²³¹ The stripper is cast by the researcher as a living symbol of fallen humanity and negative sexuality. Her nudity represents and is a symbol of duplicity, of unauthenticity, of fantasy and unreality. Scott argues that the stripper changes the meaning of the symbol of nudity from the sacred to the profane. The dancer does this when she

²³⁰David A SCOTT, Behind the G-String:an Exploration of the Strippers Image, Her Person and Her Meaning, (Jefferson, North Carolina, McFarland & Company, Inc., 1996).

²³¹SCOTT, "Behind the G-String:," 2.

makes public what should remain private. "Our culturally held agreement about sex is that it ought to remain private and the naked body should only be exposed to strangers in contextually appropriate places, such as locker rooms, nude beaches, and nudist colonies. In the Western democracies at least, nudity in the theatre is also permitted now because it is couched within a veneer of art."²³² In other words, when nudity is not 'clothed' in artistic sensibilities, or contextual necessities, it is thus perceived as a symbol of negative sexuality. It is societal norms which dictate the times and the places that the symbol of nudity is permitted to have its usual connections to sexuality and shame suspended.

Scott refers to both Clark and Berger, noting that the first images of nude women that we know of were created over thirty thousand years ago. (Venus figurines). The Church is once more given credit for the "squelching" of these symbols of the nude goddess, replacing "...the cult of Venus" with the "cult of Eve."²³³ During the Middle Ages, states Scott, nudity in art becomes a symbol of shame. We have seen, however, that this meaning of nudity appeared long before the Middle Ages. Nudity has co-existed both as a symbol of shame and also of innocence throughout many eras. This can be confirmed and seen most clearly in

²³²SCOTT, "Behind the G-String:," 2.

²³³SCOTT, "Behind the G-String:," 102.

early images of Adam and Eve, before and after the fall. Scott suggests that fear is at the root of society's stance on public nudity. Nudity, like a fearsome disease, causes anxiety and "...the dread aroused by the spectre of public nakedness is that of contagion and contamination."²³⁴ We can see this fear expressed in discussions on the issue of women swimming "topless" in the province of Ontario. The contemplation of this activity is being met by outrage and horror by large segments of our society. There are speculations concerning corruption of the young, and images of hordes of bare-topped, half-naked females striding the streets, causing havoc and mayhem to all who look upon them--the myth of the Gorgon's head brought into the 20th century--are invoked.²³⁵ As long as nudity is connected solely to sex, and given negative meanings because of this connection, society will seek to control nudity, restricting it to specific areas, like strip-clubs. Such controlled venues are usually held in low esteem by the general public and located in non-residential areas.

The title of Margaret Dragu's work clearly relates nudity (or should we say the process of becoming nude) to sexuality and includes a brief look at the recent

²³⁴SCOTT, "Behind the G-String:," 129.

²³⁵See for example: Julia Elliot, "No Nudes is Good News," The Ottawa Citizen, 4 July, 1997.

emergence of male nudity in entertainment.²³⁶ Her research indicates that not only do male strippers make more money than "women" strippers, but she offers evidence that a different symbolism is clearly attached to each gender. Male strippers are given positive cultural meanings of general good will and fun, while female strippers are considered immoral, disgraceful and contemptible. Dragu considers stripping as entertainment that "...involves the creation of a sexual commodity, or object of desire..."²³⁷ and "...unless there is something wrong with sex itself, there can be no evil in the creation of objects of sexual desire."²³⁸ One finds this concept disturbing, because it presents the person not as human being but as an inanimate object to be used as a commodity. Negative meanings of unauthenticity and abuse are seen in such objectification of either male or female nudity. In fact, it is indeed because there is nothing wrong with sex that objectification should not occur. Dragu's work includes interviews with customers who frequent strip clubs, a methodological tool seldom used by researchers in this area and one is inclined to ask a question seldom if ever addressed in any of the literature concerned with nudity in entertainment: if stripping is considered deviant,

²³⁶Margaret DRAGU, Revelations: Essays on Striptease and Sexuality, (London, Ont.: Dragu Editions, 1988).

²³⁷DRAGU, Revelations, 82.

²³⁸DRAGU, Revelations, 83.

what terms should be used to describe the customers who pay to watch this deviant behaviour?

The interactions between strippers and their customers in so-called strip clubs were investigated and documented by Jacqueline Boles and Albeno Garbin.²³⁹ They argue that these relationships are characterized by what is termed "the counterfeiting of intimacy."²⁴⁰ Meanings of nudity are perceived by dancers and customers alike as negative, communicating unauthentic sexuality. Desired images are consciously manufactured by the entertainers including a performance designated as the "Eve act" complete with snake. The Adam/Eve connection is here clearly and deliberately evoked and displayed. Both customers and dancers consider each other as objects to be exploited. Their relationships are described as "...mutually exploitative interactions masked by an aura of intimacy--a counterfeit intimacy."²⁴¹ The results of such manufactured and false intimacy were feelings of alienation which ensued when the symbol of nudity was used to communicate a sexual relationship which was not authentic, caring nor truly intimate.

²³⁹Jacqueline M. BOLES and Albeno P. GARBIN. "The Strip Club and Stripper-Customer Patterns of Interaction," Sociology and Social Research, 58, n.2 (January 1974)

²⁴⁰BOLES and GARBIN, "The Strip Club and Stripper-Customer Patterns of Interaction", 137.

²⁴¹BOLES and GARBIN, "The Strip Club and Stripper-Customer Patterns of Interaction', 141.

James Skipper and Charles McCaghy use an interactionist process for their examination of strippers, who they term "...full-blown systematic deviants."²⁴² Their interviews with exotic dancers indicated that financial factors led to this career choice. The researchers suggest that specific background elements predisposed these women to consider an occupation "...involving display of the body as an acceptable economic alternative."²⁴³ Strippers themselves perceive that society views them as pariahs and attributes meanings of immorality to them. The designation of striptasers as deviants who belong in the same deviant career grouping as professional criminals, hustlers and professional gamblers, indicate that the strippers are correct in their assessment of society's perception of them. The authors attribute the term deviant, "...or at best marginal..." to stripteasing because in our society "...the human body has been considered relatively private and sacred. This has been especially true of females."²⁴⁴ A woman in our culture is not expected "...to expose her nudity to any male not her spouse, with the exception of a physician and then only under highly structured circumstances involving health

²⁴²James K. SKIPPER, Jr. and Charles H. McCAGHY, "Striptasers: The Anatomy and Career Contingencies of a Deviant Occupation," Social Problems, 17, n.1 (Winter 1970): 391-405.

²⁴³ SKIPPER and McCAGHY, "Striptasers: The Anatomy and Career Contingencies of a Deviant Occupation," 175.

²⁴⁴SKIPPER and McCAGHY, "Striptasers: The Anatomy and Career Contingencies of a Deviant Occupation," 392.

reasons."²⁴⁵ The authors perceive nudity as an object or attribute, a separate part of a woman which she is permitted (by them) to "expose" under specific conditions.

The research on nudity in entertainment indicated the extreme flexibility, power and subjective nature of the symbol of human nakedness. In the minds of societal members nudity can change from a symbol which communicates positive meanings (marital intimacy, medical) to one which conveys negative interpretations (sexual entertainment). Nudity in each context is then assigned different moral values usually dependent upon the values of the researchers themselves. The connections made between nudity and Adam/Eve were evident. There also appears a basic flaw in the research on stripteasing which exposes a certain hypocrisy. Society considers exotic dancers as deviant or marginal because they depart from culturally approved norms of public bodily exposure. These women break the body taboo. Yet, strippers would quickly lose their jobs if the 'non-deviant' members of society did not frequent the clubs. Are there not other factors involved here besides the exposure of the naked body? One is reminded of the issue of prostitution, where the illegality of the activities only comes into play when money is discussed. In our society it is apparently not illegal to engage in sexual activities with any number of strangers but it is illegal to ask to be paid for such endeavours. The root issue

²⁴⁵SKIPPER and McCAGHY, "Stripteasers: The Anatomy and Career Contingencies of a Deviant Occupation," 392.

appears to be one concerning economics rather than ethics, a debate more monetary than moral. Perhaps the symbol of nudity in this context is a 'red flag' distracting us from a deeper examination of other factors at work in the area of nudity in 'entertainment'.

Medical Context

Direct nudity is also experienced in medical or health contexts. Leon Kass uses a philosophical approach in his discussion on treatment of and attitudes towards (dead and alive) bodies.²⁴⁶ His article is not a technical treatise on the examination and dissection of bodies but rather a meditation on personhood, on the nature of the human body in relation to the self. This relationship, notes Kass, seems to come to an end with death. He reminds us that nudity is a vital element of who we are. "The body, after all, first comes to light as naked."²⁴⁷ He refers to Adam and Eve, connecting the couple both to nudity itself and to negative meanings assigned to nudity in our culture. "The first human knowledge relevant to life is knowledge of our nakedness and knowledge that nakedness is shameful and bad."²⁴⁸ The shame is

²⁴⁶Leon KASS, "Thinking about the Body," The Hastings Center Report, 15, no.1 (Feb. 1985): 20-30.

²⁴⁷KASS, "Thinking about the Body," 26.

²⁴⁸KASS, "Thinking about the Body," 26.

a result, suggests Kass, of discovering that we are sexual beings, and as such "...we discover how far we are from anything divine."²⁴⁹ The author, although he does not credit him, makes clear reference to Augustine in describing the unruly, rebellious nature of our being. ("The punishment fits the crime: The rebel is given rebellion.")²⁵⁰ Lest we despair, Kass reminds us that sex is not all bad. The genitals are indeed symbols of shame but also symbols of perpetuation, "...if we understand their meaning, we are even able to transform the necessary and shameful into the free and noble."²⁵¹ Here is another example of the power and ability of symbolic thinking. The human mind is capable of attaching a variety of meanings to nudity, including interpretations of shame and nobility. Kass also manages to retrieve positive results from the discovery of nakedness by the first couple. The opening of their eyes in the garden is a mental awakening, even giving birth to the arts! (They sewed fig leaves together.) The result of this new-found artistry serves not only "...to cover our shame, but in truth to elevate and humanize the otherwise degradingly necessary."²⁵² Kass seems to suggest that covering our genitals is what differentiates and elevates us from animals. His insistence on the terms "shameful"

²⁴⁹KASS, "Thinking about the Body," 22.

²⁵⁰KASS, "Thinking about the Body," 26.

²⁵¹KASS, "Thinking about the Body," 28.

²⁵²KASS, "Thinking about the Body," 27.

and "degrading" to describe human genitalia clearly indicates his negative Adam/Eve approach to human nakedness. He does not explain how and why the realization that we are sexual beings leads us to the humbling realization that we are not god. He perceives sexuality as a mark of humanity, a mark (stigma?) that separates the human from the divine. Kass does note that while nudity as a symbol of our human nature has a capacity for shame and humility, this humility can open us to beauty and the divine. Kass denotes a different symbolism attached to the nudity of a person whether living or dead. A living person is conscious that their nudity is a symbol of vulnerability, mortality, perishability, insufficiency, dependency. A dead person has no such awareness, according to Kass but still requires a sensitive regard for their naked state. "Through ceremonious treatment of mortal remains and through respectful attention to our living body and its inherent worth, we stand rightly when we stand reverently before the body, both living and dead."²⁵³ Is it a reverent stance which the physician displays towards his patient during a medical examination? The naked body of the patient is revealed for scrutiny in stages as the other areas of the body remain under cover. This does seem to affirm an objectification towards the body. The various "parts" of the body are inspected for wear and tear, for possible damage in need of repair, for

²⁵³KASS, "Thinking about the Body," 28.

irregularities and abnormalities. The nudity of the patient is interpreted as vulnerable and private. A stranger is indeed violating, albeit with permission, the intimate zone of the person and the private has become public. The practise of revealing the nakedness of the body only in stages can be seen as a consideration for the feelings of the patient. During an autopsy or post-death radiography, for example, the nakedness of the body is revealed completely at one time. The person is no longer aware that intimate boundaries have been crossed, that their nakedness is exposed before strangers. Nudity is a symbol only to the living.

Prison

The literature on the prison system in our culture is fairly vast and includes examinations of specific institutions as well as theoretical concepts of punishment and retribution in general. The usual approach to the question of nudity in these facilities is to see and examine it as a human rights issue. The research of Claire Culane has uncovered the "...abuse of power, the deterioration of human values which exists within our correctional institutions."²⁵⁴ Nudity is forced upon inmates when they first arrive and at any time the authorities demand it. No shred of personal privacy, intimacy or self-dignity is left to the prisoner. Strip or skin searches are ostensibly used to detect drugs, and even visitors may be liable to this

²⁵⁴Clair CULHANE, No Longer Barred From Prison, (Montreal: Black Rose Books, 1991), 5.

experience.²⁵⁵ Skin searches are perceived by the prisoners themselves as a way of maintaining authority and of inflicting punishment.²⁵⁶ Inmates may be kept naked in isolation cells and under all of these conditions nudity has negative meanings of abuse, abasement, deprivation and humiliation. For the prisoners, enforced nudity is a symbol of their vulnerability, shame and total powerlessness. Their nudity is shameful because they are not free to decide when and where to reveal their nakedness to others. For the guards, the inmates' nudity is a symbol and reflection of their power to inflict further punishment on a 'captive' population. The recent publicity given to the forced nudity of female prisoners in Kingston Ontario by knife wielding male guards, (the knives were used to cut off the clothing of the women), will perhaps lead to changes in the correctional system and end some of the abuse.²⁵⁷ The meanings of sexuality which our society attributes and relates to nudity, the Adam/Eve connection, also seems to be at the base of prisoners' enforced nudity. The female inmates in Kingston assert that they were sexually assaulted by the guards when they were violently 'liberated' from their clothing.

²⁵⁵CULHANE, No Longer Barred From Prison, 187.

²⁵⁶See for example: CULHANE, No Longer Barred From Prison, 62-65 and 152-153.

²⁵⁷This incident led to a federal inquiry which resulted in the declaration by Justice Arbour that the treatment of the women had indeed been cruel and degrading. Some of the prisoners filed and won a lawsuit against Corrections Canada, insisting that their human rights had been violated. See: "Inmates reach settlement with Corrections Canada," The Ottawa Citizen, 13 August 1998, A4.

Anthropological Investigations

The topic of nudity sometimes emerges in anthropological research concerned with the origin and function of clothing.²⁵⁸ We limit ourselves here to a few examples from such research. Susan Kaiser notes that while the shame/modesty theory²⁵⁹ is one of the oldest ones offered for the existence of clothing it has the least evidence to support it.²⁶⁰ Children, for example, must learn shame of nudity from others. Although the "shame" theory of the origin of clothing has been relegated by most contemporary anthropologists to the last century, when its "...popularity was due more to the moral climate of the nineteenth century than ethnological evidence,"²⁶¹ traces of this hypothesis still remain in contemporary literature. Christianity is usually 'credited' in such writings with the establishment of the connection between shame, sex and nudity. Such a link is made through

²⁵⁸For a brief review of the anthropological literature on this subject, see: Ronald A. SCHWARTZ, "Uncovering the Secret Vice: Toward an Anthropology of Clothing and Adornment," in Justine M. CORDWELL and Ronald A. SCHWARZ, eds., The Fabrics of Culture: The Anthropology of Clothing and Adornment, (The Hague: Mouton, 1979), 23-45.

²⁵⁹Also known as the "lust-shame theory", "modesty" or "decency theory".

²⁶⁰The other two major reasons postulated for the origins of clothing are adornment and protection/utility. See: Susan B. KAISER, The Social Psychology of Clothing and Personal Adornment, (New York: Macmillan Publishing Co., 1985), 27-57.

²⁶¹SCHWARZ, in CORDWELL and SCHWARZ, The Fabrics of Culture, 26.

commentaries of the Adam and Eve story in Genesis.²⁶² Paul Ableman, for example, devotes an entire chapter to "Adam and Eve" and asserts that biblical nakedness symbolizes moral consciousness.²⁶³ Their new found knowledge of good and evil directed Eve's and Adam's "...attention not to the nakedness of their bodies in general, but to the nakedness of their genitals."²⁶⁴ The writer of Genesis "...located sexuality at the core of human morality."²⁶⁵ Ableman examines cultures who "lived nude" until clothed by Christian missionaries and remarks that while everyone was naked, no prurient concern with the body was noted. A change occurs, however, when clothing is introduced. "Naked people actually feel shame when they are first dressed. They develop an exaggerated awareness of the body. It is as if Adam and Eve's 'aprons' generated the 'knowledge of good and evil' rather than being its consequence."²⁶⁶ This connection made between Adam and Eve and shameful nudity when clothing is forced upon "naked people" is also

²⁶²Valerie STEELE, for example, attributes the "lust-shame" theory to Augustine's commentaries on Genesis in The City of God. See: Valerie STEELE, Fashion and Eroticism: Ideals of Feminine Beauty from the Victorian Era to the Jazz Age, (New York: Oxford University Press, 1985), 13.

²⁶³Paul ABLEMAN, Anatomy of Nakedness, (London: Orbis Publishing Ltd., 1982), 11-24.

²⁶⁴ABLEMAN, Anatomy of Nakedness, 13.

²⁶⁵ABLEMAN, Anatomy of Nakedness, 14.

²⁶⁶ABLEMAN, Anatomy of Nakedness, 20.

established in other anthropological studies. Concerned specifically with a situation in Africa, Ali Mazrui's work is nevertheless relevant to our discussion.²⁶⁷ Mazrui affirms the existence of an established link between certain forms of rebellion and nudity. The symbol of nudity as protest and rebellion against authority has a long history, notes Mazrui. Indeed, the symbolism can be traced back to Adam and Eve and their disobedience to God. He continues: "But it was not merely in its original theological formation that Christianity managed to establish a link between rebellion and the body. There were also other ways, including the very notion of naked pain inflicted on the body as a form of divine passion."²⁶⁸ Schwarz has noted the lack of systematic anthropological analysis of the origin of clothing and states: "...we have increased our knowledge of the technology, psychology, social organization and art of the naked ape, but we have made little progress in understanding his refusal to remain naked."²⁶⁹

3. General Assessment of the Literature

All authors, whether dealing with direct or indirect nudity acknowledge

²⁶⁷Ali MAZRUI, "The Robes of Rebellion: Sex, Dress and Politics in Africa," in Social Aspects of the Human Body. A Reader of Key Texts, ed. Ted POLHEMUS (New York: Penguin Books, 1978), 196-217.

²⁶⁸MAZRUI, The Robes of Rebellion, 208.

²⁶⁹SCHWARZ, in CORDWELL and SCHWARZ, The Fabrics of Culture, 28.

nudity as a symbol by the attachment of meanings and interpretations to this reality. Nudity as a symbol is capable of different moral meanings such as innocence, sinfulness, depravity, corruption. Contemporary ethical and theological writings in the area of nudity address moral issues which the authors perceive to be involved in this topic. The main consideration appears to be human sexuality. Peterson, we noted, concluded that nudity was a symbol of sinfulness and depravity, based upon his interpretation of the Genesis story of Adam and Eve and his connection of nudity to fallen humanity and sexuality. This connection continues to be made by almost all the writers we encountered and seems to be the reason for applying negative meanings to human nudity in our society. We suggest a basic formula lies at the root of most moral writings on nudity: nudity = sexuality = negative meanings. The interpretations or meanings given nudity are thus negative because of joining human nakedness, human fallenness, and sexuality. The moral climate that encouraged and embraced the "shame" theory of the past century appears to be with us still. The same connection is made in many encyclopedic works, where negative meanings of nudity are based on Adam's and Eve's disobedience to God. Dictionaries define and interpret nudity depending on the context. Classic works on the body also perceive nudity in terms of sexuality. Exceptions to the connection of nudity solely to sexuality and fallen humanity are made by André Guindon in the area of moral theology and by historian Peter Brown. Guindon's refutation of the

arguments and conclusions of Peterson concerning nudity led him to consider nudity as a symbol capable of both positive and negative meanings. Both Guindon and Brown make deliberate connections between human nudity and Christ, recognizing that Christian ethics and theology acknowledge the redemptive work of Christ as well as the need for that redemption.

The nude in art is perceived as a symbol capable of various interpretations. Meanings applied to the nude seem subjective in nature, and depend on a variety of factors, including the gender of both the nudes depicted and viewers of the nudes. Feminist theory questions the long-accepted meanings applied by Clark and Berger to artistic female and male nudes. Miles argues that adequate representation of women occurs only with self-representation when female artists create images of themselves. Yet the very subjective and personal nature of reactions to art causes a variety of interpretations of such images among women themselves. We saw the different meanings applied by Johnson and Miles to Edwina Sandys's Christa. Theologian Susan Thistlewaite also shared her reactions to the same sculpture.²⁷⁰ At first, she applied negative meanings to the sculpture. "I was unsettled and

²⁷⁰See Susan Brooks THISTLEWAITE, "Jesus and Christa," in Sex, Race, and God: Christian Feminism in Black and White, (New York: Crossroad, 1989), 92-108.

disliked it intensely."²⁷¹ She agreed initially with Miles that such a figure appears to legitimise violence against women. But Thistlewaite changed her viewpoint as she realized that women experienced Christa as an identification of God with their pain. Women, including Johnson as we have noted, saw the sculpture as a concrete expression of the solidarity of Christ with all oppressed people. Although female artists may approach the nude differently from males,²⁷² it seems there are more subjective variables than gender in the interpretation of artistic images.

Literature in the social sciences is concerned mainly with research into public nudity as either a symbol of deviance (if uncontrolled) or as a tool in psychiatry. Nudity within nudist organizations and entertainment is considered a symbol of deviance because these areas are exceptions to the public behaviour of a clothed majority. Our culture perceives nudity as a symbol of sexuality and in the context of medical literature also, such a connection leads to negative meanings of shame. The basic concept that humanity with its perverted sexuality is forever fallen, as expressed in the story of Adam and Eve, plays like a familiar refrain throughout almost all the literature dealing with nudity. Nudity is thus perceived as a living

²⁷¹ THISTLEWAITE, Sex, Race, and God: Christian Feminism in Black and White, 93.

²⁷² According to WEIERMAIR, women have "...found their own approach to the male nude." See: Peter WEIERMAIR, The Hidden Image, trans. Claus NIELANDER, (Cambridge, Mass.: MIT Press, 1988), 23.

symbol with meanings that ensue from specific connections made between our basic existential condition and biblical accounts within the Christian tradition.

CHAPTER III. A PARADIGMATIC SHIFT--NUDITY AND CHRIST

Introduction

In this chapter, we engage in dialogue with tradition and examine nudity as a symbol in connection with Adam and Eve, and with Christ. First, we briefly present various symbolic theories available to us. We describe our chosen model - the symbolism theory of Paul Tillich and apply this model in relationship to Adam/Eve. Second, we look at historical symbolic understandings of the nudity of Christ. We examine a baptismal text of the 4th century and use Tillich's model to clearly establish nudity as a symbol in connection with Christ. The symbolic nudity of Christ in Christian iconography delineated by Leo Steinberg will also be documented. The 'shift' from interpretations of human nudity seen in connection to Adam/Eve to meanings derived from connecting our nudity to Christ will be established.

1. Nudity and Symbolism

We have seen that our culture applies multiple meanings to human nakedness, reflecting and indicating the symbolic nature of nudity. We have also suggested that nudity has been given mostly negative interpretations due to the connection of nudity to sexuality and to fallen humanity ("The Adam/Eve

connection"). The existence of such a connection was confirmed by an examination of the literature on the subject, literature which assigned meanings of shame, embarrassment, unease and negative sexuality to nudity. In this section, we will prove that nudity is clearly a symbol in our culture, a symbol which communicates negative concepts when this reality is symbolically tied to fallen humanity. We do this with the use of a theological symbolic theory, model, or paradigm.

a) Symbolic Theories

Symbolism, the use of one thing to represent another, appears to be inherent within human creative activity.²⁷³ The employment of specific symbolic theories throughout various academic disciplines can be traced to the mid-eighteenth century. Popular symbolic theories employed in contemporary research include those of Paul Ricoeur, Mircea Eliade, and in the area of Systematic Theology, Paul Tillich.²⁷⁴ Symbolic theories recognize that the capacity to create and use symbols is

²⁷³For an overview of the history of symbolism and symbolic theory see Mircea ELIADE, ed. Encyclopedia of Religion (New York & London: Macmillan, 1987), s.v. "Symbolism," by James W. HEISIG.

²⁷⁴Different approaches to the topic of symbolism and a comprehensive bibliography are found in: Margaret O'KEEFE and Miriam OXENFORD, Symbol in the Appropriation of Peak Religious Experiences: A Partial Review of the Literature (M.A. diss., Saint Paul University, 1992).

a universal attribute of all people throughout history.²⁷⁵ Several common reference points are used by authors working in symbolism including the basic concept that any visible, concrete, physical entity within our world can be considered a symbol, while the referent of that symbol may be and usually is invisible or esoteric. A differentiation is also usually made by writers between sign, signal and symbol. In this thesis, we have chosen to use the theory of religious symbolism of Paul Tillich, a theologian long concerned with relationships between Christian faith and culture. One reason to employ Tillich's theory is his precise delineation of specific qualities and characteristics of a symbol. His engagement within contextual theology suggests further that his symbolism theory is apt for our purpose, which is to clearly show that nudity is perceived as a symbol with negative meanings in our culture and also to suggest alternative, Christological meanings to the symbol of nudity.

b) The Symbolism Theory of Paul Tillich

A brief summation of the main points of Paul Tillich's theory is outlined in

²⁷⁵It lies beyond the scope of this thesis to examine the rational process of symbolization and the human capacity for communication through symbols: their function, origins and the relationship of symbols within specific cultures.

this section.²⁷⁶ We have noted that Tillich defines a symbol as "...anything that points beyond itself while participating in that to which it points."²⁷⁷ This definition itself displays two of the five characteristics he assigns to "representational symbols" which include religious symbols.²⁷⁸

First, a symbol always points beyond itself to something else. A symbol uses material from our finite world to indicate something which can only be understood or grasped indirectly, symbolically. Symbolic material can be anything - a word, a person, an event, an object, but as symbol, the meaning of such realities lies beyond our physical world.

Second, a symbol participates in the reality of that which it represents. This is probably the most important attribute of a symbol according to Tillich. The symbol as opposed to the sign, radiates the power of being and meaning of that for

²⁷⁶Tillich has presented his symbolic theory in several publications included in the bibliography. The criteria outlined here are derived from the following: "The Meaning and Justification of Religious Symbols" in Sidney HOOK, ed., Religious Experience and Truth: a Symposium (New York: New York University Press, 1962), 3 -11; "Theology and Symbolism" in Religious Symbolism, ed. F. Ernest JOHNSON (New York: Harper, 1953), 107-116; "Symbols of Faith" in Dynamics of Faith (New York: Harper, 1958), 41-54.

²⁷⁷TILLICH, Dynamics of Faith, 45.

²⁷⁸Tillich has suggested that the term "representative symbol" should be used to distinguish the "genuine meaning of 'symbol'" from signs, symptoms, metaphors, and mathematical symbols." These latter he calls "discursive symbols". We will simply use the term "symbol" as opposed to "sign" as he himself does in most of his writings. See TILLICH, "The Meaning and Justification of Religious Symbols", 3.

which it stands. A symbol is not identical to what it represents, but it does participate in it's being. It has "...a power inherent within it that distinguishes it from the mere sign which is impotent in itself."²⁷⁹ A sign only points to something; for example, a red signal light carries the meaning of stopping, but the red light is not involved with the action of stopping as such. A sign is a convention which communicates a meaning which could be indicated by any other sign pointing to the same stopping action. (A raised hand for example.) No natural affinity exists between such signs and what they point to. A symbol however, carries meaning which is wrapped up or intertwined so strongly in what it represents that a natural affinity may be seen to exist between the symbol and its referent. Tillich provides the example of a person, an ambassador, who is a symbol of his country. The person is obviously not identical to the country but the relationship of the person to the country is such that an insult or honour paid to the ambassador is considered to be given to the country itself. A sign is not capable of participating this way in what it points to or represents.

Third, a true symbol cannot be created at will but is born and dies according to its acceptance or rejection by the group for which the symbol has meaning.

²⁷⁹TILLICH, "The Religious Symbol," 302.

"Symbols grow out of a cultural milieu."²⁸⁰ It is possible for a symbol to be given birth by an individual (a prophet or artist for example) but it lives its life through either unconscious or conscious meaning within a group. A symbol is a living concept and thus a symbol which ceases to be accepted by or have its existence rooted within and supported by the group dies.

Fourth, symbols have the power to open up dimensions of finite reality in "correlation to dimensions of the human spirit".²⁸¹ This characteristic may be seen in artistic creations which can open a person to an aesthetic experience as well as exposing an intrinsic meaning inherent in the reality portrayed. A painted landscape for example allows us to see nature revealed or "opened up" in a manner not perceptible to us by looking at the physical landscape which lies directly before our eyes. Perhaps the artist shows the menacing, destructive powers inherent in nature or its bountiful fecundity. She could also communicate refreshing peace and serenity, spiritual qualities that creation sometimes inspires. The painter has shown us aspects of an infinite, ultimate reality communicated via the concrete material of physical or finite reality.

Finally, symbols have the power to integrate as well as disintegrate, to create

²⁸⁰James F. ANDERSON, "Faith and Symbolism", in Paul Tillich. Basics in His Thought (Albany, New York: Magi Books Inc., 1972), 9.

²⁸¹TILLICH, "The Religious Symbol", 5.

and to destroy. Symbols have integrative powers which can heal, stabilize, elevate individuals and groups. Disintegrating symbols cause fanaticism, depression and anxiety. Identical symbols may thus have either a creative or destructive power on social groups. (A king, event, document, book, holy figure, holy rite.) The symbol of a king for example may communicate benevolent power and helping leadership to one group of people while to another it represents repressive, violent dictatorship. The Swastika is a healing symbol in its original East Indian depiction but produces anxiety and fanaticism in its Nazi manifestation. This final characteristic of symbol emphasizes that symbols are more than mere "semantic expressions" for they have a "...tremendous power of creation and destruction."²⁸²

A religious symbol has all the characteristics of symbol delineated above plus other specific qualities. Religious symbols can be differentiated from other symbols because they represent "...that which is beyond the conceptual sphere; they point to the ultimate reality implied in the religious act, to what concerns us ultimately."²⁸³ Tillich defines a religious symbol as "...material taken out of the world of finite things, to point beyond itself to the ground of being and meaning, to being itself and meaning itself."²⁸⁴ This ultimate reality which transcends the realm of finite,

²⁸²TILLICH, "The Meaning and Justification of Religious Symbols," 5-6.

²⁸³TILLICH, "The Religious Symbol," 303.

²⁸⁴TILLICH, "Theology and Symbolism," 110.

concrete reality, is not capable of being comprehended directly by us but must be grasped through symbols. Religious symbols, declares Tillich, "mediate ultimate reality through things, persons, events which because of their mediating functions receive the quality of the 'holy'".²⁸⁵ No sign or philosophical concept can do this.

Tillich differentiates between primary and secondary religious symbols. Primary symbols point directly to ultimate reality. They are manifestations of the divine in finite reality. There are three levels of primary religious symbols. The first level refers symbols directly to the highest being: symbols such as Lord, God. Second level symbols are ways of speaking about divine deeds or actions, such as creation, incarnation, miracles. Third level symbols, such as the sacraments, are manifestations of the divine in finite reality, "...the presence of the holy in concrete things, persons, or actors here and now."²⁸⁶ Secondary religious symbols such as light, water, oil or poetic metaphors, permeate and support primary ones. These secondary symbols should not be raised to primary level. Tillich provides an example of these two grades of religious symbol present in the line - The Lord is my Shepherd. The word Lord is a first level primary symbol (pointing directly to ultimate reality), while the word Shepherd is a poetic metaphor, hence a secondary,

²⁸⁵TILLICH, "Theology and Symbolism," 5.

²⁸⁶TILLICH, "The Meaning and Justification of Religious Symbols," 9.

supporting symbol.

c) Application of Tillich's Model in Connection With Adam and Eve

We will now demonstrate the validity of our hypothesis with the application of Tillich's symbolic model to nudity considered in reference to the fallen Adam and Eve. This will serve to illustrate and affirm the nature of nudity as a symbol of fallen humanity in our culture.

First, if nudity is a symbol of fallen humanity, it should point to this concept. Anything in the finite world can be considered as a symbol and nudity consists of finite material - our elemental, basic uncovered bodily presence or form. This entity or material, our nudity, indicates or points to something else which can only be understood indirectly, symbolically. The concept of fallen Adam and Eve is a mental construct which does not have a physical existence within our finite world, but lives in the world of myths and ideas. Thus nudity as a symbol of fallen humanity fulfils Tillich's first criteria for a genuine symbol.

Second, nudity should participate in the reality of what it represents to the extent that a natural affinity can be seen to exist between the two elements. Such affinity indicates that the symbol in some way calls to mind the referent and perhaps shares certain properties or qualities inherent in the symbolized. The nudity of humanity would seem to have such an affinity with the nudity of Adam and Eve

(fallen or not). Nudity should radiate the power of the meaning for which it stands and participate in such meanings as shame, sinfulness, depravity, corruption which have been assigned to the symbolic nudity of fallen humanity. We have indicated that these are indeed the meanings usually assigned to nudity in our culture.

Contemporary nudity symbolizes, participates in the symbolic nudity of Adam and Eve.

Third, for nudity to be a true symbol of fallen humanity, it should be accepted as such within our culture. It should symbolize the fallen Adam and Eve consciously or subconsciously. We have shown this to be the case.

Fourth, nudity as symbol should open dimensions of finite reality as well as open us up to aspects of nudity not previously perceived. The truth of this is indicated by the fact that we must be taught to be ashamed of nakedness, to ascribe meanings of negative sexuality to our own nudity as well as that of others. As a symbol of fallen humanity, the finite reality of nudity is revealed to us as a reality with mostly negative meanings. We are 'opened up' to, made aware of, the interpretations given nudity by our society. Nudists deny these negative meanings of nudity, and perceive nudity as a symbol in connection with created, innocent humanity. They are also 'opened up' to or made aware of negative meanings of nudity but they choose to apply positive interpretations to the identical symbol.

Fifth, nudity as a symbol has both the power to create and to destroy, to

disintegrate and to heal. As a symbol of fallen humanity, nudity appears to cause anxiety, fear and embarrassment among most members of our society. Nudists however, perceive nudity as a healing symbol, creating solidarity, friendship, and good health among its participants. Nudity as symbol thus fulfils the requirement of ambiguity and communicates opposing meanings which have been applied to it by our culture. Nudity in connection or relation to fallen humanity also seems to fulfil all of Tillich's requirements for a true symbol. Can nudity, in such a connection to Adam and Eve, be considered a religious symbol? To be a religious symbol, nudity would have to point to and participate in ultimate reality, 'being-itself' or some aspect of ultimate reality. Nudists could probably make a case for nudity as a second level religious symbol because it points to some divine activity of God, in this case, creation. We have seen that this is indeed the meaning that nudists give to nudity. God made us naked beings and therefore our nudity is innocent, beautiful and unembarrassed. It is difficult however, to see how nudity connected to fallen Adam and Eve can be a true religious symbol in our society according to Tillich's criteria.

2. Historical Models of Symbolic Understandings of Human Nudity in Connection to the Nudity of Christ

The aim of this section is to discern and document meanings of the symbolic nudity of Christ present in the tradition and to indicate the relationship, or connection made between this symbol and human nudity.

a) The Symbolism of the Nudity of Christ in Tradition: Baptismal Texts and Iconography

We have shown that interpretations applied to the symbol of human nudity in our culture derive from the connection made between our nakedness and the symbolic nudity of Adam and Eve. Most meanings of nudity are negative because tied to the nudity of fallen Adam and Eve, while some positive meanings result from relating human nudity to the initial God-created nudity of the first couple. The symbolic nudity of Christ, although present in texts and images within the Christian tradition, has seldom been examined. Meanings of this symbolic reality, moreover, have yet to be applied and connected to our nudity in the way that the nudity of Adam and Eve has been. If nudity can be seen as a symbol which indicates our fallen state and sinfulness in connection to Adam/Eve, then our nudity, the nudity of those redeemed by Christ, can also symbolically reflect this redemption and salvation when connected to Him. We propose to offer such a connection, after we

have indicated that elements of this relationship already exist within the tradition. We can then suggest interpretations of our nudity that ensue with such a change in paradigm.

Miles noted that some positive meanings have been applied to human nudity within the Christian tradition. Such interpretations occur in naked baptism, martyrdom, asceticism and voluntary poverty.²⁸⁷ We suggest that these occasions of human nudity may also be seen as an identification of our bodies with the physical body of Christ. The symbolic nudity of humanity in these instances is connected or tied to the symbolic nudity of Christ. We see an example of such a connection between the body of Christ and the bodies of His followers in the second century account of the torture and death of the Christian Blandina. This naked woman had been fastened to a cross-like stake in the arena as other Christians were martyred, and hanging there she "...inspired the combatants with great eagerness: for in the combat they saw, by means of their sister, with their bodily eyes, Him who was crucified for them,...."²⁸⁸

In our delineation of interpretations which have been applied to the symbolic nudity of Christ, we limit ourselves to the examination of nudity within two specific

²⁸⁷ See above.

²⁸⁸ Quoted by MILES in Carnal Knowing, 57.

areas: 4th century Baptismal texts and Renaissance Iconography. At least one Patristic baptismal text discusses meanings of the nudity of the initiates in the ritual as well as the nudity of Christ. We are especially interested in the connections made between these two elements. Baptismal instructions and homilies often speak of a new relationship between Christ and the neophyte who has died and risen with Jesus Christ in the experience of baptism (Romans 6:3,4). Renaissance art includes depictions of Christ naked at various stages of His life such as birth, baptism, passion, resurrection. His nudity is a visual symbol used to instantly communicate certain concepts associated with these events.

We will use again the symbolic theory of Tillich, applying the model in order to clarify interpretations of human nudity in connection to the nudity of Christ found in the text and in the iconographic material.

b) The Connection of Human Nudity and the Nudity of Christ in Cyril of
Jerusalem

André Guindon proposed an ethic of nudity which was derived in part from his research into fourth century baptismal texts.²⁸⁹ Guindon affirmed that most of the discussions of nudity within the Christian tradition were to be found within these

²⁸⁹GUINDON, "Pour une éthique du vêtement ou de la nudité?," 555-574.

documents. He argued for an ethic of nudity based upon the texts and his chosen approach was a theological one. He listened to witnesses within the tradition as they talked of the nudity of the neophytes and the nudity of the crucified and risen Christ. The total immersion (submersion)²⁹⁰ of the initiates during the ritual (as well as the nudity of the presiding priests) is testified to by the texts.²⁹¹ One text which discusses meanings of the nudity of the neophytes in connection to the nudity of Christ is the Second Mystagogical Lecture of Cyril of Jerusalem.²⁹²

Thomas Finn considers Cyril's text to be "The classical (and also the earliest) fourth-century interpretation of Paul's paschal doctrine of baptism...."²⁹³ We turn now to this text and apply Tillich's theory to the document in order to show that human nudity is a symbol with specific positive interpretations when considered

²⁹⁰John Gordon DAVIS notes four principle methods of baptism practised in the early church in his examination of baptismal fonts in The Architectural Setting of Baptism (London: Barrie and Rockliff, 1962), 23.

²⁹¹A list of over fifteen texts which witness to baptismal nudity has been compiled by Jonathan SMITH. See: "Garments of Shame," History of Religions 5 (Winter 1966): 220, n.12.

²⁹²The text used is CYRIL of Jerusalem, The Mystagogical Lectures, trans. Leo MCCAULEY and Anthony A. STEPHENSON, in The Fathers of the Church, vol. 64 (1970) 153-173, A translation of the text by Auguste PIEDAGNEL, Sources chrétiennes, 126 (1966) 82-133. The text has been reprinted with the title, Baptismal Catechesis 2: Baptism in T. FINN, Early Christian Baptism and the Catechumenate: West and East Syria (Collegeville, Minn.: Liturgical Press, 1992). See APPENDIX .

²⁹³Thomas M. FINN, "Baptismal Death and Resurrection: A Study in Fourth Century Eastern Baptismal Theology," Worship 43 (1969): 176.

in connection to the symbolic nudity of Christ.²⁹⁴

First, in this text, human nudity points directly to Christ. Therefore, human nudity may be considered a first-level primary religious symbol. After the initiates remove their tunics, they stand naked, "imitating Christ, who was naked on the cross,..." Nudity also points to the "...first-formed Adam, who was naked in the garden and "was not ashamed".²⁹⁵ Nudity in this case is a second level religious symbol, pointing to God's activity of creation. It is important to note the order that Cyril establishes in his discourse: human nakedness first points to Christ and then to created Adam.²⁹⁶

Second, human nudity participates in the meanings applied to the nudity of both Christ on the cross and Adam in the garden. Cyril states that the nakedness of Christ on the cross had the power to throw off "the cosmic powers and authorities...." When the candidates for baptism are anointed with exorcised olive oil over their nude bodies, they become "partakers" of Jesus Christ, the good olive

²⁹⁴This text was used to examine nudity as a symbol in: Susan RODE, Nudity as a Symbol of Salvation in the Nudity--Christ Connection, a research paper written for a graduate seminar in ethics at St. Paul University, 1994.

²⁹⁵FINN, Early Christian Baptism, 47. (See APPENDIX 1)

²⁹⁶We note that Cyril speaks of the "first-formed Adam" (not Adam and Eve), yet the "you" he employs in his address is plural. (He also refers to "us", "all," "we".) Cyril uses the typology of the first Adam, second Adam common to many early writers, following Paul's lead.

tree. This partaking of Christ, a participating in Christ, has the effect of dispersing cosmic forces arrayed against humanity. To participate in Christ is to share in a power capable of purging traces of sin and throwing off invisible forces of evil. This connection made by Cyril between Christ and the initiates is mediated, or affected by the symbol (and indeed the reality) of nudity. The nudity of humanity participates in the nudity of Christ to such an extent that they may be said to have an affinity with each other. The oil that is a symbol of Christ is rubbed directly onto and into the skin of the initiates, from the top of their heads to the soles of their feet. It is difficult to imagine a closer connection, a more intimate affinity between an individual and Christ than the one expressed here. This participation does not result in the equality of human nudity with that of the nudity of Christ, (Tillich warns this would be idolatry) but human nudity has a share in Christ's nudity, it has something of Christ's nudity. Gregory of Nyssa speaks of this affinity with Christ in striking terms of entwinement and entanglement as individual strands of yarn become enmeshed in a creative process. The neophyte is one "...who is knitted to him by virtue of his bodily form,...."²⁹⁷

The nudity of the neophytes also participates in the nudity of created Adam in the garden, a nudity which is interpreted as "unashamedness". Emphatically and

²⁹⁷Gregory of Nyssa, *Or. cat. mag.* 35 MG 45.88; trans. Moore-Wilson, Library of the Nicene and Post Nicene Fathers 5, 2 ser., 503.

delightedly, Cyril exclaims: "Marvelous! You were naked in the sight of all and were not ashamed!"²⁹⁸ Based on "Paul's theology of baptism as death and resurrection together with Christ..."²⁹⁹ the ritual is perceived in direct connection to and participation in Christ's salvific action. The baptismal font or pool itself symbolizes both tomb and womb: "The death of the old Adam and the birth of the new man took place in baptism...."³⁰⁰ The naked neophyte goes down into the waters (tomb) and imitates the death of Christ. Rising up from the waters (womb), she participates in Christ's resurrection and emerges a re-born or new person. All new-borns enter the world naked and there is no embarrassment in their bare arrival. In the same way, the nakedness of these large new-borns in Christ is interpreted as innocent and unashamed. Other early Christian authors on Baptism have given the same meanings to the nudity of the initiates. Narsai, for example, vividly describes the appearance of the naked initiate and his loving, intimate reception by members of the community: "As a babe from the midst of the womb he looks forth from the water; and instead of garments the priest receives and embraces him. He resembles a babe when he is lifted up from the midst of the water; and as a babe every one

²⁹⁸Thomas M. FINN, Early Christian Baptism, 47.

²⁹⁹FINN, "Baptismal Death and Resurrection", 175.

³⁰⁰DAVIES, The Architectural Setting of Baptism, 32.

embraces and kisses him."³⁰¹

Third, nudity as symbol arises from and has its life within the consciousness of the community. Nudity derives its meanings and interpretations from someone within the group - Cyril - and these meanings are communicated to the new members of the community. Cyril was consecrated Bishop of Jerusalem in 348³⁰² and the series of twenty-four instructional lectures or Catecheses attributed to him were given to catechumens, those undergoing instructions prior to baptism into the Christian community. Cyril gave his lectures in the Church of the Holy Sepulchre, built on the declared site of the burial and resurrection of Jesus Christ. The closeness of this specific community to the place where the pivotal events in salvation history occurred is perhaps one reason for Cyril's dramatic emphasis on Christ and on His intimate connections to the initiates. The first nineteen lectures delivered by Cyril were addressed to the catechumens before their baptism. The last five lectures, which explained the significance of the baptismal and eucharistic rites or Mysteries, were given after the initiates had been baptised and had partaken of the Eucharist for the first time. Kavanagh suggests that postbaptismal catechesis

³⁰¹Narsai, [Homily XXI(C), "The Liturgical Homilies"] trans. R.H. CONNOLLY, Texts and Studies: Contributions to Biblical and Patristic Literature (Cambridge, Eng.: At the University Press, 1909) vol. 8, no. 1, 52.

³⁰²For a biography of Cyril and a history of the Church at Jerusalem see: William TELFER, ed. The Library of Christian Classics. (London: SCM Press, 1955), vol. IV, 19-63.

reflects"...the pedagogical fact that it is next to impossible to discourse effectively about an experience of great moment and intensity with someone who has never really had such an experience."³⁰³ During their baptism, therefore, standing among the members of the community and without explanation, the candidates were told to remove all their clothing. Each one was then anointed with olive oil over their naked bodies. Now naked and oiled, the initiates were led to the water and immersed three times, each time confessing their faith in the Father, Son and Holy Spirit. The explanation and significance, the interpretations of the symbolic actions and the meanings of the nudity of the initiates was given to them after their baptismal experience. Cyril tells the initiates that stripping off their clothes signified the "stripping off of the old man with his deeds".³⁰⁴ Naked before all, they were not ashamed because their nakedness imitated the victorious nudity of Christ on the cross. Their nudity also reflected the original God-created nudity of humanity, innocent and unashamed. Their nude bodies participated in the fatness of Christ as they were rubbed with olive oil. Naked before all, they experienced a

³⁰³Adan KAVANAGH, The Shape of Baptism; The Rite of Christian Initiation (New York: Pueblo Pub. Co., 1978), 143.

³⁰⁴Marcus BARTH considers Paul's use of clothing metaphors a type of teaching employed by the apostle in ethical contexts. The "stripping off" suggests a certain violence, a destruction of the old self which results in visible changes in the life of the believer. See: Marcus BARTH, "Ephesians," The Anchor Bible vol.2 (New York: Doubleday Company Inc.), 540.

symbolic death and resurrection in Christ when they were immersed three times in the baptismal waters of death and life.

Fourth, nudity as symbol reveals a dimension of reality not immediately available by regarding the finite, physical reality of nudity itself. Nudity presented by Cyril in direct connection to Christ opens up or reveals a new concept concerning nudity to the minds of the neophytes. The connection of their nudity to the God-created nudity of Adam also presents itself as a novel idea to the listeners. Before their baptism, the nudity of the initiates was perceived as something shameful because it was considered a symbol of fallen Adam and Eve. The new mental concept of nudity taught by Cyril was actively demonstrated by the acceptance of nudity in the presence of others within the community during the rite. The physical reality of nakedness has been opened up, shown to be acceptable and unshameful. It is a religious symbol which shares and partakes in the power of Christ's nudity on the cross.

Last, nudity as symbol conveys meanings that destroy and/or heal. It is clear that the symbol of nudity in this text has interpretations that are integrative and healing to human beings. Nudity which is connected to Christ must convey positive meanings. Cyril affirms that the symbolic sharing of the initiates (through baptism) in the real sufferings and death of Christ on the cross gains salvation, "really and

truly".³⁰⁵ Finn adds: "Thus, in virtue of a true participation in the death and resurrection of the Saviour, the baptizand receives the saving grace wrought by him."³⁰⁶ Salvation is healing. Cyril uses the physical reality of the nakedness of Christ and also of the initiates to directly connect Redeemer and redeemed via the symbol of nudity. A healing symbol to the neophyte, the symbol of Christ's nudity is a destructive one to cosmic powers and authorities. We see here a demonstration of the ambiguous quality of a symbol--its ability to have opposite meanings.

We have shown that nudity in a text within the tradition may be considered a symbol, using the five criteria of Tillich. Nudity in this specific case is indeed a primary religious symbol. In connection with Christ, nudity is a symbol that participates in the meanings of Christ's nudity and conveys salvation. We turn to iconographic material and proceed to delineate further meanings of the symbolic nudity of Christ.

c) Meanings of Christ's Nudity in Art (Steinberg's Analysis)

In this section, we determine interpretations of Christ's nudity represented in iconographic material. These meanings will then be used in the application of

³⁰⁵FINN, Early Christian Baptism, 48.

³⁰⁶FINN, "Baptismal Death and Resurrection:," 189.

Tillich's symbolic paradigm. The nudity of Christ has been perceived as a symbol within the tradition and depictions of Christ naked at specific moments in his life can be seen in artistic creations throughout the centuries. Meanings of Christ's nudity are communicated through images which narrate His birth, baptism, passion, death³⁰⁷ and resurrection.³⁰⁸ Created images have been recognized as a form of theological and ethical "discourse", as vehicles containing and conveying "...theological programmes."³⁰⁹ Such iconography forms a kind of visual instruction or "pictorial catecheses"³¹⁰ still employed in contemporary imagery. One of the few representations of a nude Christ in our culture may be seen in the Chapel of Nova Nada Hermitage in Nova Scotia.³¹¹ On a wooden cross above the altar Christ raises one arm upwards, while the other reaches down. The sculpture makes an immediate visual doctrinal statement - Christ is mediator between, brings together and reconciles, God and humanity. As a reflection of contemporary attitudes, Christ is "...wholly exposed..." and "...shamefully naked...." But His

³⁰⁷See ILLUSTRATIONS, (5).

³⁰⁸See ILLUSTRATIONS, (6).

³⁰⁹Gertrud SCHILLER, *Iconography of Christian Art*, trans. Janet Seligman, vol. 1, (Greenwich, Conn.; New York Graphic Society Ltd., 1969-), 141.

³¹⁰ Referred to by GUINDON as "catéchèse iconographique". GUINDON, *L'Habillé et le Nu*, 267.

³¹¹My thanks to Elyse Lipscombe for bringing this sculpture to my attention.

nudity is also a "...holy exposure...", a demonstration of the "stark truth" about our own existence, an existence which "...because of our flesh" reflects our ability to embody Christ.³¹² Doctrinal and faith concepts surrounding Christ, such as the Incarnation, Passion and Resurrection are communicated in a non-textual fashion when we examine and analyze "...the work of art itself as a primary text".³¹³

Early baptismal texts, as we have noted, provide most of the written material on nudity in the tradition, while art of the Renaissance appears to yield the greatest number of images depicting the nudity of Christ. This has been attested to by the extensive research of Leo Steinberg, who found a fruitful supply of pictorial evidence regarding the symbolic nudity of Christ within Renaissance creations.

In The Sexuality of Christ in Renaissance Art and in Modern Oblivion,³¹⁴

Steinberg presented certain devotional images which portrayed the nudity of Christ, pictures which seemed to place specific emphasis on the exposure and revelation of the genitals - the ostentatio genitalium. Steinberg proposed theological reasons for

³¹²See: William MCNAMARA, O.C.D., "The Nova Nada Chapel," in The Woods of Nova Scotia from Birchdale to Nova Nada, Tessa Bielecki ed., (Kemptville, N.S.: Hermitage Press, 1997), 40.

³¹³Jane, DILLENBERGER, Image and Spirit in Sacred and Secular Art, ed. Diane Apostolos-Cappadona (New York: Crossroad, 1990), XII.

³¹⁴Leo STEINBERG, The Sexuality of Christ in Renaissance Art and in Modern Oblivion, (New York: Pantheon, 1983; Second Edition Revised and Expanded, Chicago: University of Chicago Press, 1996). All quotations are from the Second Edition.

these genital references and deduced three basic meanings for this symbol used by the artists to communicate certain faith concepts. Representations of Christ's nudity symbolized God's humanation, Christ's sinlessness and the redemptive restoration of the prelapsarian innocence of humanity.

Steinberg's primary thesis was that the concept of the "humanation of Christ",³¹⁵ the Incarnation, lies at the heart of depictions of Christ's nudity, and is most emphatically declared in representations of the sexual organs. This claim was supported by a mass of evidence, hundreds of pictures which illustrated and confirmed his premise. A multitude of images of the nude infant Christ presented to the Magi, various patrons (and to us, the viewers),³¹⁶ declare the Incarnation, asserts Steinberg. The nudity of Christ in "Renaissance art - including the broad movement begun c. 1260 - harnesses the theological impulse and developed the requisite stylistic means to attest the utter carnality of God's humanation in Christ."³¹⁷ These images depicting Christ nude were accepted as valid, primary evidence by religious scholars. The Renaissance historian, John W. O'Malley, for example, stated that Steinberg's theological underpinnings for his interpretations of Christ's nudity were

³¹⁵Steinberg retrieves the word "humanation" which was used in the tradition until the 17th century at which time, he asserts, it was "ousted" by "incarnation". STEINBERG, The Sexuality of Christ, 11, n. 7.

³¹⁶See ILLUSTRATIONS, (3).

³¹⁷STEINBERG, The Sexuality of Christ, 71.

correct and agreed that theology of this period was characterized in part by "...its treatment of the Mystery of the Incarnation" considered to be "...the central truth of Christianity."³¹⁸ O'Malley offered an additional meaning to the pictorial nudity of the infant Christ. He suggested the symbol of nudity could be an allusion to the "...radical impulse articulated in the slogan so popular in the late Middle Ages - 'Nudum sequi nudum Christum.'"³¹⁹ We are reminded of one of Guindon's positive meanings of contemporary nudity-- simplicity/authenticity--which can reflect an adherence to divine Poverty.

Steinberg also asserted that Christ's nudity in Renaissance art communicates not only the humanation of God but "...the prelapsarian character of the humanity assumed in the Incarnation is taken for granted,..."³²⁰ The nudity of Adam and Eve after the fall was a shameful symbol of disobedience and sin. Christ is exempt from that transmitted stain of original sin that declares human nudity to be embarrassingly in need of cover. In representations of Christ, therefore, He must be shown to be free of postlapsarian shame by the ostentatio genitalium. Renaissance artists considered that the placement of a loincloth on the body of Christ, would "...deny the very work of redemption - which promised to free human nature from its

³¹⁸STEINBERG, The Sexuality of Christ, 213.

³¹⁹STEINBERG, The Sexuality of Christ, 216.

³²⁰STEINBERG, The Sexuality of Christ, 297.

Adamic contagion of shame."³²¹ Steinberg suggests that subsequent works which cover Christ's groin, such as copies of Michelangelo's Risen Christ,³²² were put there for our (the viewers) sensibilities. Christ, the New Adam, redeems and reconciles humanity to Himself. The original, innocent, unashamed, nudity of God-created Adam and Eve has been regained and restored by the Incarnation and representations of Christ's nudity are symbols of this restoration. Images of a naked infant Christ pictorially communicate a "...reconcilement of sexual exposure with innocence."³²³ Depictions of Christ's baptism which portray Him standing naked in transparent water,³²⁴ communicate His freedom from that sexual shame which has been declared to be inherent in the postlapsarian human condition. "From this theological notion of shame as a penalty for Original Sin, Christ's exemption from genital shame follows perforce."³²⁵

Gertrud Schiller has documented images of Christ's baptism and delineates a direct connection between Christ and the believing Christian. Such iconography

³²¹STEINBERG, The Sexuality of Christ, 21.

³²²See: STEINBERG, The Sexuality of Christ, 21.

³²³STEINBERG, The Sexuality of Christ, 23.

³²⁴See for example, STEINBERG, The Sexuality of Christ, 139. ILLUSTRATIONS, (4).

³²⁵STEINBERG, The Sexuality of Christ, 19, n.17.

shows "...the Baptism of Christ, the prototype of all baptisms, which establishes the baptized as the child of God...."³²⁶ For Schiller, (unlike Steinberg), these pictures reflect Church practice, and she thus ties the nudity of Christ to the nudity of the initiate during baptismal rites. Schiller remarks that in the "...earliest representations of a baptism, it is often impossible to be certain whether the image depicts the Baptism of Jesus or that of a Christian..."³²⁷ so close is the identification of the believer with Christ in the ritual. She notes that until the fourteenth century, immersion was the universal form of baptism and the initiate stepped naked into the water. Images of Christ baptised in the Jordan show Him nude until around the eleventh century, at which time Christ's loins are depicted covered with a cloth or appear to be erased or non-existent. Representations of the nudity of Christ during His baptism can most clearly be seen as a symbol connected to the nudity of the initiate during that time when immersion was the common practise.

The publication of Steinberg's book in 1983 caused mixed reactions among art historians, theologians and religious scholars. These reactions are presented in an expanded version of Steinberg's book, recently published under the same title. The author notes that: "While art historians took opposing positions, critics from the

³²⁶SCHILLER, Iconography of Christian Art, vol.1, 141.

³²⁷SCHILLER, Iconography of Christian Art, vol.1, 132.

side of religion, regardless of denomination, seemed to find the book orthodox and to the point."³²⁸ In the new edition, Steinberg responds to major objections made to his first book, and deals with alternative interpretations of Christ's nudity suggested by his critics.³²⁹ After the first book was published, people drew his attention to other paintings depicting Christ nude with the result that the pictorial evidence in which "...the ostentatio genitalium in one form or another is unmistakable has increased past need or patience."³³⁰ Pictures supporting Steinberg's thesis have doubled to over 2000 works of art, a portion of which are reproduced in the book itself. Negative reactions to the book fell into two areas: first, the title of the book caused immediate concern - specifically the use of the "S" word in connection with Christ, and second, Steinberg's interpretation of the ostentatio genitalium was questioned.

Some authors took exception to the book because it "...desecrated a precious taboo."³³¹ Steinberg asserts, however, that his book does not break this taboo (showing the sexual organs of Christ), but clearly indicates that the taboo had indeed been broken in Renaissance art. Steinberg seeks answers to why this was done. To

³²⁸STEINBERG, The Sexuality of Christ, 220.

³²⁹These are summed up by Steinberg, The Sexuality of Christ, 222.

³³⁰STEINBERG, The Sexuality of Christ, 266.

³³¹STEINBERG, The Sexuality of Christ, 223.

the objection that he was creating a "genital theology",³³² Steinberg reminded his readers that this had actuality already been done by Augustine in his doctrine of Original Sin which connected Adam and Eve's disobedience to God to the resultant disobedience of their genitals and the genitals of all of humanity thereafter.

Renaissance artists painted Christ "totally naked" and "in the altogether"³³³ "...to celebrate in the New Adam's body the renewal of Edenic perfection."³³⁴ The unashamed revelation of Christ's genitals in images communicates the dual concepts of God's humanation in Christ and the reclaimed innocence of humanity. "Since the Incarnation restores the guiltless humanity of the first man, the nature of this humanity is understood as intrinsically prelapsarian. It is in this way that Renaissance artists seem to me to interpret Christ's human nature - the 'like us in all

³³²STEINBERG, The Sexuality of Christ, 238.

³³³Steinberg uses a variety of words and expressions throughout his book to describe Christ nude. These include: total nudity, wholly nude, stark-naked, utter nakedness, full nudity. He does not appear to differentiate between meanings of nude/naked or nudity/nakedness. Steinberg does seem to place different values on the symbol of nudity/nakedness in the representations. His use of adjectives indicates meanings of the nudity. Examples include: perfect nudity, innocuous nudity, necessary nudity, newly denuded. See: STEINBERG, The Sexuality of Christ, 349, 353, 135, 22. In the same vein, Dillenberger also interprets the nudity of Adam and Eve when she describes their nakedness as "guilty nudity" and "self-consciously naked." See: DILLENBERGER, Image and Spirit in Sacred and Secular Art, 18, 22.

³³⁴STEINBERG, The Sexuality of Christ, 252.

things except sin'. "³³⁵

Steinberg's interpretation of the pictures depicting the ostentatio genitalium were questioned on "...moral, theological, or perhaps feminist grounds."³³⁶ Critics accepted the evidence of the pictures presented by Steinberg but recoiled at any trace of sexuality or androcentrism. One alternative meaning offered was that exposure of the genitals refers to the blood shed at Christ's circumcision which in turn foretells the passion of Christ. This approach or "...tactic removes an untimely reminder of Christ's masculinity and, more important, supplants an unacceptable association with sex by an acceptable memento of suffering."³³⁷ But, Steinberg notes, there is no reason that the ostentatio genitalium cannot have a dual interpretation. "In token of Christ's humanation, it indicates the sexual component, and announces as well the onset of the Passion."³³⁸

Steinberg devotes a chapter to the feminist response to his book and to the

³³⁵STEINBERG, The Sexuality of Christ, 297.

³³⁶STEINBERG, The Sexuality of Christ, 27.

³³⁷STEINBERG, The Sexuality of Christ, 279.

³³⁸STEINBERG, The Sexuality of Christ, 278.

specific argumentation of Caroline Walker Bynum.³³⁹ She calls attention to other depictions of Christ's nudity and offers an alternate interpretation of the symbol. Bynum refers to medieval mystic writings of women and suggests that in certain images another sex is indicated for the body of Christ, a body shown to be symbolically lactating and giving birth. Steinberg examines the paintings offered by Bynum and systematically refutes her thesis, denying such images indicate a female Christ. No gender reversal occurs within Renaissance art, asserts Steinberg and his arguments are convincing. He uses the evidence of the pictures themselves, pointing to elements in the images which refute Bynum's interpretation. The results of his research does not indicate a wish to exclude the female, he avers, "...but to acknowledge sex as participant in that human nature which the Incarnation espoused."³⁴⁰ The symbol of Christ's nudity, especially the revelation of the genitals, he reads as "...an imaginative reintegration of the sexual into the ideally human, the projection upon Christ of a sexuality which in him - in him as in the First Adam anterior to sin - exists without guilt."³⁴¹ Steinberg's presentation of images from the Renaissance and his interpretations of the nudity/sexuality of Christ

³³⁹Caroline Walker BYNUM, "The Body of Christ in the Later Middle Ages: A Reply to Leo Steinberg," Renaissance Quarterly 39 (Autumn 1986); reprinted in Fragmentation and Redemption: Essays in Gender and the Human Body in Medieval Religion, (New York: Zone Books, 1992).

³⁴⁰STEINBERG, The Sexuality of Christ, 365.

³⁴¹STEINBERG, The Sexuality of Christ, 365.

symbolically represented in these pictures, comprises a solid body of evidence difficult to ignore or refute. The revised and expanded edition of his book which includes an animated engagement with his critics, further strengthens his thesis.

In summation, Steinberg posits three meanings of Christ's nudity symbolically portrayed in Renaissance devotional images. First, the full humanity of the God-Man Christ, second, unashamedness because free from Original Sin and third, the innocent nudity of First Adam restored. The nudity of Christ is a symbol communicating true humanity restored - unashamed and innocent.

3. New Meanings of Human Nudity in Connection with Christ

a) Meanings Retrieved from Baptismal Texts and Iconography

We have located and delineated interpretations of Christ's nudity in specific texts and images within the tradition. In baptismal texts of the fourth century meanings of Christ's nudity were deliberately connected to the nudity of the initiates. Cyril of Jerusalem instructed and informed the neophytes that their nudity during the baptismal rite was a direct imitation of the nudity of Christ on the cross. Christ's nudity was a symbol of power and triumph: a power which was not shameful, a victory which conquered sin and cosmic powers and authorities.

Schiller indicated as well that the nudity of Christ revealed in baptismal imagery reflects the intimate connection between Christ and the Christian, a

connection expressed and actualized in the baptismal ritual. Nudity is the common symbol communicating and expressing the bond between Redeemer and redeemed.

The nudity of Christ in pictorial representations of various stages of His life was considered by Steinberg to be a symbol of the true, real and actual humanity assumed by Christ in the Incarnation. Christ's nudity also symbolizes innocence and unashamedness. Finally, and possibly most importantly for us, His nudity is a symbol of our redemption and restoration, our salvation achieved by Christ crucified and risen.

b) Application of Tillich's Model in Connection with Christ

We apply Tillich's paradigm to the symbol of Christ's nudity and use the meanings and interpretations which we have retrieved from early Christian baptismal texts and Renaissance iconography. We thus show what the symbol of Christ's nudity points to and participates in, we note the origins of the symbol, what it 'opens up' in the minds and lives of Christians and we indicate if this symbol heals or destroys.

First and second, the symbol of the nudity of Christ points to and participates in His true humanity. It indicates and joins in the act of enfleshment, the Incarnation of God in the world. Nakedness is the external manifestation, the bodily form of all human beings including the historical Jesus Christ. Christ's

nudity reveals a real flesh and blood person, not a docetic being. He is a man like all others except in His exemption from sin and therefore the revelation of His naked body communicates no shame or embarrassment. Not only is this symbol of nudity innocent, it points to and participates in a power so strong that the forces of evil are overcome by this nakedness exposed. The participation of Christ's nudity in such a triumphal overthrow of evil points to the redemptive and restorative actions of Christ on the cross.

Third, the delineation of Christ's nudity as a symbol has its origins within the Christian community as we have indicated. Meanings and interpretations have been applied to the nudity of Christ by authors and artists in the tradition. These interpretations have arisen from the community of believers; the symbol has its life within the group's consciousness and derives its meanings from this source. It is still used as a symbol in contemporary Christian community, presented in artistic creations and capable of divergent meanings as we have seen.

Fourth, Christ's nudity is a symbol that opens up our minds to both see and think of nudity in a new way. Christ was crucified naked, probably in a final attempt to debase and humiliate the condemned. These were the meanings applied to such enforced public nudity in that time and context. Christ, however, turns

everything upside down and "...makes all things new..."³⁴² including interpretations and perceptions of nudity. He turns humiliation into triumph. Christ's nudity conveys victory, innocence and redemption. The cosmic forces of evil are routed by that striking, stark symbol of nudity which once indicated human frailty, humiliation and weakness. The symbol of Christ's nudity, however, is a symbol of power that is stronger than evil, stronger than death. Not only can we consider Christ's nudity in a new way--as liberating victory instead of humiliating weakness--we also are opened up to the possibility of seeing human nudity as a positive symbol. Because Christ's nudity is a symbol of His true, real humanity, then all of human nudity, through its participation in the death and resurrection of Christ, has the possibility of conveying positive meanings.

Finally, Christ's nudity is a symbol which heals and integrates or destroys and disintegrates. Christ's nudity in the context of baptismal texts and Renaissance iconography is a symbol which heals and destroys. It indicates the redemptive and victorious action undertaken by Christ through His life, death and resurrection. It is a symbol of the healing and reconciliation of humanity as well as a symbol of the Incarnation. The entry of God into our world as a real human being is symbolized by His nudity. This symbol brings together and reconciles God and humanity. In

³⁴²Rev. 21:5. N.R.S.V.

the baptismal texts, we see that the same symbol also can destroy and disintegrate: Christ's nudity overcomes and disperses the powers of evil.

c) Meanings of Human Nudity in Connection with Christ

Let us consider the meanings of human nudity which result by the connection made between this symbol and the interpretations applied to the symbolic nudity of Christ. We are moving from attaching meanings to our nudity which result from our tie to the First Adam and Eve to the attribution of meanings ensuing from our connection to the Second Adam.

Human nudity is a symbol pointing to and participating in the true humanity assumed by Christ through the Incarnation. It has an affinity, an intimate connection with the innocent nudity of Christ. The form Christ took when He came into the world was the bodily form of all human beings. Our nudity is a revelation and reflection of Christ's nudity which symbolized His victory over evil. It is not equal to the nudity of Christ (we ourselves are not Christ, we did not overcome cosmic powers and death) but we do participate in Christ's nudity. This participation means that we share in His victory, we are redeemed. This opens us up to think of and look at nudity in a new way. Nudity is a symbol of our redemption. Our nudity is also a symbol of innocence, an innocence restored to us by Christ. No longer burdened with meanings of inherited shame and guilt, our

nudity is a symbol of our re-union with and restoration to God. Our nudity, as believers in Christ, can no longer be a symbol of shame because it no longer points to and participates in the symbolic nudity of fallen humanity. This symbol now integrates, shows our return to our true relationship with God. This is a healing symbol for us which communicates our salvation in Christ as it reflects and shares in the symbolic meanings applied to the nudity of Christ Himself. Such a salvific symbol is indeed liberating.

Conclusion

In this chapter we examined human nudity, first as a symbol in connection with fallen Adam/Eve and then in connection with Christ. We did this with the use of a symbolic paradigm established by Paul Tillich. We delineated the five characteristics attributed to a symbol by Tillich and then demonstrated that the negative meanings attributed to nudity in our society do seem to originate from a concept of nudity as a symbol of fallen Adam and Eve. We then hypothesized that different and positive meanings of nudity would result if we connected or related our nudity to Christ. To discover these meanings, we first delineated interpretations applied to the nudity of Christ in texts and iconography within the Christian tradition. We chose to examine the symbolic nudity of Christ present in a fourth century baptismal text and in Renaissance devotional images. Christian baptism

establishes an intimate connection between Christ and the believer, indicated clearly in the baptismal catechesis of Cyril of Jerusalem. The initiate experiences a symbolic death and rebirth with and in imitation of the actual death and resurrection of Christ. Renaissance images communicate specific theological interpretations of Christ's nudity. These meanings were delineated using the research of Leo Steinberg. Finally, we applied Tillich's model once again, this time applying the paradigm to the nudity of Christ. After retrieving interpretations of the symbolic nudity of Christ, we applied these meanings to human nudity. We have clearly indicated that human nudity in connection with fallen Adam and Eve results in negative meanings of shame, embarrassment and guilt. When we connect our nudity to Christ, however, nudity becomes a symbol of our salvation and redemption in our Redeemer.

CHAPTER IV. THE BASIC STRUCTURE AND THE SOCIAL SIGNIFICANCE OF A CHRIST-CENTRED THEOLOGY OF NUDITY

Introduction

The recent publication of L'Habillé et le Nu by André Guindon provides us with unique research on contemporary nudity. We are also given theological, ethical and spiritual insights into this reality by an outstanding moral theologian. The research Guindon conducted into the symbolism of Christ's nudity in the New Testament is of special interest to us. We have already noted that he is one of the very few, if indeed not the only theologian to have investigated the topic of contemporary nudity. In a short but significant review of L'Habillé et le Nu, Christian Saint-Germain noted that the last chapter of this work represents an "innovative and highly original" study of the meaning of nudity in relationship to Jesus. It is, however, regrettable, he remarks, that Guindon was unable to complete his exegetical work on possible meanings of the "...naked and tortured body of the God-man,". But his entire work opens for theologians "a new and very stimulating road to reach a real significance of the God-man who was abandoned on the

cross...."³⁴³ and, we add, who rose from the dead. In the first section of this chapter we look at the final three chapters of Guindon's monograph which have a specific relevance to our thesis. We briefly outline the structural elements of his proposed ethics of nudity. The Christological question he raises--can nudity be a symbolic expression of the Christian faith?--finds a certain resonance with us. It will be indicated that the Christocentric symbolic paradigm we have suggested can be seen as an answer to Guindon's question. Human nudity considered in relationship to Christ can indeed be a symbolic expression of Christian faith. The second part of this chapter elaborates upon this relationship and begins with an examination of baptismal nudity in light of the new identity bestowed on the Christian initiate. This is followed by ethical and theological implications which result from the use of a Christocentric paradigm. Social and cultural ramifications and specific uses of the model will then be delineated.

1. Structural Elements Proposed by André Guindon

Although Guindon had intended to compose an ethical discourse on clothing and nudity, his monograph demonstrates a passage from ethics to theology and

³⁴³"...une voie nouvelle et fort stimulante pour accéder à la portée véritable du Dieu abandonné sur la croix." See: Christian SAINT-GERMAIN, Review of L'Habillé et le Nu. Pour une éthique du vêtir et du dénuder, by André Guindon, in Studies in Religion/Sciences Religieuses 27/3 (1998): 344-346.

spirituality.³⁴⁴ This movement is constructed around the great symbolism of the nudity of Jesus at the very centre of the redemptive event. Guindon began his investigations into contemporary nudity with a documentation of situations involving nudity and an examination of attitudes towards gestures of denudation.³⁴⁵ He wanted to discern, from a Christian point of view, practices of nudity which favoured the humanizing quality of individual life and rapport between persons. His research into available discourse on nudity within the Christian tradition prompted him to raise the question of the possibility of nudity as a symbolic expression of Christianity. This question turned his attention to the past, to a re-examination of Biblical texts on nudity and to Patristic baptismal writings. Finally, he was drawn to a mystical approach to the issue of nudity.

a) Criteria for the Development of a Personal Ethics of Denudation

Guindon distinguished between personal and social ethics of denudation and noted that personal ethics are based on the interior intentions of the agents

³⁴⁴See the comments by BELLEMARE and ROBIDOUX, editors, L'Habillé et le Nu, 237-239.

³⁴⁵Guindon uses both the words dénuder and nudité which we have translated into English as denudation and nudity. The word dénuder suggests an action or gesture of disrobing or stripping while nudité describes a state of nakedness.

themselves and not intentions imposed from outside forces.³⁴⁶ The body as such is morally neutral and in its materiality, its corporeality, nudity is neither good nor bad. Moral values and theological meanings arise when we are confronted with humanizing or dehumanizing aspects of certain concrete forms of nudity and when we become aware of the ideologies which are supporting them. The structural elements for an ethics of nudity suggested by Guindon were based on his conviction that human experience must form the basis for any ethical constructs and such elements should assist in the humanization of persons. Guindon suggested three subjective criteria or ethical considerations which would enable humanizing gestures of denudation to be enacted: integration, authenticity and benevolence.

Integrating nudity

Guindon recognised the need to counteract and transform a long dualistic tradition by developing a "body-friendly" ethical discourse focused on a renewed interpretation of modesty or decency.³⁴⁷ Nude behaviour is ethically correct behaviour, he suggested, when it expresses the integration of the person. Dualistic concepts of body versus spirit lead to the depersonalization of and degradation

³⁴⁶GUINDON, L'Habillé et le Nu, 201-215.

³⁴⁷GUINDON, L'Habillé et le Nu, 201 ff.

between humans. The proper dignity of humanity resides in or consists of person as enfleshed spirit, or as spiritual existence in flesh. When a person is naked, both spirit and body are bared.

Authentic nudity

Authenticity is what expresses the profound truth rather than the superficial aptitudes or attitudes of an individual.³⁴⁸ Nude behaviour is morally good, Guindon affirmed, when it communicates the authentic, true identity of persons. Each person must be free to reveal the truth about themselves and at their chosen time and place. Important factors of personal ethics of nudity include the acceptance of one's body, including one's weaknesses.

Benevolent nudity

Finally, ethical, morally good nude behaviour is action motivated by and expressing benevolence, or kindness.³⁴⁹ Guindon notes that this quality of benevolence is not excluded from nude behaviour that is functional (medical, sports related, etc.) or pleasurable, but rather maximises the quality of these gestures.

³⁴⁸GUINDON, L'Habillé et le Nu, 205 ff.

³⁴⁹GUINDON, L'Habillé et le Nu, 210 ff.

Benevolence must be seen as the only guarantee of the moral quality or character of nudity. Without benevolence nudity can be used to treat the person as an object of exploitation, domination, aggression or abuse. To demean others and oneself, and to treat the body as object is immoral conduct. Communion between people is distorted by a stripping or perverse denudation which uses others. Benevolence, however, affords nudity the potential for extraordinary liberation between persons, including the liberating power of nude therapies.

These three structural elements or criteria suggested by Guindon, consist of personal intentions, attitudes and orientations, which could help direct the nude behaviour of an individual as well as guide interpersonal behaviour of people sharing 'intimate space' such as communal showers and medical procedures. The perception of one's own naked body and that of others as an integrated entity capable of communicating one's authentic being, and considered with benevolence, provides a good basis on which to structure a personal theology and ethics of nudity.

b) Basic Considerations on the Social Ethics of Denudation

Guindon asserted that the nude gesture, like language, is part of a cultural communication system, and thus is imbued with symbolic meanings which have

been constructed by society.³⁵⁰ A social ethic of nudity must reflect the reciprocal responsibilities of the individual as a member of society and of the society to which the person belongs.

Individual responsibility and society

Individual responsibility for denudation in society depends on the given context which presents the text or language of nudity to the person.³⁵¹ There is a need for more than general ethical considerations, such as never reveal your naked body to strangers, and concrete forms of nudity should always be considered in context. For example, if the stranger is a doctor, it is acceptable to be naked during the medical examination. It is an individual's personal responsibility to provide a good, appropriate and just response to the (con)text of a situation involving nudity. Sometimes, only the individual can judge what constitutes a proper response. Common sense and the important sentiment of decency or modesty are perhaps more important than strict ethical guidelines especially when the custom of the group to which one belongs favours such a common-sense interpretation. Negative messages concerning nudity can be communicated silently (omissions) as well as

³⁵⁰GUINDON, L'Habillé et le Nu, 217.

³⁵¹GUINDON, L'Habillé et le Nu, 218 ff.

orally (commissions). Embarrassment among family members concerning the naked body, the fear of being glimpsed nude after a shower, for example, sends negative messages. Exhibitionism or nudity that is imposed upon others, is irresponsible. Nudity which is not a true, genuine response to a given context speaks a negative language.

The interpretative context

Guindon insisted on cultural interpretations of nudity by relating it to changing perceptions in various cultures of constitutive elements such as conjugal love, feminism, masculinity, and private life.³⁵² The quality of our North American collective gesture of denudation appears to consist only of violence and seduction. Yet the nude body must not lose the element of sexual excitement since this would speak loudly of a falsified humanity. Guindon asserted that cultural interpretations of nudity are not just decided by collective agents themselves but also by the social context. The social context of nudity as well as the physical locus contributes and determines to a large extent moral and psychological meanings of nudity. Within the context of group showers at a health club or sports arena, for example, nudity has been given a 'neutral' moral meaning or interpretation by our western culture.

³⁵²GUINDON, L'Habillé et le Nu, 221 ff.

The situation is deemed a necessary, functional or practical context for nudity. Other factors include age, sex, time, and the number of participants. A group of people naked in a sweat lodge, for example, constitutes a different cultural interpretation of nudity from that of a group of naked prisoners in a communal shower. Our society interprets the nudity of a toddler playing on a public beach differently from the nudity of a teen-aged couple or a group of nudists together in the same location. These situations are imbued with multiple cultural interpretations of nudity which are not always controlled or decided upon by the agents themselves.

Contestation and social codes

Guindon made special note of nudity as a gesture of contestation or protest.³⁵³ Nudity employed in actions against dehumanizing social constructs has a long history.³⁵⁴ There are times and circumstances when an individual's personal responsibility and moral obligations limits, or even overcomes social codes. Forms of ideology and conduct which threaten the dignity of the person and the development of an authentic human order need to be combated. One must assume

³⁵³GUINDON, L'Habille et le Nu, 226 ff.

³⁵⁴The ride of naked Lady Godiva in England to protest her husband's treatment of his peasants, once deemed a legend, may actually have taken place. See: Bruce WARD, "Archeologists hope to uncover legend of Godiva," The Ottawa Citizen, January 12, 1999, A8.

responsibility for the personal examination and selection of one's concrete actions. With this in mind Guindon insisted that the aim is not just to produce a social ethics of nudity but to work towards the development of an authentic human order and the establishment of such a truly human order is a social as well as an individual responsibility in regard to gestures of nudity. Looking at examples of historic, social moral issues of nudity, Guindon stressed that "public morality is a practical truth to be made--and always remade-- by a collective concerned with the humanizing quality of its functioning."³⁵⁵ No one doubts that nude gestures have a sexual aspect, notes Guindon, but one must always examine the discourse against nudity to uncover reasons other than moral injunctions, (economic, for example), for urging people to 'cover up'. Guindon suggested that unquestioned social taboos be replaced by reasonable evaluation and well-informed judgements. He was perhaps overly optimistic regarding the sensible overthrow of certain social taboos. Reason and informed attitudes do not always prevail in issues concerning nudity, as the example of public breast-feeding of babies indicates. This issue of "public order" continues to divide members of our society, female and male, and this particular nude gesture has been given interpretations that vary from outrageous

³⁵⁵GUINDON, L'Habillé et le Nu. "La moralité publique est une vérité pratique qui est à faire--toujours à refaire--par une collectivité soucieuse de la qualité humaine de son fonctionnement." 229.

exhibitionism to inoffensive practicality.³⁵⁶

c) Nudity and the Christian Faith

The Christocentric question

The final chapter of Guindon's book, a selection of "unfinished" texts composed shortly before his death,³⁵⁷ contains important material with respect to a Christocentric re-interpretation of nudity. The author examined the influential Christian anti-nudist apologetic and looked to tradition to show that Christian faith did not condemn nudity outright.³⁵⁸

Guindon's extensive research into nudity led him to acknowledge that negative meanings of shame were attributed by almost all moral theologians to human nudity. He noted also the vast silence of biblical exegetes on the essential, important nudity of Christ during pivotal moments of redemptive activity: Passion, Death and Resurrection. Cultural attitudes, he suggested, prevented scholars from "seeing" Christ's nudity as an important symbol which could have enormous

³⁵⁶Guindon notes with irony the definition of nudity in Canada's Criminal Code. To be nude is to be dressed in a way offensive to the decency of public order. See L'Habillé et le Nu, 233.

³⁵⁷This last chapter has been arranged and edited by R. BELLEMARE and R. ROBIDOUX.

³⁵⁸GUINDON, L'Habillé et le Nu, 237 ff.

ramifications for ethical and theological insights into human nudity. Faced with such negative attitudes as those expressed by Peterson and his followers who apparently considered nudity to be metaphysically incompatible with the Christian message, Guindon raised the important question: could nudity possibly be considered as a symbolic expression of the Christian faith? Certainly a legitimate and vital query to pose especially in light of our documentation which shows that most interpretations of nudity in the Christian tradition, including the offerings of contemporary moral theologians, are negative due to the Adam/Eve connection. In response to his own question, Guindon examined biblical nudity and acknowledged that he was looking not for specific rules or codes for nude behaviour, but for the presence of a general symbolism of nudity in both Old and New Testaments.³⁵⁹ He then turned to fourth century baptismal texts and Renaissance art and examined the symbolic theological discourse communicated by this data. Finally, Guindon was moved to approach the topic of nudity in a mystical, holistic fashion as he explored further the possibility of an affirmative answer to his question concerning nudity as a symbolic expression of the Christian faith.

³⁵⁹Guindon uses the terms Ancien and Nouveau Testament.

Guindon's scriptural explorations

Guindon sub-titled his documented examination of Old Testament nudity--
People clothed by God.³⁶⁰ This statement seems most suitable as it reflects not only the divine glory (glorious nudity) worn by humanity at its creation, but also the literal practical covering provided by God for Adam and Eve when they left their Edenic Paradise. We also can suggest that Old Testament people continued to be symbolically "clothed by God" because they were children of Adam and Eve. The Adam/Eve connection may be clearly applied to humanity before the redemptive activity of Christ. We cannot insist on a Christ connection in reference to nudity before the Incarnation. Guindon acknowledged the presence of negative interpretations of nudity for the people of the Old Testament but also perceived positive meanings of nude behaviour. A great variety of customary forms of nudity were an acceptable part of the everyday life of the Hebrew people. Nudity was also a "reverential symbol" employed in prophetic gestures.

Guindon's analysis of nudity in the New Testament was sub-titled--Jesus denuded for His people.³⁶¹ The contrast in terminology between his documented examination of nudity in the first and in the second parts of the Bible, between

³⁶⁰GUINDON, L'Habillé et le Nu, 242 ff.

³⁶¹GUINDON, L'Habillé et le Nu, 245 ff.

'people clothed' and 'Jesus denuded' is both striking and revealing. We can see here an indication of two approaches or paradigms of nudity similar to the symbolic models we have offered and outlined in the thesis--the Adam/Eve connection and the Christ connection. Guindon initiated an innovative method to relate the New Testament texts on nudity to Christ's symbolic nudity at His Passion, Death and Resurrection. He recognized the symbolism of Jesus' nudity as a common element in these redemptive events and perceived this symbolic thread as highly significant. Guindon opted for spiritual and even mystical interpretations of the New Testament data, data largely ignored by most biblical scholars. There seemed almost, he noted, to be a "conspiracy of silence"³⁶² concerning the nudity of Jesus at His death and resurrection. Few exegetes appeared to be aware that "...the central gesture of the Redemption of humanity was accomplished in the nude..."³⁶³ Guindon wondered anew about the possibility of Christocentric interpretations of nudity when even the contemplation of the mystery of the nudity of Christ crucified was considered scandalous by current morality.

Guindon himself started to provide a positive answer to his Christocentric question in dialogue with Christian tradition. He examined various exegetical

³⁶²GUINDON, L'Habillé et le Nu, 247.

³⁶³GUINDON, L'Habillé et le Nu, 248.

material on the nudity of Adam and Eve³⁶⁴ and investigated patristic baptismal symbolism³⁶⁵ and Renaissance art.³⁶⁶ Looking at the Patristic baptismal texts he saw what we have termed "the Christ connection" clearly indicated in these writings which tell of the "Nudity of man and woman no more before or after the fall, but following the denudation of Jesus for his People."³⁶⁷ The Pauline baptismal themes (strip off the old self, be clothed with Christ)³⁶⁸ represent the radical transformation of humanity in baptism and the reinstatement of that humanity in Christ. The baptised, now clothed in Christ, recover their "glorious nudity". Guindon concluded that the Patristic theology of baptism is not a theology of clothing, as Peterson suggested, but a "theology of nudity innocent in the crucified and resurrected nudity of Christ."³⁶⁹

From the level of ethics to the level of mysticism

Guindon's initial question concerning nudity as symbolic expression of the

³⁶⁴GUINDON, L'Habillé et le Nu, 249 ff.

³⁶⁵GUINDON, L'Habillé et le Nu, 255 ff.

³⁶⁶GUINDON, L'Habillé et le Nu, 267.

³⁶⁷GUINDON, L'Habillé et le Nu, 255.

³⁶⁸ Col. 3:9,10; Gal. 3:27. N.R.S.V.

³⁶⁹GUINDON, L'Habillé et le Nu, 263. Author's emphasis.

Christian faith led him to seek answers on another level of investigation.³⁷⁰ He linked humanities' quest for God to everyday life experiences. Since the embodiment of God, the Word made flesh, the "Quest for God's presence is indivisibly bound to our quest for humanity in our relationships with others". This Quest begins, Guindon suggested, "...by a dance rhythm which beats in our presence to others and in their presence to us."³⁷¹ Jesus spoke in parables, calling on the daily life experiences of his listeners which served as points of comparison for "realities which no one has seen" (He.11:1). With the realization that not all the parables may find relevance to contemporary listeners today Guindon still stressed the primacy of one's experiences as the way to God. These experiences include nude behaviour or gestures of denudation. Gestures or activities of denudation which are seen as beauty and well being, and guided by norms proper to the integration of the values of a spirit in bodily existence can, suggested Guindon, teach of the Mystery confessed as Divine Creator of heaven and earth. The humanation of Christ, indicated vividly by the "iconographic exegesis"³⁷² of certain Renaissance images

³⁷⁰GUINDON, L'Habillé et le Nu, 268 ff.

³⁷¹GUINDON, "Contemporary Experience of Nudity and the God of Faith", 14.

³⁷²A term also used is "visual exegesis", which combines the pictorial and verbal in regard to communication of ideas and concepts through representation. See: Anna C. ESMEIJER, Divina Quarternitas. A Preliminary Study in the Method and Application of Visual Exegesis (Amsterdam: Van Gorcum, Assen, 1978).

documented by Steinberg, refutes any notions of negative meanings of the body. Seen as simplicity and guided by norms proper to the authenticity of life, nude gestures can initiate humanity into the Mystery of what Maurice Zundel termed "divine poverty". A gesture of denudation can symbolize the total self-giving to others as exemplified by the non-possessive interactions of the Trinity and the kenosis of Jesus. Nudity can indicate a bared heart and an ascetism which makes one receptive to the other. This is seen in St Francis' embrace of "Lady Poverty" which was symbolized in his public denudation. With the removal of material marks of individual and social status, one consents to be vulnerable for the love of God. Seen as intimate sharing, under proper norms which ensure the benevolence of the intended behaviour, the gesture of denudation can also initiate us into the Mystery of liberating love--that Love which actually defines God--for God is Love.³⁷³ "Only the practice in faith of the dignity of creation, the truth of life and the sharing of love, permit our reception into the life of the Ineffable Mystery."³⁷⁴

Guindon's monograph concludes with an affirmation of our true human identity.³⁷⁵ The person is not an object of pleasure, of utility, but the person is subject who reaches perfection only in relationship with the other by way of beauty,

³⁷³ 1 John 4: 8, 16. N.R.S.V.

³⁷⁴ GUINDON, L'Habillé et le Nu, 270.

³⁷⁵ GUINDON, L'Habillé et le Nu, 271 ff.

goodness, truth and unity. Benevolence is liberating and is the foundation of trust, an engagement of the heart, our way to relations of solidarity with the entire cosmos, with other humans, with God. Private intimate loving nudity symbolizes the totality of giving while communal nudity speaks of the solidarity of persons, a conviviality between humans. Such gestures of denudation initiate communion with a God of Love. Nudity may serve dehumanizing projects, Guindon acknowledged, but the Christian tradition also affirms that nudity can be a gesture which promotes our humanization. Guindon noted that in neglecting our present state of grace proclaimed by the Good News in favour of an exaggerated sensitivity to the idea of sin, a deformed notion or vision of God is revealed. We suggest once more that nudity continues to be connected solely to Adam and Eve because of this very exaggerated sensitivity to sin described so succinctly by Guindon. Our relationship to and in Christ, proclaimed in the Gospels and affirmed by Christian experience--including baptismal experience--has been neglected or negated. Not only does this lead to a perverted "idea" or vision of God as Guindon noted, but it also presents a perverted view of ourselves made in God's image and redeemed by Christ.

Guindon was unable to work out and complete all the elements for a theology of contemporary nudity. His intention to develop an ethics of nudity and present an extensive, detailed structure that would enable such an ethic to be implemented in our society was unfortunately not fulfilled. It seems appropriate

that Guindon's final academic contribution concludes on a mystical note. He boldly led the way for others, however, and provided significant signposts for further theological and ethical investigations into the area of human nudity. Guindon's monograph, published posthumously and before all his work on an ethic of nudity was completed, has been described as an invitation which calls us to further reflexion on clothing and nudity, "...with all liberty and a sense of responsibility acceptable to women and men who are conscious of both their greatness and their poverty, but who are fundamentally convinced of the goodness and beauty of Creation."³⁷⁶

2. Ethical and Theological Implications

We propose an affirmative reply to Guindon's question--is it possible for nudity to be a symbol of Christian faith--and we offer our Christological paradigm as graphic demonstration of our response. In this section, we elaborate upon our answer. We begin with a delineation of the new identity given to persons baptised into Christ and indicate that nudity is a symbol of this new identity. This is followed by outlines of the ethical, theological, cultural and social implications of Christocentric meanings of nudity.

³⁷⁶Marie GRATTON, "Plaidoyer pour un savoir-vivre du vêtir et du dénuder," L'Église canadienne 31 (June/July 1998): 204. My translation.

a) Baptismal Nudity as the Symbol of a New Identity

Guindon recognized that early baptismal texts were an important site of major Christian discourse on nudity. Christian baptism today, although no longer experienced in a state of nakedness, continues to transform the initiate and to result in new life for the believer. Nudity also, we argue, may once more be considered as a symbol of this new life. The baptised Christian's transformed life results in a new identity which is grounded in Christ. This new being who exists in, with and for Christ lives a life that has been redeemed and changed. Our existence in Christ is graced with an altered outlook on everything, including attitudes to nudity and nude behaviour. Indeed, "...if anyone is in Christ, there is a new creation: everything old has passed away; see, everything has become new!"³⁷⁷

The symbolism which we have seen in early Christian baptismal texts is, according to Mircea Eliade, universal "...like every coherent symbolism."³⁷⁸ Symbols such as water, ritual death and rebirth, which find expression in Christianity, are inherent within universal patterns of initiation documented by

³⁷⁷2 Cor. 5: 17. N.R.S.V.

³⁷⁸Mircea ELIADE, Images and Symbols, trans. Philip MAIRET (New York: Sheed & Ward, 1961), 161.

Eliade.³⁷⁹ The "Waters" purify and abolish old forms, giving rise to a reborn creation. "Initiation", whether this takes the form of puberty rituals or specialized entrance rites required to join certain groups, "implies an existential experience--the experience of ritual death and the revelation of the sacred...."³⁸⁰ Initiation rituals are believed to have been revealed by divinity and the ritual itself is perceived to be in imitation of the gods. "Initiatory death is thus the repetition of the death of the Supernatural Being, the founder of the mystery."³⁸¹ Daniélou notes that the waters of baptism, which "are a figure both of creative and of destructive power",³⁸² reflect the biblical symbolism of "...the waters of death, those waters into which Christ was the first to descend." In baptism, "...we have a whole symbolic system of death and resurrection..."³⁸³ This "death" symbolizes the "...passage to a new modality of existence--that of being "born to spirit," ..."³⁸⁴

³⁷⁹See: Mircea ELIADE, Birth and Rebirth. The Religious Meanings of Initiation in Human Culture, trans. Willard R. TRASK (New York: Harper & Brothers Publishers, 1958).

³⁸⁰ELIADE, Birth and Rebirth, 130.

³⁸¹ELIADE, Birth and Rebirth, 130.

³⁸²Jean DANIELLOU, "The Problem of Symbolism," Thought 25 (September 1950): 425.

³⁸³DANIELLOU, "The Problem of Symbolism," 424.

³⁸⁴ELIADE, Birth and Rebirth, 132.

Universal patterns or "...the community of symbols..."³⁸⁵ which are seen in various initiation rituals extend to and include the nudity of the catechumens celebrating baptism. The symbolism of ritual nudity has long been employed by people to convey re-birth and new life. Nudity indicates the progression from one way of existence into another mode of being, the assumption of a new identity. Initiation results in "...a decisive alteration in the religious and social status of the person to be initiated."³⁸⁶

The "symbolism of baptismal nakedness" is not "a privileged peculiarity of the Judeo-Christian tradition..."³⁸⁷ notes Eliade, but depicts a common initiating ritual of symbolic death and resurrection. Christian initiation effects a radical change in "existential status".³⁸⁸ A "higher mode of being" was attained by the initiates as they participated in the "eruption of sanctity into the world," by "dying to profane existence and being reborn into new, regenerative life."³⁸⁹ Early Christian authors like Cyril of Jerusalem, added new value to this universal ancient

³⁸⁵DANIÉLOU, "The Problem of Symbolism," 433.

³⁸⁶Mircea ELIADE, Rites and Symbols of Initiation, trans. W.R. TRASK (New York: Harper & Row, 1968), intro. X.

³⁸⁷ELIADE, Images and Symbols, 158.

³⁸⁸ELIADE, Rites and Symbols of Initiation, 117.

³⁸⁹ELIADE, Rites and Symbols of Initiation, 118.

symbolism of ritual nudity. The nudity of the initiates in Cyril's text is related or connected to the nudity of Christ crucified and Christ risen. In the sacrament of Christian baptism, affirms Eliade, the neophytes were "linked directly with the life and death of Jesus."³⁹⁰ Daniélou agrees that Cyril's text, which he considers the principle text for an explanation of the baptismal rite of the early Church, explicitly declares the neophyte's "configuration to Christ dead and risen again."³⁹¹ In the sacrament of baptism "...was initiated a new creation which introduced the Christian even now into the Kingdom of God"³⁹² The person who has gone down into the waters in a symbolic death and "who comes out of the baptismal pool belongs to the new creation: the old self has been 'annihilated'."³⁹³ "In contrast to Adam and Eve fallen under the dominion of Satan and driven out of Paradise, the catechumen appears as freed by the New Adam from the dominion of Satan and reintroduced into Paradise. A whole theology of Baptism as deliverance from original sin is thus written into the rites."³⁹⁴

³⁹⁰ELIADE, Rites and Symbols of Initiation, 120.

³⁹¹Jean DANIELLOU, The Bible and the Liturgy, (London: Darton, Longman & Todd, 1964), 38.

³⁹²DANIELLOU, The Bible and the Liturgy, My emphasis. 17.

³⁹³DANIELLOU, The Bible and the Liturgy, 72.

³⁹⁴DANIELLOU, The Bible and the Liturgy, 33.

Michel Rouche agrees that the nudity of the catechumens "...signified the fact that they were God's creatures, sinless, in a state of prelapsarian grace".³⁹⁵ Thus nudity was a symbol of their identity in Christ, a nudity which indicated their new status and, he argues, set them apart from their pagan culture. "The naked Christian stood for a created being, the naked pagan for a procreator".³⁹⁶ Rouche claims that nudity in pagan culture was considered "sacred" because it was connected to procreation and fertility. Hence, a man and woman could only be naked together in bed, while women ritually walked naked in the countryside to "...call forth fertility of the fields, bring rain, and so forth." He suggests that the interpretation which non-Christian society applied to nudity, which he calls a "...pagan symbolism of the bed",³⁹⁷ was later passed on to Christianity when baptism by immersion was discarded in the Carolingian era. We may well question Roche's generalization that Christianity's connection of nudity to sexuality was derived solely from medieval pagan attitudes. Christianity had made this symbolic tie early in its tradition, indicated by exegeses of the Adam and Eve story,

³⁹⁵Michel ROUCHE, "Body and Heart", in A History of Private Life, vol. I. From Pagan Rome to Byzantium. ed. Paul VEYNE, trans. Arthur GOLDHAMMER (Cambridge, Mass. and London: The Belknap Press of Harvard University Press, 1987), 455.

³⁹⁶ROUCHE, "Body and Heart", 455.

³⁹⁷ROUCHE, "Body and Heart", 455.

(Augustine, for example).

Paul's discussion of baptism in Romans, and quoted by Cyril in his Baptismal Catechesis, explicitly declares the new identity of the baptized believer who has died and risen with Christ (Rom. 6:3,4). Baptism "...is an existence-changing event, it has the effect of drawing the baptized from their former existence under sin's power and leading them into the new mode of existence under the lordship of the risen Christ and redeemer."³⁹⁸ It indicates "...a passage from a former state of life into a new."³⁹⁹ "As a result of the co-burial, the Christian lives in union with the risen Christ..."⁴⁰⁰ and is instructed by Paul to walk in newness of life. Dunn notes that this expression--walk in newness of life--was used by Paul to indicate the nature of the daily conduct of the believer. A different quality of life in the here and now was indicated. A renewed life lived "...for God in the liberty of the children of God..."⁴⁰¹ is the source and motivation of ethical living, the

³⁹⁸Lawrence Perry AKLI, "The Pauline Concept of Baptism and New Life in Christ: the Dynamics of Christian Life According to St. Paul" (Ph.D. diss., Romae: Pontificia Universitas Urbaniana, 1992), 70.

³⁹⁹Nicholas A. FARGNOLI, Religious Anthropology:an Archetypal Hermeneutics of Baptismal Symbolic Imagery for the Emergence of the Religious and the Poetic Consciousness (Ann Arbor, Mich.: University Microfilms International, 1982), 99.

⁴⁰⁰The Anchor Bible. Romans: A New Translation with Introduction and Commentary. Joseph A. Fitzmyer, S.J. (New York: Doubleday, 1964), 434, n. 4.

⁴⁰¹Lawrence Perry AKLI, "The Pauline Concept of Baptism", 86.

'outworking' and expression of faith.⁴⁰² The baptized "must manifest in their daily living the reality of the new life which they have attained by their union with Christ in his death and resurrection."⁴⁰³ We must stress that the baptized have not themselves "attained" their new lives but rather have been graciously transformed by God.

We have affirmed that a change or transformation of identity is granted to the believer through the experience of Christian baptism. We have also suggested that nudity can again symbolize, as it once did, this change of status. The transformation of identity has been indicated graphically by the symbolic paradigm we have offered. Our nudity may be seen as a symbol of our identity or existential status as members of fallen humanity when connected to the first Adam and Eve. Most contemporary meanings applied to nudity were shown to be founded on or grounded in this very connection, even though baptism is no longer enacted by naked initiates. After baptism, however, we are no longer children of fallen Adam and Eve. Therefore, nudity should no longer qualify solely as a symbol of our identity as members of fallen humanity. At the very least, it should not be restricted to a symbolic representation of fallenness. Indeed, nudity has been liberated to

⁴⁰²James DUNN, Romans, Word Biblical Commentary, vol. 38 (Dallas, Texas: Wood Books, 1988), 312.

⁴⁰³Lawrence Perry AKLI, "The Pauline Concept of Baptism," 80.

become a symbol of our new identity in the second Adam, Christ risen. Interpretations of nudity, therefore, could now be based on our new relational identity. Such an identity reveals us as redeemed children of God. The Christological paradigm specifically indicates both our new identity and graced relationship in Christ.

b) Ethical and Theological Implications

The change of identity and existential status claimed for us as persons in Christ rather than heirs of fallen Adam and Eve has profound implications, religious as well as cultural. Our identity, who we are forms the basis for all that we think, feel and do. How we perceive ourselves creates and directs attitudes which we have towards ourselves and others, towards God and the world. We belong to Christ and not to fallen Adam and Eve. This relationship with the Incarnate, our being in Christ, determines our interaction with others. "Ethically speaking-- that is to say, in terms of the daily actualization of our faith in God-- being-with-God must always mean being-with-the-neighbour...."⁴⁰⁴

Our true (Christian) identity arising from our connection with Christ can be reflected in positive meanings of nudity, in the same way that negative meanings

⁴⁰⁴Douglas John HALL, Imaging God. Dominion as Stewardship, (New York: Friendship Press, 1986), 149.

reflected our (pre-Christ) connection to fallen Adam/Eve. Nudity can symbolize and indicate who and whose we are. Based on a Christological paradigm, we have deduced three basic interpretations of human nudity: authentic, true humanity; innocence and shamelessness; and loving power or victory over evil. Our new identity founded in and established by Christ has led to and resulted in these positive meanings of nudity. Our nudity, we affirm, is now related to the symbolic nudity of Christ risen rather than to that of Adam /Eve fallen. We will discuss some of the theological and ethical implications which ensue from an acknowledgement of this altered relationship with its consequent change in attitudes towards nudity and we will use the Christ-connected meanings of nudity as a framework for the discussion.

True and authentic humanity

We delineate three basic aspects in our perception of nudity as a symbol of true, authentic humanity: humanity as image of God, equal, and holistic.

First, our identity in Christ means that our nudity, which points to and participates in the symbolic nudity of Christ, reflects our true and actual existence as God--created humanity. We are God's and made in the image of our divine source. From the very beginning we have been made good creatures by a good creator.

"God saw everything that he had made, and indeed, it was very good."⁴⁰⁵ Christ, as the Incarnate One, the embodiment of God who lived among us, affirmed this goodness of created humanity. "Humanity in the intention of God-- genuine, authentic, "true" humanity (vere Homo)--is humanity "in the image of God."⁴⁰⁶ True humanity, "to be 'imago Dei' does not mean to have something but to be and do something: to image God."⁴⁰⁷ This image, our image, has been restored and redeemed by the salvific activity of Christ. Second, an authentic humanity is also distinguished by an equality that unifies all people, regardless of sex, age, race, religion, or social status. Although sexual, and other, characteristics are important components of who we are as individuals, there is no theological or ethical rationale for considering one person superior or inferior to another. Paul specifically states that baptism in Christ abolishes any distinctions which may be the cause of inequality between persons. "There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female; for all of you are one in Christ Jesus."⁴⁰⁸ Speaking of the naked resurrected Christ, Guindon states: "The nudity of the risen Christ unifying humankind in his own body is an appropriate symbol

⁴⁰⁵Genesis 1:31. N.R.S.V.

⁴⁰⁶Hall, Imaging God, 61.

⁴⁰⁷HALL, Imaging God, 98.

⁴⁰⁸Gal.3:28. N.R.S.V.

indeed."⁴⁰⁹ Nudity, stresses Guindon, is a symbol that unifies humanity while garments can be used to establish distinctions and create divisive social classes among people.

Finally, an authentic, true humanity is one which is acknowledged as integrated. The human is embodied spirit, or spiritual body. A holistic view of the person realizes "...the inseparability of human spirituality from human physicality..."⁴¹⁰ Nudity which symbolizes authenticity fosters "...the integration of spiritual values into embodied existence,...."⁴¹¹ A dualistic approach which splits the person into separate components at war with each other, does not reflect the authenticity of the human being. Guindon declares behaviour immoral "...which expresses spiritualistic fear of the flesh or the body's refusal of its signifying dimension."⁴¹²

Innocence and shamelessness

Our identity in Christ means that our nudity also points to and participates in

⁴⁰⁹GUINDON, Contemporary Experience of Nudity and the God of Faith, 4.

⁴¹⁰HALL, Imaging God, 110.

⁴¹¹GUINDON, Contemporary Experience of Nudity and the God of Faith, 8.

⁴¹²"...qui expriment la crainte spiritualiste de la chair ou le refus corporaliste de sa dimension signifiante." GUINDON, L'Habillé et le Nu, 214.

the innocent and shameless nudity of the living Christ. We have been redeemed and restored to our status as God's creatures, female and male. We do not have body parts or areas which are innocent due to their redemption while other sections are shameful and apparently excluded from the salvation wrought by Christ. Must certain parts of our bodies await redemption at some future date? This is surely dualism taken to extremes. Our sexuality, whether identifiably male or female, is God-created and God-redeemed, a vital component of our true identity as people in/of Christ. Our body in its nakedness points to and participates in Christ's symbolic innocent nudity.

The power of love over evil

Our nudity points to the risen Christ and thus reflects the tremendous power of love manifested by Christ on the cross. Love which is stronger than hate manifested by evil forces, love stronger than death, this love now forms the core of our identity. ``"God is love" and the true self is a self "in love".''⁴¹³ This power of love, symbolized by our nudity when connected to Christ, is the same force that enables people to unite in solidarity against forces of tyranny. Biblical prophetic nudity reveals divine love and power, showing almighty strength through the

⁴¹³James FINLEY, Merton's Palace of Nowhere (Notre Dame, Indiana: Ave Maria Press, 1978), 91.

apparent vulnerability of unprotected human flesh. Paul speaks also of this phenomenon of divine power and strength which is "...made perfect in weakness."⁴¹⁴

These theological and ethical implications of a Christ-centred paradigm of nudity could provide a basis for an ethics of contemporary nudity.

c) Cultural and Social Implications

The role of theology and ethics concerning nudity

What active role should theology and ethics assume concerning nudity in society? In this section, we present three basic orientations towards the implementation of praxis for society implied by the new paradigm. These orientations are concerned with new vision, attitudes, and the transformation of society.

Contemporary theological and ethical discourse already engages western society in discussions regarding concepts and attitudes towards the human body. This is also the case with specific reference to nudity as we have seen. The acceptance of and adherence to both a "shame theory" of nudity and an implicit as well as explicit connection between nudity and fallen humanity indicates indeed the

⁴¹⁴2 Corinthians 12:9. N.R.S.V.

extensive influence of Christian ethical and theological contributions in this area. But such negative constructs of shame and perverted sexuality applied to bare bodies appears to be antiquated as well as ineffective. These concepts also perpetuate a dualistic approach to nudity which is inadequate and inaccurate. To point to specific parts of the naked body as especially "bad" actually draws attention to the very areas which are the supposed sources of shame. Moreover, our sexuality cannot be restricted to or located in specific organs and assigned a morality of its own, a morality which apparently only comes into effect when these organs are bared. A negative framework of nudity no longer functions amidst current outlooks which tend to express "...mistrust of a Western Augustinian theology which begins with the fall instead of creation."⁴¹⁵

The major contribution of this thesis is the proposal of a new, Christological paradigm for nudity. We have offered an alternate symbolic model which relates human nudity to Christ. This positive framework recognizes its source in (as) Christ, is built upon Christ and is firmly anchored in Christ's redemptive action. The paradigm seeks not to deny or overlook "the fall" or interpretations of this doctrine, but, and we must insist on this, our model clearly affirms that the fall of humanity does not speak or provide the final word on the symbolism of human

⁴¹⁵ Elisabeth MÖLTMANN-WENDEL, I Am My Body: A Theology of Embodiment, Trans. John BOWDEN (New York: Continuum, 1995), 104.

nudity. The thesis does not suggest that the employment of a Christocentric model of nudity should be used to establish another set of rules or laws for nude behaviour in our multicultural and multi-faith society. We can, however, join in partnership with those in our culture who are involved with the creation of a new, more compassionate human environment or order. There are signs, moreover, that others are engaged in transformative discussions concerning the body and some are offering new models to address contemporary issues which may need to be approached in original and unusual ways. There are movements within Christian theology working to change society's negative attitudes towards the body and to perceive the person in a holistic manner. Our model could function in partnership and dialogue with such movements. We can also participate with other disciplines such as the social sciences, law, justice and politics, who are dealing with nudity in contemporary society. Our voices can be joined with others--ecofeminists, liberation theologians and ethicists, for example--who are suggesting creative strategies to deal with current issues.

Armed with a Christocentric paradigm, what do we hope to bring to the task facing theologians and ethicists who are concerned with questions of nudity in contemporary society? The multi-faith and multi-cultural nature of our society indicates that it is not realistic to assume that our paradigm can provide a universal, definitive, or ultimate answer to all the questions (moral, legal etc.) raised by

contemporary nudity. A "...theology of nudity innocent in the crucified and resurrected nudity of Christ..."⁴¹⁶ could perhaps humbly acknowledge some limits. We should keep in mind, however, and we thus reiterate that Christian theology does have some obligation to contribute a constructive voice to a societal dialogue on nudity in light of the impact of the shame theory which results from an Adam/Eve connection. We have demonstrated, following in the path laid down by André Guindon, the need for such theological and ethical contributions. We suggest, therefore, that the implications for praxis engendered by the Christological paradigm are three-fold. First, in partnership with others we can participate in the creation of a new vision of the naked body. Second, the paradigm can also guide participation in the development of new attitudes towards nudity which can educate, inform, and enlighten, and finally, we can participate in transforming actions which will contribute to the alleviation of the exploitation and abuse of members in our society. We will briefly elaborate upon these three points.

Towards a new vision of nudity

The new vision, or re-vision⁴¹⁷ of nudity revealed by a Christocentric

⁴¹⁶GUINDON, L'Habillé et le Nu, 263.

⁴¹⁷Elisabeth MÖLTMANN-WENDEL, I Am My Body, 46.

paradigm presents nudity as a holistic symbol of goodness and graceful redemption rather than a fractured symbol of fallenness, sin and shame. This new vision we are proposing may be seen as part of a larger holistic paradigm appearing throughout contemporary theology.⁴¹⁸ It acknowledges the dignity, equality and basic goodness of all persons who have been created and who have been embodied naked in the image of their creator. It is non-dualistic and thus perceives no demarcation of the naked body into parts that are shameful and unshameful, beautiful and ugly, obscene and decent. Such a vision illuminates the goodness of all creation and stresses the interrelationship and connection that exists between every being that has life. It reveals a model of mutual interdependency which Rosemary Ruether calls the "community of creation...."⁴¹⁹ This interconnectedness of all creation has its basis in Christ, notes Kelly, because "All things came into being through him...."⁴²⁰ A Christ-centred paradigm accentuates the interrelationships woven throughout all creation because "...all things have been created through him and for him..." and

⁴¹⁸The necessity, use and elaboration of a "new holistic paradigm" has been demonstrated by Tony KELLY in An Expanding Theology. Faith in a World of Connections (Newtown, Australia: E.J. Dwyer Pty. Ltd., 1993).

⁴¹⁹Rosemary Radford RUETHER, To Change the World. Christology and Cultural Criticism (London: SCM Press, 1981), 67.

⁴²⁰KELLY, An Expanding Theology, 70.

..in him all things hold together."⁴²¹ Such a vision which finds echoes in other models within the tradition has guided society in the past and continues to provide light in the present time.⁴²² This model shares with others the desire to be a holistic vision of "...Interrelationship, solidarity, transformation, embodiment:..."⁴²³ Connected and related to the symbolic nudity of Christ, our naked bodies reflect His nudity which displays power, weakness, vulnerability and strength. These seemingly disparate meanings communicate the reality of contemporary nudity. Our paradigm seeks to illuminate meanings of nudity that can help to nurture all of humanity. The Christocentric vision embraces in a stance of solidarity all persons within a "...liberatory theology...."⁴²⁴

⁴²¹Colossians 1:16, 17. N.R.S.V.

⁴²²One such paradigm which has influenced feminist theology as well as ecological models in contemporary culture is the anthropological tri-part model offered by the twelfth century German abbess, Hildegard of Bingen. See: Heinrich SCHIPPERGES, Menschenkunde und Heilkunst bei Hildegard von Bingen, in Anton Ph. Brück, Hrsg., Hildegard von Bingen 1179 - 1979, Festschrift zum 800 Todestag der Heiligen (Mainz: Selbstverlag der Gesellschaft für mittelrheinische Kirchengeschichte, 1979), 297. Hildegard's holistic approach relates the sexuality of the person to God, to other persons and to the environment. See: Susan L. RODE, "The Sexual Theology of Hildegard of Bingen" (M.A. diss., McGill University, 1988), 17.

⁴²³Carol J. ADAMS, Ecofeminism and the Sacred (New York: Continuum, 1993), 8.

⁴²⁴The Barb Wire Collective, Not All Violins. Spiritual Resources by Women with Disabilities and Chronic Illness (Toronto: United Church Publishing House, 1997), 31.

It is our hope that this vision of nudity, which communicates our concern as members of society and our compassion in the light of the Gospel, can contribute to a responsible discourse on nudity.

Need to develop new attitudes

Attitude has been defined as "...settled behaviour, as indicating opinion..." and "...settled mode of thinking...."⁴²⁵ Attitudes towards human nakedness thus include both thinking and behaviour concerning nudity. Attitudes and vision co-exist, are in a reciprocal relationship, and both have an impact on praxis. New attitudes towards nudity contribute to a new vision or revision of the naked body: such a vision in turn stimulates new and different attitudes. Our paradigm offers positive meanings of nudity--authentic humanity, innocence, the power of love. These three elements provide a trinitarian core around which new vision and new attitudes could be woven.

A positive outlook or basic attitude concerning nudity on the part of theologians and ethicists could contribute affirmative constructs as we dialogue with others on the topic of nudity. Christocentric meanings of nudity enable us to approach the topic from a constructive viewpoint. In a recent article, Chris Knights

⁴²⁵The Concise Oxford Dictionary of Current English. Fourth Edition (Oxford: Clarendon Press, 1959)

also argues that Christian theology should counter the prevalent connection made in our contemporary Western society between nakedness/nudity and sex/shame with a positive re-evaluation of the naked human state.⁴²⁶ Christian theology, however, he sadly notes, seems to share this seldom questioned tie and consequently also declares nudity shameful. He warns that those who seek to challenge this connection are usually regarded as 'quirky' or as a source of mirth, covering embarrassment. Knights briefly examines nudity in the Bible and makes special mention of Jesus' admonition to His followers that unless they become like little children they cannot enter the Kingdom of God. The author wonders if the recovery of an unashamed attitude towards our naked bodies could not be considered as an example of this laudable childlike innocence. The most crucial factor in an examination of nudity in the New Testament, however, is the nudity of the crucified and risen Christ. Knights, in agreement with Guindon asserts: "The fact that the pivotal event of the Christian faith was achieved by a naked Jesus urges us towards a renewed positive evaluation of nudity within Christianity."⁴²⁷ It is just such an approach and evaluation we offer in the thesis. In partnership with others, especially those concerned with the body, theology and ethics can stimulate and guide reflections in several areas such as

⁴²⁶The Revd. Chris KNIGHTS, "Nudity, Clothing, and the Kingdom of God," The Expository Times 110/6 (1999): 177.

⁴²⁷KNIGHTS, "Nudity, Clothing and the Kingdom of God," 178.

bodily integrity, acceptance and respect of one's body and the bodies of others, and in areas of intimacy. Such a contribution is of major importance and urgency in our society. William Ewing affirms that it is indeed urgency and not fashion which today "...puts the body squarely in the centre of debate...", and notes further that "the body is being rethought and reconsidered by artists and writers because it is being restructured and reconstituted by scientists and engineers."⁴²⁸ The input of ethics and theology into such discussions seems imperative. Our acknowledgement that a naked body reflects the simple, innocent reality of a human being and is free of any explicit or implicit meanings of shame or perverted sexuality, opens the way towards a high regard for the bodily integrity and dignity of oneself and of others. Knights states that Christian theology must reassert that no automatic connection exists between nudity and sex/shame. Nakedness, as our basic human state should, moreover, be a cause for celebration. The further realization that nudity can communicate loving, authentic intimacy between persons, because it also points to and participates in the power of love displayed by Christ, can instill an attitude of deep, profound respect for a naked body. Davis affirms the "...living beauty..." of the body and suggests that clothes, which may indeed cover this beauty at times,

⁴²⁸William A EWING, The Body. Photoworks of the Human Form (London: Thames and Hudson Ltd., 1998), 9.

actually "...create a reserve of communicatory power for intimate relationships."⁴²⁹

Within such relationships, nudity would communicate authentic sexuality rather than false objectivity. New approaches towards nudity could help to change what is destructive and painful to some members of our society whose naked bodies are used and abused by others. Respect and indeed, reverence for nudity because it reflects the symbolic nudity of Christ, could guide ethical discussions concerning nudity. Such an attitude would perceive and place emphasis on the priceless redeemed beauty revealed in the naked body.

Participation in the transformation of society

Equipped with a Christocentric paradigm, we can join with others already involved in human rights and justice issues who seek to eliminate the objectification and exploitation of persons. We suggest that theologians and ethicists could enter into two specific arenas of nudity which result in the suffering, oppression and abuse of individuals in our society. We refer to the employment of nudity (especially that of children) in pornography and to the unwilling nudity of prisoners (and those trapped in domestic situations of abuse) used as a means of humiliation and control. These contexts of nudity involve the forced revelation and

⁴²⁹Charles DAVIS, Body as Spirit. The Nature of Religious Feeling (London, Sydney, Auckland, Toronto: Hodder and Stoughton, 1989), 38.

manipulation of the naked person without consent.

Feminist research regarding the body affirms that the naked body displayed in pornographic contents and regarded as an object of sexual fantasy and desire is, in our society, usually a female body.⁴³⁰ It is also a very specific female body - young, white, healthy - a body which falls within society's current definitions of cosmetic, superficial "beauty". Davis notes that a complainant against a nudist commune confessed he did not mind the nudity of so-called "playmates" but found the naked bodies of Nudists of all shapes, sizes and ages "...ugly and repulsive."⁴³¹ Perceived only as a superficial object of desire, the naked human body becomes "...not a person in the flesh, not even a stranger, not really a human body, but an abstract form, used as a device in the solitary fantasies and selfish purposes of an isolated, unrelated self."⁴³² Such an "abstract form", "device" or object denies the reality, the true humanity of the person. It attributes an impersonal sexuality to nudity which is actually innocent and shameless. This seems especially horrific in the context of child pornography when the epitome of innocence is imbued with

⁴³⁰See for example Margaret WALTERS, "Newsstand Nudes," chap. in The Nude Male, 288. The appropriation of female nakedness to the male gaze in our media culture has also been explored by MILES, Carnal Knowing. See especially 176ff.

⁴³¹DAVIS, Body as Spirit, 36.

⁴³²DAVIS, Body as Spirit, 37.

impersonal sexuality for purposes of exploitation. Attitudes to nudity which lead to such objectification of the naked body hinder genuine, authentic communication of powerful, loving intimacy between persons.

Nudity forced upon one human being by another, either as discipline or punishment in the case of prisoners or in domestic situations, constitutes abuse. Such abuse is a violation of the individual's right to bodily dignity, respect, privacy and self-possession (integrity). It does not seem effective nor appropriate to speak out against such objectification and enforced nudity as we have noted, equipped with a "shame" model. A Christocentric paradigm, however, acknowledges the presence and revelation of Christ in the bare body of each person who may be a victim of power and manipulation. Solidarity between such vulnerable persons, Christ and ourselves can be effectively expressed and affirmed with the use of the new model we offer. The model can assist a dialogue which seeks to eliminate objectification and suffering of persons by speaking on behalf of those who are victims of negative constructs of nudity.

Conclusion

In this chapter, we examined the components for a proposed ethics of nudity suggested by André Guindon. We offered nudity as a symbol of our new identity in Christ, granted to us in baptism. A Christocentric paradigm confirms positive

meanings of human nudity and possible uses for the model have been suggested.

In partnership with others, theology and ethics can work to transform our society. A holistic approach, inherent in the new paradigm which confirms the equality of persons and deals with issues of human rights and justice, can help to educate and perhaps even change what is harmful for some people within our culture. Such an approach seeks to "...nurture the greater wholeness of our lives in relation to God, to each other, and the earth..."⁴³³ The use of a Christocentric paradigm opens up a multitude of possibilities for dialogue and for the transformation of attitudes, those of society and of theology itself. Transformation accompanies the revelation and praxis of the gospel. We suggest that the symbol of human nudity can both reveal and enact the Good News for our society today.

⁴³³James Boyce NELSON, Body Theology (Louisville, Ky.: Westminster/John Knox, 1992), 50. Note Nelson's use of a tri-part model almost identical to that employed by Hildegard of Bingen. See above.

CONCLUSION

We have confirmed in this thesis that human nakedness in our society becomes a symbol--nudity--which is imbued with mostly negative meanings of shame and perverted sexuality due to a connection of nudity to fallen Adam and Eve. This paradigm is also evident within Christian theological and ethical discourse.

We have offered a new symbolic paradigm for human nudity considered in relationship to Christ. This model was inspired by the symbolism theory of Paul Tillich and implemented following the groundbreaking research on nudity of André Guindon. The purpose of this new paradigm is to offer a redemptive-centred framework for dealing with issues of nudity in our society. With such an alternate vision of human nakedness, based on our identity as people of God, positive interpretations of nudity can equip us to approach specific situations involving nudity with compassion and solidarity.

There were areas uncovered during the research for this thesis which appear fertile ground for further investigations. We were unable to delve deeply into the appropriation of Christian imagery for current political/sociological agendas, for example. We could not examine all the legal, (negative) definitions of nudity and nakedness and the ramifications of such definitions if they are permitted to stand as they are without theological and ethical input and challenges. A detailed

examination of nudity in the New Testament could also be enlightening. In particular, the concept of strength and power inherent in weakness, which Paul talks about and which Christ exemplified on the cross, as communicated by nudity, is a fascinating one which deserves an intensive study. Further and continual research on nudity in our culture is also indicated by the constant presence of imagery and commentary on this issue. Nudity is an ongoing, ever present concern in our society, both for naked persons themselves and for the viewers of the naked. One important issue in this area is that of pornographic images. Such representations of nudity provide alarming visual records of abuse, especially of children, and such images are proliferating at a frightening rate. The police in cities across Canada, for example, have full-time staff concerned with such nude imagery. The disturbing increase of pornography, especially on the Internet, cries out for our immediate involvement and intervention in this overt manifestation of the suffering inflicted on persons. Questions concerning acceptable and unacceptable nudity, rules, regulations on nudity derived from legal definitions which see nakedness solely as sexual (and thus always given negative meanings) should not be left to lawyers and judges alone to answer. The usual definitions of nudity expressed in terms of clothing are inaccurate and limiting as well as immoral, for the body is more than

clothing.⁴³⁴ This vital issue concerning humanity must not be left solely in the hands of legislators who will enact laws and enshrine moral values concerning this elemental revelation of the person. The reality of our nudity reflects and reveals our identity as individuals. We all bear upon our naked bodies the unique markings of who we are. The past histories of our lives, of our specific time spent in this world, are inscribed upon our skins. From mundane scars of childhood spills, trips and falls to deep marks left by injuries and wounds inflicted in traumatic accidents and misguided athletic mishaps; from superficial indicators of tatoos, piercing and cosmetic enhancements to horrific remnants of terrible tortures inflicted and radical medical treatments endured; our precious, vulnerable and fragile skin communicates our singular identity. When the resurrected Jesus appeared to his disciples after His violent death He affirmed His identity expressly by imploring them to look closely at his body and to touch His skin. It's me-- He confirmed--it's really me!⁴³⁵

We suggest that a Christ-centred paradigm of human nudity could be a powerful tool in the struggle to dismantle present structures of abuse evident in our society. This model equips us specifically to interact with victims in a sense of solidarity. With an attitude of hope and justice we can enter the debate on human nakedness which has been symbolized and objectified as nudity.

⁴³⁴Matthew 6:25 and Luke 26:12. NRSV.

⁴³⁵John 20:22 and Luke 24:40. NRSV.

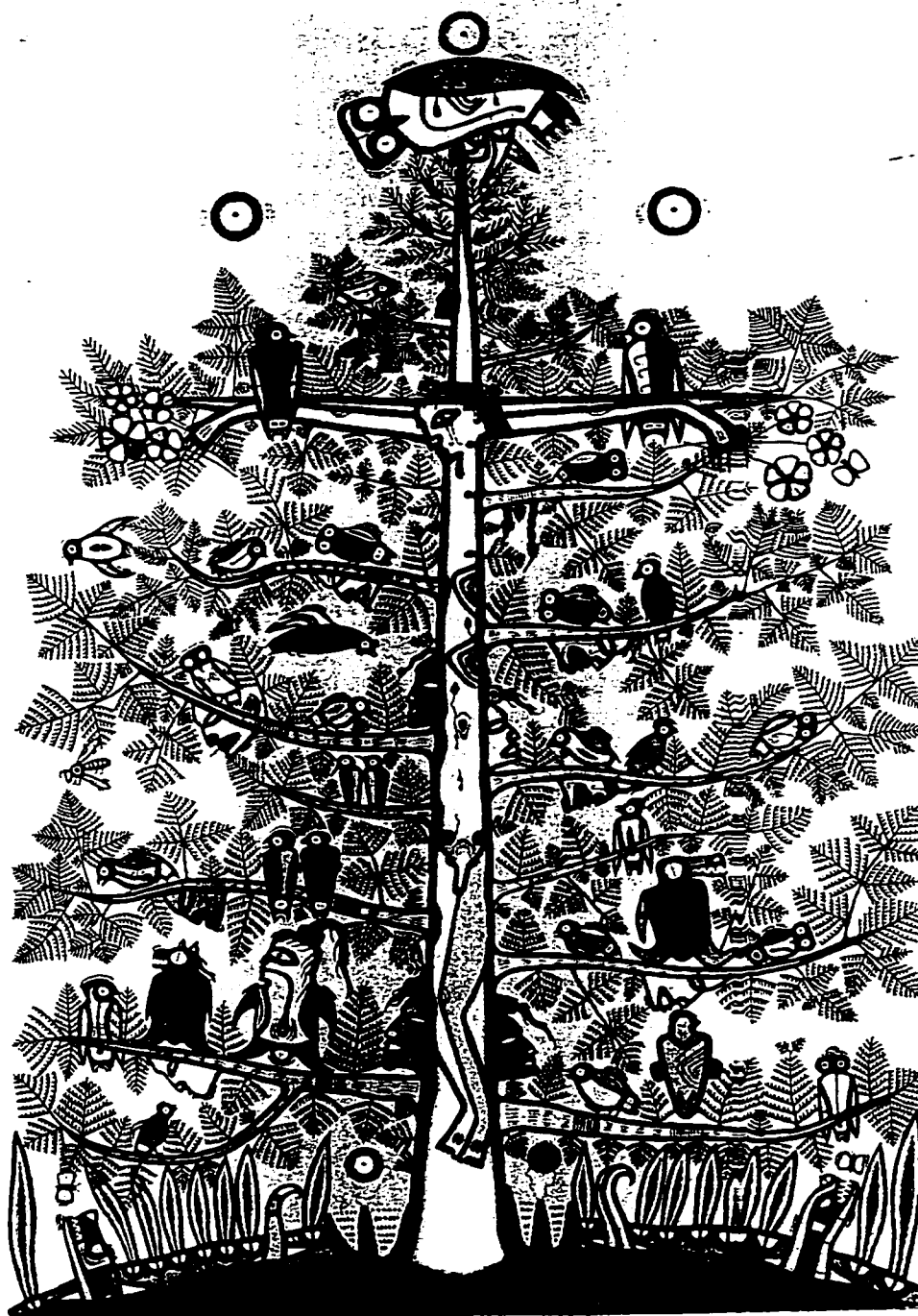
ILLUSTRATIONS

(1)



Christa, by Edwina Sandys, 1983

MILES, Carnal Knowing, 178.



Tree of Life by Blake Debassige, 1983.

PEELMAN, Christ is a Native American, 1994.

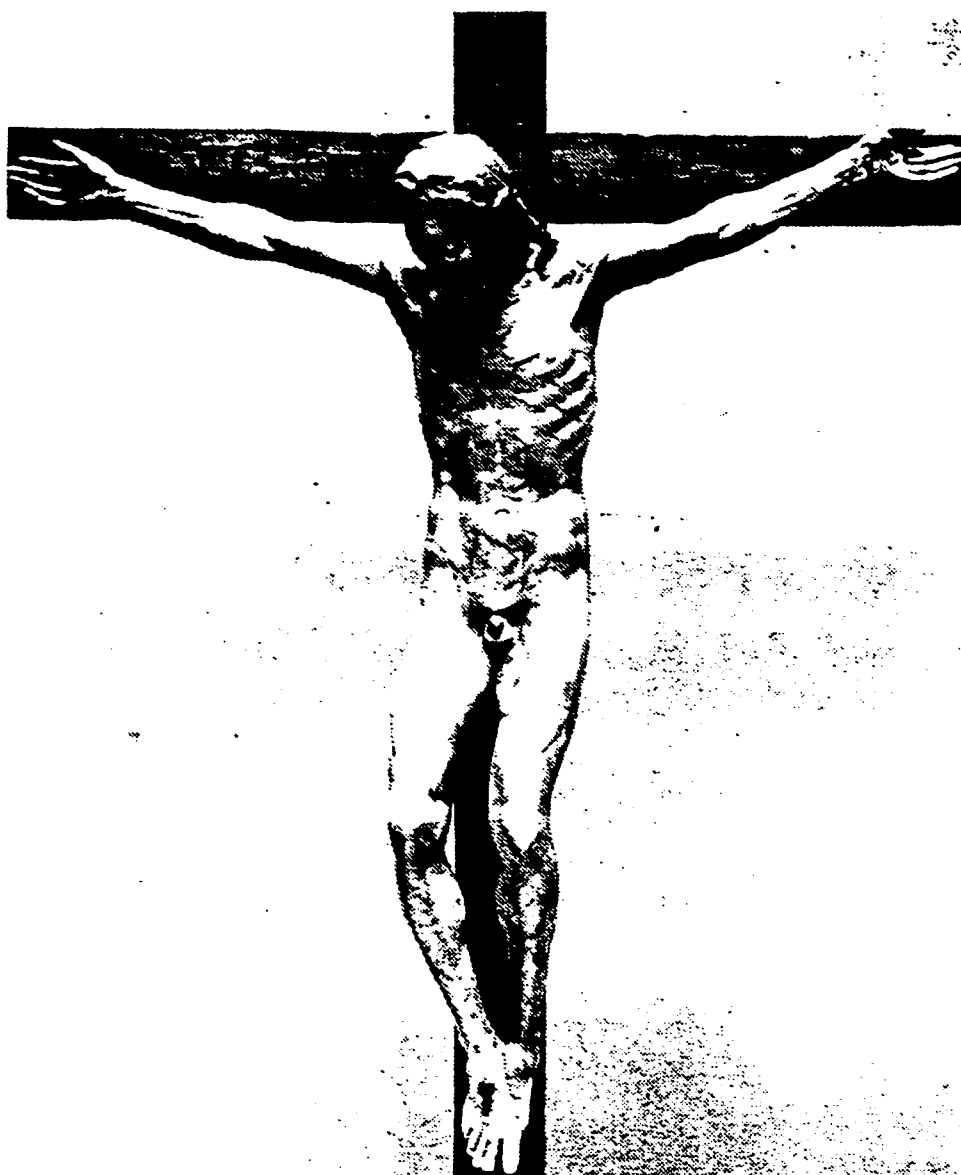


Fig. 72. Giovanni Cariani, *Madonna and Child with Donor*, 1520.



Fig. 153. Byzantine mosaic, *Baptism of Christ*,
c. 500, detail.

STEINBERG, The Sexuality of Christ, 139.



Crucifixion, After Restoration. Donatello School.

STEINBERG, The Sexuality of Christ, 136.



Christ Risen by Michelangelo.

STEINBERG, The Sexuality of Christ, 20.

Baptismal Catechesis 2: Baptism

[The reading is Romans 6:3-14: "Do you not know that all who have been baptized into Christ Jesus have been baptized into his death?"]

1. The daily initiatory expositions, with their new teaching telling of new realities, are profitable to you, especially to those of you who have just been renewed from oldness to newness. I shall, therefore, resuming from yesterday, expound the bare essentials of our next topic, explaining the symbolical meaning of what you did in the inner chamber.

2. Immediately, then, upon entering, you removed your tunics. This was a figure of the "stripping off of the old man with his deeds" [Col 3:9]. Having stripped, you were naked, in this also imitating Christ, who was naked on the cross, by his nakedness "throwing off the cosmic powers and authorities like a garment and publicly upon the cross leading them in his triumphal procession" [Col 2:15]. For as the forces of the enemy made their lair in our members, you may no longer wear the old garment. I do not, of course, refer to this visible garment, but to "the old man which, deluded by its lusts, is sinking towards death" [Eph 4:22]. May the soul that has once put off that old self never again put it on, but say with the Bride of Christ in the Canticle of Canticles: "I have put off my garment: how shall I put it on?" [Cant 5:13]. Marvelous! You were naked in the sight of all and were not ashamed! Truly you bore the image of the first-formed Adam, who was naked in the garden and "was not ashamed" [Gen 2:25].

3. Then, when stripped, you were anointed with exorcised olive oil from the topmost hairs of your head to the soles of your feet, and became partakers of the good olive tree, Jesus Christ. Cuttings from the wild olive tree, you were grafted into the good olive tree and became partakers of the fatness of the true olive tree [cf. Rom 11:17-24]. The exorcised olive oil, therefore, symbolized the partaking of the richness of Christ; its ef-

fect is to disperse every concentration of the cosmic forces arrayed against us. For as the breath of the saints upon you [i.e., the exorcists], with the invocation of the name of God, burns the devils like fierce fire and expels them, so this exorcised olive oil receives, through prayer and the invocation of God, power so great as not only to burn and purge away the traces of sin but also to put to rout all the invisible forces of the Evil One.

4. After this you were conducted to the sacred pool of divine baptism, as Christ passed from the cross to the sepulcher you see before you [see Egeria for the church buildings]. You were asked, one by one, whether you believed in the name of the Father and of the Son and of the Holy Spirit; you made that saving confession, and then you dipped thrice under the water and thrice rose up again, therein mystically signifying Christ's three days' burial. For as our Savior passed three days and three nights in the bowels of the earth, so you by your first rising out of the water represented Christ's first day in the earth, and by your descent the night. For as in the night one no longer sees, while by day one is in the light, so you during your immersion, as in a night, saw nothing, but on coming up found yourselves in the day. In the same moment you were dying and being born, and that saving water was at once your grave and your mother. What Solomon said in another context is applicable to you: "A time for giving birth, a time for dying" [Ecclus 3:2]; although for you, contrariwise, it is a case of "a time for dying and a time for being born." One time brought both, and your death coincided with your birth.

5. The strange, the extraordinary, thing is that we did not really die, nor were really buried or really crucified; nor did we really rise again: this was figurative and symbolic; yet our salvation was real. Christ's crucifixion was real, his burial was real, and his resurrection was real; and all these he has freely made ours, that by sharing his sufferings in a symbolic enactment we may really and truly gain salvation. Oh, too generous love! Christ received the nails in his immaculate hands and feet; Christ felt the pain: and on me without pain or labor, through the fellowship of his pain, he freely bestows salvation.

6. Let no one imagine, then, that baptism wins only the grace of remission of sins plus adoption, as John's baptism conferred only the remission of sins. No; we know full well that baptism not only washes away our sins and procures for us the gift of the Holy Spirit, but is also the antitype of the passion of Christ.

That is why Paul just now proclaimed: "Do you not know that all we who have been baptized into Christ Jesus have been baptized into his death? For through baptism we were buried along with him" [the reading]. Perhaps this was directed against those who supposed that baptism procures only the remission of sins and the adoption of sons and does not, beyond this, really make us imitatively partakers of the sufferings of Christ.

7. To teach us, then, that all that Christ endured "for us and for our salvation," he suffered in actual fact and not in mere seeming, and that we have fellowship in his passion, Paul cries aloud in unequivocal language: "For if we have become one planting with him by the likeness of his death, we shall be one with him by the likeness of his resurrection also." "One planting" is apt, for since the true Vine was planted here, we, by partaking in the baptism of his death, have become "one planting" with him. Mark closely the words of the apostle: he did not say: "for if we have become one planting by his death," but "by the likeness of his death" [as in par. 6, above, these citations are from the reading]. For in the case of Christ death was real, his soul being really separated from his body. His burial, too, was real, for his sacred body was wrapped in clean linen. In his case it all really happened. But in your case there was only a likeness of death and suffering, whereas of salvation there was no likeness, but the reality.

8. That should be sufficient instruction on these points. I urge you to keep it in your memory that I too, though unworthy, may be able to say of you: "I love you because at all times you keep me in mind and maintain the tradition I handed on to you" [1 Cor 11:2]. God, "who has presented you as those who have come alive from the dead," is able to grant to you to "walk in newness of life," because his is the glory and the power, now and forever. Amen.

SOURCE:

Thomas M. FINN. Early Christian Baptism and the Catechumenate: West and East Syria. Minn.: Liturgical Press, 1992

47, 48, 49.

BIBLIOGRAPHY

1. NAKED/NUDE/NUDISM IN DICTIONARIES AND ENCYCLOPEDIAS.

DE VRIES, Ad. Dictionary of Symbols and Imagery. Amsterdam, London: North Holland Publishing Company, 1981. S.v. "Nakedness."

A Dictionary of Anthropology. David Davis. New York: Crane, Russak and Company Inc., 1972. S.v. "Nudity."

A Dictionary of Christ and the Gospels. Vol. II. Edinburgh: T. & T. Clark, 1908. S.v. "Nakedness," by G.M. MACKIE.

ATKINSON, David, J., and David H. FIELD, eds. New Dictionary of Christian Ethics & Pastoral Theology. Downers Grove, Ill.: Intervarsity Press, 1995. S.v. "Nudity," by D.H. FIELD.

BRANDON, S.G.F., ed. A Dictionary of Comparative Religion. S.v. "Nudity, Ritual."

BULLOUGH, Vern L. and BULLOUGH, Bonnie, eds. Human Sexuality, An Encyclopedia. New York & London: Garland Publishing, Inc., 1994. S.v. "Nudism," by William E. HARTMAN and Marilyn A. FITHIAN.

CABROL F., and LECLERCQ, H, eds. Dictionnaire d'archéologie chrétienne et de liturgie. Paris: Letourzey et Ané, 1907-37. S.v. "Nudité Baptismale," by Dom Henri LECLERCQ.

Christian Cyclopaedia or Repertory of Biblical and Theological Literature. Edinburgh: A. Fullarton, 1875. S.v. "Nakedness," by Rev. James GARDNER.

Dictionary of Biblical Theology, 1967 ed. S.v. "Clothing."

Cyclopaedia of Biblical and Ecclesiastical Literature. New York: Harper, 1867-1881. S.v. "Naked," by Rev. John MCCLINTOCK and James STRONG.

- Dictionary of Moral Theology, 1962 ed. S.v. "Nudity."
- "Dictionnaire de spiritualité, ascétique et mystique doctrine et histoire. Paris: Beauchesne, 1982. S.v. "Nudité," by Reginald GRÉGOIRE.
- ELIADE, Mircea, ed., The Encyclopedia of Religion. New York: MacMillan Publishing Company, 1987. S.v. "Nudity," by Arvind SHARMA.
- Encyclopedia Americana, International ed. S.v. "Nudism," by Reid SCHUMACHER.
- Encyclopedia of Biblical and Christian Ethics. 1987 ed. S.v. "Nudism."
- HENRY, Carl, F.H., ed. Baker's Dictionary of Christian Ethics. Grand Rapids, Mich.: Baker Book House, 1973. S.v. "Nudism," by Calvin G. SEERVELD.
- HOFER, Josef and Karl RAHNER, eds. Lexikon für Theologie und Kirche. Siebter band, Freiberg: Verlag Herder, 1962. S.v. "Nacktheit," by A. CLOSS and R. EGENTER.
- KROLL, Wilhelm, ed. Paulys Realencyclopädie Der Classischen Wissenschaft. Stuttgart: J.B. Metzlersche Verlagsbuchhandlung, 1935. S.v. "Nacktheit," by Friedrich PFISTER.
- MCDONALD, Rev. Wm. J., ed. New Catholic Encyclopedia. New York: McGraw-Hill Book Co., 1967. S.v. "Nudism," by P.J. KELLY, S.v. "Nudity," by A. CLOSS, S.v. "Nudity in the Bible," by F.J. MONTALBANO.
- MEAGHER, P.K., T.C. O'BRIEN and Sr. C.M. AHERNE, eds. Encyclopedic Dictionary of Religion. Washington, D.C., The Sisters of St. Joseph of Philadelphia: Corpus Publications, 1979. S.v. "Nudity," by T.C. O'BRIEN. S.v. "Nudity (in the Bible)," by D.J. BOURKE.
- The Woman's Encyclopedia of Myths and Secrets, San Francisco: Harper and Row, 1983. S.v. "Nakedness," by Barbara G. WALKER.

2. WORKS CONSULTED ON SYMBOLISM

- ALDWINCKLE, R.F. "Tillich's Theory of Religious Symbolism." Canadian Journal of Theology 9/10 (April, 1964):110-117.
- ANDERSON, James F. "Faith and Symbolism." In Paul Tillich. Basics in His Thought. 1-11. Albany, New York: Magi Books, Inc., 1972.
- AUERBACH, Erich. "Figura." Chapter in Scenes from the Drama of European Literature. 11-76. Minneapolis: University of Minnesota Press, 1984.
- BARBOUR, Ian Graeme. Myths, Models and Paradigms; a Comparative Study in Science and Religion. New York:Harper & Row, 1974.
- COOPER, J.C. An Illustrated Encyclopaedia of Traditional Symbols. London: Thames and Hudson, 1978.
- DANIÉLOU, Jean. S.J. The Bible and the Liturgy. London: Darton, Longman & Todd, 1964.
- "Le symbolisme des rites baptismaux." Dieu Vivant 1 (1950): 17--43.
- "The Problem of Symbolism." Thought 25 (1950): 423--440.
- DOEING, Dennis. "Symbol, The Transmission of Religion." M.A. diss., Saint Paul University, Institute of Mission Studies, 1969.
- ELIADE, Mircea. Birth and Rebirth. The Religious Meanings of Initiation in Human Culture. Translated by Willard R. TRASK. New York: Harper & Brothers Publishers, 1958
- Images and Symbols. Studies in Religious Symbolism. Translated by Philip MAIRET. New York: Sheed & Ward, 1961.
- Myths, Rites, Symbols. A Mircea Eliade reader. Ed. by BEANE, W.C. and DOTY, W. G. Vol.1. New York:Harper & Row, 1975.

- Rites and Symbols of Initiation. Translated by W.R. TRASK. New York: Harper & Row Publishers, 1958
- "The Symbolism of Shadows in Archaic Religions." In Symbolism, the Sacred, and the Arts. Translated by Diane APOSTOLOS-CAPPADONE. New York: Crossroad, 1986.
- ELIADE, Mircea, ed. The Encyclopedia of Religion. New York & London: Macmillan, 1987. S.v. "Human Body: Myths and Symbolism." by Bruce LINCOLN. "The Human Figure as a Religious Sign." by Roger LIPSEY. S.v. "Symbolism," by James W. HEISIG.
- FARGNOLI, A. Nicholas. Religious Anthropology: an Archetypal Hermeneutics of Baptismal Symbolic Imagery for the Emergence of the Religious and the Poetic Consciousness. Ann Arbor, Mich.: University Microfilms International, 1982.
- FERGUSON, George. Signs and Symbols in Christian Art. London: A. Zwemmer Ltd., 1955.
- FINK, Peter. "Three Languages of Christian Sacraments." Worship 52 (November 1978): 561-575.
- GAGER, John G. "Body Symbols and Social Reality: Resurrection, Incarnation and Asceticism in Early Christianity." Religion 12 (1982): 345-363.
- GOODENOUGH, Erwin, R. Jewish Symbols in the Greco-Roman Period. 11 Volumes. New York: Pantheon Books, 1953.
- GRIGG, Richard. Symbol and Empowerment: Paul Tillich's Post-theistic Symbol. Macon, Ga.: Mercer, 1985.
- HAULOTTE, Edgar, S.J. Symbolique du vêtement selon la Bible. Paris: Aubier, 1966.
- JUNG, Carl. ed. Man and His Symbols. New York: Dell Publishing Co., Inc., 1964.

- LADNER, Gerhart B. " Medieval and Modern Understanding of Symbolism: A Comparison." Speculum LIV (April 1979): 223-256.
- LAWLER, Michael, G. Symbol and Sacrament. A Contemporary Sacramental Theology. New York: Paulist Press, 1987.
- MILES, Margaret M. Image as Insight. Visual Understanding in Western Christianity and Secular Culture. Boston: Beacon Press, 1985.
- MCKENNA, John. " Symbol and Reality: Some Anthropological Considerations." Worship 65 (Jan. 1991): 4-26.
- MUSURILLO, Herbert. S.J. "Sacramental Symbolism and the Mysterion of the Early Church." Worship 39/5 (1965): 265-274.
- O'CONNOR, June. "Sensuality, Spirituality, Sacramentality." Union Seminary Review. vols. 1&2, (1985): 59-70.
- O'KEEFE, Margaret and OXENFORD, Miriam. Symbol in the Appropriation of Peak Religious Experiences: A Partial Review of the Literature. M.A.diss., Saint Paul University, Institute of Pastoral Studies, 1992.
- RAHNER, Karl. "The Theology of the Symbol." Theological Investigations. Translated by K. SMYTH. Baltimore: Halicon Press, 1966.
- RICHARDSON, Cyril C. "The Foundations of Christian Symbolism." In Religious Symbolism." ed. F. Ernest JOHNSON. Port Washington, N.Y.: Kennikat Press, 1969.
- RICOEUR, Karl. The Symbolism of Evil. Translated by Emerson BUCHANAN. New York: Harper & Row, 1967.
- TILLICH, Paul. "Art and Ultimate Reality." Cross Currents X (1960):1-14.
-Dynamics of Faith. New York: Harper, 1958.
- "Existential Analysis and Religious Symbols." In Contemporary Problems in Religion, ed. Harold A. BASILIUS, 35-55. Detroit: Wayne University Press, 1956.

- "The Meaning and Justification of Religious Symbols." In Religious Experience and Truth, ed. Sidney HOOK, 3-11. New York: New York University Press, 1962.
- " Rejoinder." Journal of Religion 46 (January 1966) :184-96.
- " The Religious Symbol." In Religious Experience and Truth, ed. Sidney HOOK, 301-321. New York: New York University Press, 1962.
- "Theology and Symbolism." In Religious Symbolism, ed. F. Ernst JOHNSON, 107-16. New York: Harper, 1953.
- Theology of Culture. Edited by Robert C. KIMBALL. New York: Oxford University Press, 1959.

3. NUDITY AND NAKEDNESS IN PRINT MEDIA

"Artist sells painting for record \$5.7M." The Ottawa Citizen, 4 June 1998, 4(D).

"Athletes take time out." The Ottawa Citizen, 21 September 1997, II(A).

"Barely tolerable." The Ottawa Citizen, 28 July, 1996, 3(C).

BELL, Pat. "Grade 9 boys forced to undergo strip search." The Ottawa Citizen, 8 December 1998, 3(A).

BRIGGS, David. "Christian nudists exhibit their faith--all of it." The Ottawa Citizen, 26 February 1996, II(C).

CARNEGIE, Joanne. "The Naked Truth." The Ottawa Citizen, 27 August 1993,

CHRISTIE, James. "Why these men have no clothes." The Globe and Mail, 16 July 1993, I3(A).

COBB, Chris. "Nudity not obscene, T.V. council rules." The Ottawa Citizen, 9 April 1997, 3(A).

-----"Where to go for the full monty." The Ottawa Citizen, 15 July 1998, 4(A).

"Concrete runway." Ottawa X Press, 23 August 1995, 27.

CONRAD, Peter. "Would you Adam and Eve it?" The Observer Review, I June 1997, 7.

COOPER, Rand Richards. "The Locker Room." Glamour, (April 1996): 286.

COYLE, Jim. "Prejudices Bared in Strip-Search Furor." The Toronto Star, 14 November 1998, 4(A).

DIMANNO, Rose. "New Search Policy Made in Haste." The Toronto Star, 16 November 1998, 1(B).

- DIMMOCK, Gary. "Police open fire on naked man to end standoff." The Ottawa Citizen, 7 May 1999, 1(F).
- "Dress-Me-Up David Magnet Set." Signals, Fall/Winter, 1995.
- ELLIOT, Julia. "No nudes is good news." The Ottawa Citizen, 4 July 1997, I and 2(D).
- EVERETT-GREEN, Robert. "Bringing home prison's brutal reality." The Globe and Mail, 28 February 1995.
- FERGUSON, Julia. "Baring all at an Austrian ski resort." The Globe and Mail, 11 April 1998, 4(D).
- GAMBLE, David. "MP demands bare breast cover-up law." The Ottawa Sun, 10 February 1998, 3.
- GANNON, Mo. "Skin City. Naturists reclaim the clothes Mother Nature gave them." The Ottawa X Press, 10 May 1995,
- GESSELL, Paul. "The lethal art of idealizing neo-Nazi intolerance." The Ottawa Citizen, 9 April 1994, F
- GOLDBERG, Katharine. "Unsafe activities put lap dancers, customers in peril." The Ottawa Citizen, 24 March 1997, II(A).
- GRAYDON, Shari. "Taking the wraps off male nudity in advertising." The Globe and Mail, 14 July 1993, 18(A).
- GRIFFIN, Andrew, "Gazing directly into the crotch of God." Capital EXTRA!, no.50, 20 March 1998, 25.
- HARRIS-ADLER, Rosa. "Pictures of an Exhibitionist." Saturday Night, III/6 (July/August 1996): 26-31.
- HARVEY, Bob. "Sex cult to reveal all in Ottawa." The Ottawa Citizen, 19 March 1998, 3(D).

- HAYSOM, Ian. "The naked truth about prime time in the 90's." The Ottawa Citizen, 10 February 1996,
- "Internet: Porn's new frontier." The Ottawa Citizen, 21 January 1997, 4(A).
- "Why the Vatican is upset about sex-appeal advertising." The Ottawa Citizen, 3 April 1997, 3(A).
- HUM, Peter. "Topless case to test Ontario appeal court ruling." The Ottawa Citizen, 30 January 1998, 16(D).
- KIRCHHOFF, H.J. "Theatre Buffs." The Globe and Mail, 10 July 1993, 1(C).
- LAKEY, Jack. "Lastman rides gay Pride wave." The Toronto Star, 29 June 1998, 3(A).
- MACGREGOR, Alison. "Body Shop bares it all." The Ottawa Citizen, 11 June 1998, 1-2(B).
- MCGILL, Nichole. "Film-maker's skin flicks considered pornographic." The Ottawa X Press, 4 July 1996, 7.
- "Modesty squads poised to thwart nude foreigners." The Ottawa Citizen, 28 August 1995, 6(A).
- MOORE, Lynn. "Nudity, art and the church." The Montreal Gazette. Nov. 5, 1997, 3(A).
- "Naked Power Amazing Grace." LIFE, July 1996.
- NAUMETZ, Tim. "60,000 agree topless women offend decency." The Ottawa Citizen, 10 February 1998, 6(A).
- "Nude photo offends students." The Ottawa Citizen, 6 February 1998, 2(B).
- "Only the crews blush as nude cruises take off in popularity." The Ottawa Citizen, 8 July 1995, 6(J).

- PAUL, Gerald Walton. "A Christian View of Nudity." The Whig Standard, 4 June 1993.
- PERITZ, Ingrid. "Nudist beach creates a stir in Quebec." The Ottawa Citizen, 24 July 1995, 4(A).
- PICKLES, "Concrete Runway." Ottawa X Press, 23 August 1995, 27.
- "Playboy model battles custom agent harassment." The Ottawa Citizen, 28 July, 1995, 5(A).
- PUXLEY, Chinta. "Nudes vs. prudes." The Ottawa Sun, 20 July 1998, 5.
- "Rabbi spotted in nude bar." The Ottawa Citizen, 30 January 1998, 6(A).
- SCHULER, Corinna. "Female guard defends riot squad." The Ottawa Citizen, 23 February 1995, 6(B).
- "Pepper Spray a growing concern, police say." The Ottawa Citizen, 16 July 1995.
- "Student Body." USA TODAY, 18 June 1998, 1(D).
- "Swimming in the Bluff." The New York Times, 21 June 1998, 3(9).
- THOMPSON, Shawn. "Female inmate calls strip search "sexual assault" by male riot squad." The Ottawa Citizen, 13 September 1995, 3(A).
- "Three decades of war turns postcard-pretty city into `open sewer'." The Ottawa Citizen, 25 February 1995, 7(A).
- TOMASZEWSKI, Irene. "Why women should keep their clothes on." The Globe and Mail, 19 February 1992, 20(A).
- "Toronto Pride." Capital EXTRA!, 24 July 1998, 17.
- TRIFUNOV, David. "Naked women to don skates to protest animal cruelty." The Ottawa Citizen, 17 February 1998, 1(F).

VARDI, Nathan. " `Offensive' art pulled from corridors of Civic Hospital." The Ottawa Citizen, 4 June 1998, 3(C).

SHERIF, Nihal. "Student's art project an original sin, critics' find." The Ottawa Citizen, 17 January 1996.

SPEARS, Tom. "Results revealing as art meets science." The Ottawa Citizen, 22 January 1996, 1.

"When to strip-search." The Toronto Star, 16 November, 1998, 14(A).

"Why these men have no clothes." The Globe and Mail, 16 July 1993,

4. NUDITY IN FINE ART AND CHRISTIAN ICONOGRAPHY

BERGER, John. Ways of Seeing. London: Penguin, 1972.

BONFANTE, Larissa. "Nudity as a Costume in Classical Art." American Journal of Archeology 93 (1989):543-570.

CLARK, Kenneth. The Nude: A Study in Ideal Form. New York: Pantheon, 1956.

Cuando Hablan Los Santos. Contemporary Santero Traditions from Northern New Mexico. Exhibition Catalogue. New Mexico: Albuquerque Printing Company, Inc., 1995.

DILLENBERGER, Jane. Image & Spirit in Sacred & Secular Art. New York: Crossroad Pub. Co., 1990.

The Encyclopedia of Religion. ed. Mircea ELIADE. S.v. "Christian Iconography," by John W. COOK.

The Encyclopedia of World Art. New York, Toronto, London: McGraw-Hill Book Company, 1968. S.v. "The Human Figure," by Eugenio BATTISTI.

ESMEIJER, Anna C. Divina Ouaternitas. A Preliminary Study in the Method and Application of Visual Exegesis. Amsterdam: Van Gorcum Assen, 1978.

EVANS, Joan. The Flowering of the Middle Ages. London: Thames & Hudson, 1966.

EWING, William A. The Body. Photoworks of the Human Form. London: Thames and Hudson, 1994: reprint ed., 1998.

GAGNON, Paulette. Attila Richard Lukas. Montreal: Musée d'art contemporain de Montréal, 1993.

GARB, Tamar. Bodies of Modernity. Figure and Flesh in Fin-de-Siecle France. London: Thames and Hudson Ltd., 1998.

- GRABAR, André. Christian Iconography. A Study of it's Origins. Princeton, N.J: Princeton University Press, 1968.
- GRÖNING, Karl. Adam, Wo Bist Du? Friberg, Basil, Wien: Herder, 1987.
- HALL, James. Dictionary of Subjects and Symbols in Art. London: Cox & Wyman Ltd., 1974.
- HOLT, Elizabeth Gilmore, ed. A Documentary History of Art. 2 Vol. New York: Doubleday & Company Inc., 1957 &1958.
- JANSON, H.W. History of Art. New York: Harry N. Abrams, Inc., 1973.
- JOHNSON, Elizabeth. She Who Is. The Mystery of God in Feminist Theological Discourse. New York: Crossroad, 1994.
- KASKE, Robert, Earl. Medieval Christian Literary Imagery. A Guide to Interpretation. Toronto: University of Toronto Press, 1988.
- KATZENELLENBOGEN, Adolf. Allegories of the Virtues and Vices in Medieval Art. New York: W.W. Norton & Company Inc., 1964.
- KIRSCHBAUM, Engelbert. ed. Lexikon der Christlichen Ikonographie. Friberg im Breisgau: Herder, 1968. S.v. "Nacktheit," by O.HOLL.
- LEVY, Michael. The Nude. Banbury, Oxon: H. Stone & Son Ltd., 1972.
- LLOYD, Ann Wilson. Hanneline Røgeberg. Exhibition Catalogue, Vancouver, B.C.: Diane Farris Gallery, 1994.
- MCEVILLEY, Thomas. "Who Told Thee That Thou Was't Naked." ARTFORUM (February 1987):102-108.
- MEYER, Jerry, D. "Profane and Sacred: Religious Imagery and Prophetic Expression in Postmodern Art", Journal of the American Academy of Religion. LXV. no.1 (Spring 1997): 19-46.
- NEAD, Lynda. The Female Nude. Art, Obscenity and Sexuality. London: Routledge, 1992.

- NEWTON, Eric & NEIL, William. The Christian Faith in Art. London: Thames & Hudson Ltd., 1966.
- NICHOLS, Aiden, O.P. The Art of God Incarnate. Theology and Image in Christian Tradition. London: Darton, Longman and Todd, 1980.
- PEELMAN, Achiel, Christ is a Native American. Ottawa: Novalis, 1995.
- PIETRANGELI, Carlo, et al. The Sistine Chapel. The Art, the History, and the Restoration. New York: Harmony Books, 1986.
- SAUNDERS, Gill. The Nude: A New Perspective. London: Victoria and Albert Museum, 24 May-3 Sept., 1989.
- SCHILLER, Gertrud. Iconography of Christian Art. Translated by Janet SELIGMAN. Greenwich, Connecticut: New York Graphic Society Ltd., 1971.
- SMIT, Toril. "The Female Figure in a New Guise - Hanneline Røgeberg, Hege Nyborg and Line Waelgaard." In At Century's End: Norwegian Artists and the Figurative Tradition. 1880/1990. 86-90. Oslo, Norway: Joh. Nordahl Trykkeri, 1995.
- SMITH-LUCE, Edward. Eroticism in Western Art. New York: Oxford University Press, 1972.
- SOUTHCOTT, Mary B. The Sound of the Drum. The Sacred Art of the Anishnabe. Erin: The Boston Mills Press, 1984.
- STEINBERG, Leo. The Sexuality of Christ in Renaissance Art and in Modern Oblivion. New York: Pantheon/October, 1983. Second Edition, Revised and Expanded. Chicago and London: The University of Chicago Press, 1996.
- THISTLEWAITE, Susan Brooks. Sex, Race, and God: Christian Feminism in Black and White. New York: the Crossroad Publishing Company, 1989.

TURNER Jane, Ed. The Dictionary of Art. New York: Macmillan Publishers Ltd., 1996. S.v. "Nude", by David RODGERS.

WALTERS, Margaret. The Nude Male. A New Perspective. New York and Washington: Paddington Press, 1978.

WEIERMAIR, Peter. The Hidden Image. Photographs of the Male Nude in the Nineteenth and Twentieth Centuries. Translated by Claus NIELANDER. Cambridge, Mass.: The MIT Press, 1988.

YOUNG, Paul. "The Model and the Haywain." The Idler (March 1992):18-20

5. NUDITY IN THE SOCIAL SCIENCES

- ALLEN, Mike, D'ALESSIO, Dave, and BREZGEL, Keri. "A Meta-Analysis Summarizing the Effects of Pornography II: Aggression After Exposure." Human Communication Research 22 (December 1995): 258-283.
- ANDERSON, William A. "The Social Organization and Social Control of a Fad." Urban Life 6/2 (July 1977): 221-240.
- AQUIRRE, B.F., QUARANTELLI, E.L., MENDOZA, Jorge, L. "The Collective Behaviour of Fads: The Characteristics, Effects, and Career of Streaking." American Sociological Review 53 (August 1988): 569-584.
- BACKMAN, Louis E. Religious Dances in the Christian Church and in Popular Medicine. Translated by E. CLASSEN. London: G. Allen & Unwin, 1952.
- BAHK, C. Mo. "Descriptions of Sexual Content and Ratings of Movie Preference." Psychological Reports. 82 (1998): 367-370.
- BERNADAC, Christian. The Naked Puppets. Auschwitz. Geneva: Femi Publishing House, 1978.
- BINDRIM, Paul. "Nudity as a quick grab for intimacy in group therapy." Psychology Today 3/1 (June 1968): 24-28.
- BLANK, Leonard. "Nudity as a Quest for Life the Way it was before the Apple." Psychology Today 3/1 (June 1968): 18-23.
- BOLES, Jacqueline M. and GARBIN, Albino P. "The Strip Club and Stripper-Customer Patterns of Interaction." Sociology and Social Research 58/2 (January 1974):
- BUCHANAN, Alec. "Sleepwalking and Indecent Exposure" Med. Sci. Law. 31/1 (1991): 38-40.
- CASLER, Lawrence. "Some Sociopsychological Observations in a Nudist Camp: A Preliminary Study." The Journal of Social Psychology (1964): 307-323.

- CROPSEY, Charles and BROWNER, Jill. The Shameless Nude. A Selection of Articles and Stories from Nude Living. Los Angeles: Elysium Growth Press, 1991.
- CULHANE, Claire. No Longer Barred from Prison. Rev. ed. Montreal: Black Rose Books, 1991.
- A Descriptive Dictionary and Atlas of Sexology editor Robert T. FRANCOEUR. Westport, Conn.: Greenwood Press, 1991. S.v. "Nudity".
- DRAGU, Margaret. Revelations: Essays on Striptease and Sexuality. London, Ontario: Nightwood Editions, 1988.
- DUNLAP, Knight. "The Development and Function of Clothing." Journal of General Psychology II (1928): 64-78.
- EBIN, Victoria. The Body Decorated. New York: Thames and Hudson, 1979.
- EHRENTHEIL, Otto, et al. "Revealing and Body Display." Arch. Gen. Psychiatry 29 (September 1973): 363-367.
- GILMAN, Sander L. Sexuality. An Illustrated History Representing the Sexual in Medicine and Culture from the Middle Ages to the Age of AIDS. New York: John Wiley & Sons, 1989.
- GOLDMAN, Ronald J. and GOLDMAN, Juliette D.G. "Children's Perceptions of Clothes and Nakedness: A Cross-National Study." Genetic Psychology Monographs 104 (1981): 163-185.
- GRIMES, Michael D., PINHEY, Thomas K., ZURCHER, Louis A. "Note on Students' Reactions to "Streakers" and "Streaking"." Perceptual and Motor Skills. 45 (1977):1226.
- HECKEL, Robert V. "Grin and Bare It: Locus of Control in Streakers." Journal of Community Psychology 4 (1976): 145-148.
- HILER, Hilaire. From Nudity to Raiment. New York: E. Weyhe, 1929.
- HOWARD, Seymour. "Fig Leaf, Pudica, Nudity and Other Revealing Concealments." American Imago 43/4 (Winter, 1986): 289-293.

- JESSER, C. and DONOVAN, L. "Nudity in the Art Training Process." Sociological Quarterly 10 (1969): 355-371.
- KAISER, Susan B. The Psychology of Clothing and Personal Adornment. New York: Macmillan Publishing Company, 1985.
- KEMPER, Rachel H. A History of Costume. New York: Newsweek Books, 1977.
- MCCAGHY, Charles H. and SKIPPER, James K. Jr. "Lesbian Behaviour as an Adaptation to the Occupation of Stripping." Social Problems 17/2 (Fall 1969): 262-270.
- POLHEMUS, Ted. Editor. Social Aspects of the Human Body. A Reader of Key Texts. New York: Penguin Books, 1978.
- RIBEREIO, Aileen. Dress and Morality. New York: Holmes & Meier, 1986.
- RUDOLFSKY, Bernard. The Unfashionable Human Body. Garden City, New York: Doubleday & Company, 1971. Reprinted by Van Nostrand Reinhold Co., 1984.
- SCHWATZ, Ronald A. "Uncovering the Secret Vice: Toward an Anthropology of Clothing and Adornment". In The Fabrics of Culture. The Anthropology of Clothing and Adornment. ed. J.M. CORDWELL, R.A. SCHWARTZ, 23-45. The Hague. Paris. New York: Mouton Publishers, 1979.
- SCOTT, David A. Behind the G-string: an Exploration of the Stripper's Image, her Person and her Meaning. Jefferson, North Carolina: McFarland & Company, Inc., 1996.
- SKIPPER, James K.Jr. and MCCAGHY, Charles H. "Stripteasers: The Anatomy and Career Contingencies of a Deviant Occupation." Social Problems 17/3 (Winter 1970): 391-405.
- "Stripteasing; A Sex-Oriented Occupation." Studies in the Sociology of Sex. editor James M. HENSLIN. New York: Appleton-Century-Crofts, 1971.

- STEELE, Valerie. Fashion and Eroticism. Ideals of Feminine Beauty from the Victorian Era to the Jazz Age. New York: Oxford University Press, 1985.
- STORY, Marilyn D. "Factors Associated with More Positive Body Self-Concepts in Preschool Children." The Journal of Social Psychology 108 (1979): 49-56.
-"Comparisons of Body Self-Concept Between Social Nudists and Nonnudists." The Journal of Psychology. 118 (September 1984): 99-112.
-"A Comparison of Social Nudists and Non-Nudists on Experience with Various Sexual Outlets." Journal of Sex Research 23/2 (May 1987):197-211.
- SUSSMAN, Stephen, Allan. "Body Disclosure and Self-Disclosure-Relating Two Modes of Interpersonal Encounter." Journal of Clinical Psychology. 33 (October 1977): 1146-1148.
- WARREN, Howard Crosby. "Social Nudism and the Body Taboo." The Psychological Review 40/2 (March 1933): 160-183.
- WEINBERG, Martin S. "Becoming a Nudist." In Deviance: The Interactionist Perspective. ed. E. RUBINGTON & M.S. WEINBERG, 215-225. New York: Macmillan Pub. Co., 1978.
- "The Nudist Management of Respectability" In Deviance: The Interactionist Perspective. 342-351.
- WATTS, Alan. Does It Matter? Essays on Man's Relation to Materiality. New York: Vintage Books, 1971.

6. THEOLOGICAL WORKS CONSULTED

- ADAMS, Carol J., ed. Ecofeminism and the Sacred. New York: The Continuum Publishing Company, 1993.
- ASHBROOK, James B, ed. Paul Tillich in Conversation. Bristol, Ind.: Wyndham Hall Press, 1988.
- BAIRD, Samuel John. The Great Baptizer. A Bible History of Baptism. Philadelphia: J. H. Baird, 1882.
- BEVANS, Stephen B. Models of Contextual Theology. Maryknoll, New York: Orbis Books, 1994.
- BOUYER, Louis Rev. Rite and Man: Natural Sacredness and Christian Liturgy. Notre Dame, Ind.: University of Notre Dame Press, 1967.
- DANIÉLOU, Jean. From Shadows to Reality; Studies in the Biblical Typology of the Fathers. Translated by Dom Wulstan HIBBERD. London: Burn & Oates, 1960.
- DAVIS, Charles. Body as Spirit. The Nature of Religious Feeling. London, Sydney, Auckland, Toronto: Hodder and Stoughton, 1976.
- GEERTZ, Clifford. The Interpretation of Cultures. New York: Basic Books, 1973.
- HALL, Douglas John. Thinking the Faith: Christian Theology in a North American Context. Minneapolis: Augsburg, 1989.
- HÄRING, Bernard. C.S.S.R. The Law of Christ. Vol.3. Translated by Edwin G. KAISER, C.P.P.S.. Cork, Ire.: Mercier Press, 1967.
- KELLY, Tony. An Expanding Theology. Faith in a World of Connections. Newtown, Australia: E.J. Dwyer Pty. Ltd., 1993.

- LAMPE, G.W.H. ed. The Cambridge History of the Bible. Vol. 2, The West from the Fathers to the Reformation. Cambridge: University Press, 1969.
- LUDWIG, Arnold M. The Importance of Lying. Springfield: C.C. Thomas, 1965.
- McCORMICK, Richard A. Notes on Moral Theology. 1965 through 1980. Washington: University Press of America, 1981.
- MUELLER, John J. What are They Saying about Theological Method? New York: Paulist Press, 1984.
- NELSON, James Boyse, Body Theology. Louisville, Ky.: Westminster/John Knox, 1992.
- New Revised Standard Version Bible. New York: Oxford University Press, 1989.
- Not All Violins: Spiritual Resources by Women with Disabilities and Chronic Illnesses. The Barb Wire Collective. Toronto, Canada: United Church Publishing House, 1997.
- PEELMAN, Achiel. L'Inculturation. Ottawa: Novalis, 1988.
- SCHREITER, Robert J. Constructing Local Theologies. Maryknoll, New York: Orbis Books, 1985.
- SHORTER, Alward. Towards a Theology of Inculturation. New York: Orbis Books, 1992.
- SOELLE, Dorothee. The Strength of the Weak. Toward a Christian Feminist Identity. Translated by Robert and Rita KIMBER. Philadelphia: The Westminster Press, 1984.
- TAMEZ, Elsa. "The Power of Nudity." In Faith Born in the Struggle for Life: a Rereading of Protestant Faith in Latin America Today. ed. Dow KIRKPATRICK. Translated by Lewistine McCOY, 181-192. Grand Rapids, Mich.: Eerdmans, 1988.

- THIELICKE, Helmut. Theological Ethics. Vol. 3, Sex. Translated by John W. DOBERSTEIN. William H. LAZARETH ed., Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1979.
- TILLICH, Paul. Systematic Theology. Vol. 1. Dingswell Place: James Nisbet & Co. Ltd., 1960-1963.
- TILLMAN, Fritz. The Master Calls. A Handbook of Christian Living. Baltimore: Helicon Press, 1960.
- WARD, Gary L. "A Survey of the Pornography issue." Introductory essay in The Churches Speak on: Pornography: Official Statements from Religious Bodies and Ecumenical Organizations. Edited by J. Gordon Melton, Gary L. Ward, contributing editor. Detroit, New York, London: Gale Research. c. 1989.

7. WORKS CONSULTED ON CYRIL OF JERUSALEM AND BAPTISM

- ALTANER, Berthold. *Patrology*. Translated by Hilda C. GRAEF. New York: Herder and Herder, 1960. (Cyril of Jerusalem): 361-63.
- CAMELOT, Pierre Thomas. "Note sur la théologie baptismale des catéchèses attribuées à Saint Cyrille de Jérusalem." In Kyriakon ; Festschrift Johannes Quastens, 2 V. Edited by GRANFIELD, P. and JUNGSMANN, J.A., 724-729. Munster: Verlag Aschendorff, 1970.
- CHURCH, R. W. The Catechetical Lectures of S. Cyril, Archbishop of Jerusalem (Library of the Fathers of the Holy Catholic Church [LCF] 2; Oxford and London 1839). Revised and with a preface by J.H. Newman.
- CROSS, F L. St. Cyril of Jerusalem's Lectures on the Christian Sacraments (S.P.C.K. Texts for Students 51. London 1951). Text and English Translation R.W. CHURCH), with Introduction, of the Procatechesis and the Mystagogical Catecheses.
- CROSS, F. L. "St. Cyril's Theology." In St. Cyril of Jerusalem's Lectures on the Christian Sacraments. XXIX. London: S.P.C.K., 1951.
- CUTRONE, Emmanuel Joseph. "Cyril's Mystagogical Catecheses and the Evolution of the Jerusalem Anaphora." Orientalia Christiana Periodica XLIV (1978): 52.
- CYRILLUS HIEROSOLYMITANUS, sanctus. Opera. Traduites du grec sur l'édition du Pere Touttee, de 1727, avec des notes historique et critiques par Ant. Faive. Lyon: J.B. Pelagaud, 1844.
- CYRILLUS, HIEROSOLYMITANUS, sanctus. The Works of Saint Cyril of Jerusalem. Translated by Leo P. McCauley and Anthony A. STEPHENSON. In The Fathers of the Church. Vols. 61, 64. Washington: Catholic University of America Press, 1947.
- DAVIS, John Gordon. The Architectural Setting of Baptism. London: Barrie and Rockliffe, 1962.

- DELACROIX, Gustave. "Sainte Cyrille de Jérusalem: sa vie et ses oeuvres." Phd. diss., Paris, 1865
- Dictionnaire D'Archéologie Chrétienne et de Liturgie. Paris: Letouzèy et Ané, 1910. S.v. "Bâpteme," by P. De PUNIET
- Dictionnaire de Théologie Catholique. A. Vacant & E. Mangenot. Paris: Letouzey et Ané, Editeurs, 1907. S.v. "Cyrille de Jérusalem (Saint)", by BACHELET Le X.
- DIX, Gregory. The Shape of the Liturgy. New York: Seabury Press, 1983.
- FINN, Thomas M., C.S.P. Early Christian Baptism and the Catechumenate: West and East Syria. Collegeville, Minn.: Liturgical Press, 1992.
- "Baptismal Death and Resurrection: A Study in Fourth Century Eastern Baptismal Theology." Worship 43/3 (1969):175-189.
- GIFFORD, E. H. St Cyril of Jerusalem and St. Gregory Nazianzen (Library of Nicene and Post-Nicene Fathers, Second Series 7; London 1894; recently reprinted by Eerdmans, Grand Rapids, Mich.). A revision of Church's translation with introduction and notes.
- GREEN, Edmund Tyrrell. Baptismal Fonts Classified and Illustrated. London: Society for Promoting Christian Knowledge, 1928.
- GREENLEE, J.H. The Gospel Text of Cyril of Jerusalem. Copenhagen: E. Munksgaard, 1955.
- GUILLON, Marie -Nicolas-Sylvestre. Bibliothèque choisie des Pères de l'Eglise grecque et latine, ou Cours d'éloquence sacrée. Nouv. ed. Paris: C.J. Albanel, 1834. Cyril, Vol. 8, 301-392.
- HAMMAN, A. Ed. L'initiation chrétienne. Paris: Desclée De Brouwer, 1980.
- HIPPOLYTUS ROMANUS, sanctus. The Apostolic Tradition of Hippolytus. Translated by Burton Scott EASTON. Hamden, Conn.: Archon Books, 1962.

- JENKINSON, William R. "The Image and Likeness of God in Man in the Eighteen Lectures on the Credo of Cyril of Jerusalem (C. 315 -387)." In Ephemerides Theologicae Lovanienses. Tomus XL. Louvain : 1964.
- KAVANAGH, Adan, O.S.B. The Shape of Baptism; the Rite of Christian Initiation. New York: Pueblo Pub. Co., 1978.
- The Library of Christian Classics. Vol. IV. Cyril, Biography and History of Jerusalem Church. London: SCM Press, 1953-1966. .
- MIGNE, Jacques-Paul. Patrologiae cursus completus. Paris: S. Cyrillus. Mystagogica II, col. 1075-1084.
- NARSAI, "On Baptism." In The Liturgical Homilies of Narsai Translated into English. Translated by R.H. CONNOLLY. Cambridge: At the University Press, 1909.
- PAULIN, Antoine, P. B. Saint Cyrille de Jérusalem, catéchète. Paris: Editions du Cerf, 1959.
- RILEY, Hugh M. Christian Initiation: A Comparative Study of the Interpretation of the Baptismal Liturgy in the Mystagogical Writings of Cyril of Jerusalem, John Chrysostom, Theodore of Mopsuestia, and Ambrose of Milan. SCA 17. Washington: The Catholic University of America Press, 1974.
- STEPHENSON, Anthony A. "Cyril's Theology" In The Works of Saint Cyril of Jerusalem . Fathers of the Church 2. Vol. 61. Washington: The Catholic University of America Press, 1947-.
- "Introduction to the Mystagogical Lectures." In The Fathers of the Church 64. Washington: The Catholic University of America Press, 1969--1970.

8. WORKS CONSULTED ON NUDITY AND BODY

ABLEMAN, Paul. Anatomy of Nakedness. London: Orbi Publishing Ltd., 1982.

ADAMS, James, Donald. Naked We Came; a more or less lighthearted look at the past, present, and future of clothes. New York: Holt, Rinehart and Winston, 1967.

BOTTOMLEY, Frank. Attitudes to the Body in Western Christendom. London: Lepus, 1979.

BROWN, Peter. The Body and Society. Men, Women, and Sexual Renunciation in Early Christianity. New York: Columbia University Press, 1988.

CARROLL, Kenneth L., " Early Quakers and 'Going Naked' as a Sign" Quaker History 67, no.2. (Autumn 1978): 69-87.

DUBY, Georges, ed. Revelations of the Medieval World. Vol. 2 of A History of Private Life. Cambridge, Mass.: Harvard University Press, 1988.

LEDDERMANN, Harry. " The Flight of a Naked Young Man.
(Mark 14 51-52)." Catholic Biblical Quarterly 41 (1979):412.

GOODSON, Aileen. Therapy, Nudity & Joy. The Therapeutic Use of Nudity Through the Ages from Ancient Ritual to Modern Psychology. Los Angeles: Elysium Growth Press, 1991.

GRATTON, Marie. "Plaidoyer pour un savoir-vivre du vêtir et du dénuder."
L'Eglise canadienne 31 (Juin/Juillet 1998): 204-208.

- GUINDON, André. "Contemporary Experience of Nudity and the God of Faith." Lecture Two of the Donald Mathers Memorial Lectures given at Queen's University, Kingston, 1993. (St. Paul University Archives).
- "La référence à la tradition dans d'une < <théologie morale> > : illustration d'un cas." Théologiques ½(October 1993): 63-78.
- L'Habillé et le Nu. Pour une éthique du vêtir et du dénuder. Texte établi et présenté par Rosaire BELLEMARE et Réjean ROBIDOUX. Ottawa: Les Presses de l'Université d'Ottawa, 1997.
- "Pour une éthique du vêtement ou de la nudité?" Laval Théologique et Philosophique 50 (October 94): 555-574.
- "The Victorian Horror of Nudity and Erik Peterson's 'Patristic Theology of Clothing'." Lecture One of The Donald Mathers Memorial Lectures given at Queen's University, Kingston, 1993. (St. Paul University Archives).
- HARTMAN, William, E. Nudist Society. Los Angeles: Elysium Growth Press, 1991.
- HILL, Terry L. "Respectable Nudity: The Essence of Naturism." Going Natural 6(Spring 1991):10.
- KASS, Leon. "Thinking About the Body." The Hastings Center Report 15, no.1(February 1985): 20-30.
- KELSH, Nick and QUINDLEN, Anna. Naked Babies. New York: Penguin Books USA Inc., 1996.
- KNIGHTS, Chris, Revd. "Nudity, Clothing, and the Kingdom of God." The Expository Times 110/6 (1999): 177-178.
- LANGE, Ed. "Obsenity, Law, and Nudism." In The Shameless Nude, ed. Kurt BARTHEL, 9-10. Los Angeles: Elysium Growth Press, 1991.
- MAIRS, Nancy. "I Have Not Yet Begun To Speak, or The Naked Woman With No Tongue, or Toward a Feminist Linguistics of Dress." ANIMA 14 (Spring 1988):75.

- MILES, Margaret R. Carnal Knowing. Female Nakedness and Religious Meaning in the Christian West. Boston: Beacon Press, 1989.
- OSTLER, Blake. "Clothed Upon: A Unique Aspect of Christian Antiquity." Brigham Young University Studies 22/1 (Winter 1982): 31-45.
- PERNIOLA, Mario. "Between Clothing and Nudity." In Fragments for a History of the Human Body. Part 2. Edited by Michel FEHER, 237-265. New York: Urzone, Inc., 1989.
- PETERSON, Erik. "Theologie des Kleides." In Marginalien zur Theologie. München: Kösel-Verlag, 1956. French Translation (Pour une théologie du vêtement) by M.J. CONGAR, O.P. In La Clarté - Dieu. Vol. VIII Lyon: Editions de l'Abeille, 1943.
- QUASTEN, J. "The Garment of Immortality." In Miscellanea Liturgica in onore di Sua Eminenza il Cardinale Giacomo Lercaro. 391-401. Roma: Desclée & C., 1966.
- RAUB, John Jacob, O.C.S.O. Who Told You That You Were Naked? New York: Crossroad, 1993.
- ROUCHE, Michel. "Body and Heart" In A History of Private Life. Vol.1. From Pagan Rome to Byzantium, Edited by Paul VEYNE, Translated by Arthur GOLDHAMMER, 485-483. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1987.
- SASSON, Jack M. "w'łō yitbōšāšû (Gen.2:25) and it's Implications." Biblica 66 (1985):418.
- SMITH, Jonathan Z. "The Garments of Shame." History of Religions 5 (Winter 1966):217.
- SULLIVAN, Lawrence E. "Body Works: Knowledge of the Body in the Study of Religion." History of Religions 30 (August 1990): 86-99.
- THIELICKE, Helmut. The Ethics of Sex. Translated by John W.DOBERSTEIN. New York, Evanston & London: Harper & Row, 1964.

WAMBACQ, B.N. " Or tous deux étaient nus, homme et sa femme, mais ils n'en avaient pas honte." (Gn. 2,25). In Mélanges Bibliques en hommage au R.P. Béda RIGAUX, 547-556. Gembloux: Duculot, 1970.